USED-CD RIVALS NEAR TRUCE
But Brooks Keeps Firing At Retailers

BY CRAIG ROSEN

LOS ANGELES—With Sony, Uni, WEA, and CEMA Distribution dropping their policies of denying co-op advertising to retailers that sell used CDs, the war over the resale of discs is nearing a truce. However, a few standouts, including country superstar Garth Brooks, are holding firm to their stances on the issue.

On Aug. 26, CEMA reversed its used-CD policy (Billboard, Sept. 4). The following week, WEA, Sony, and Uni followed suit, stating they once again will provide advertising dollars to retailers that resell discs, provided they do not use the money in advertising that promotes used CDs.

It was unclear at press time whether two lawsuits filed against the companies will be dropped. The Torrance, Calif.-based, 339-store Wherehouse Entertainment Inc. has filed lawsuits against CEMA, WEA, Sony, and Uni, alleging the withholding of co-op ad dollars violates antitrust laws (Billboard, July 31, Aug. 14).

Although Wherehouse Entertainment (Continued on page 87)

Joel’s ‘River Of Dreams’ Rages At Retail

BY PAUL VENA

NEW YORK—Billy Joel’s new Columbia album, “River Of Dreams,” is more than the No. 1 record in the U.S. for three weeks running. It is also Joel’s fastest-selling album ever. With Four No. 1 albums to his credit, Joel is no stranger to the top of the charts. However, the explosive out-

Two Rock Formats Jump In Spring Arbs

BY PHYLLIS STARK

NEW YORK—Although the album rock format took a beating in the spring Arbitron ratings, two related formats, classic rock and modern rock, posted their best showings ever.

In the latest Billboard/Arbitron national format ratings, which track shares of listening by format, album (Continued on page 72A)

Boston Reaffirms Its Place On The Music Business Map

BY STEVE MORSE

BOSTON—The roster of acts that have rocketed to national success from this city includes Aerosmith, the Cars, the J. Geils Band, Boston, Extreme, Tracy Chapman, New Kids On The Block, New Edition, Bobby Brown, and Marley Mark & The Funky Bunch. Today, a new generation of rockers is changing Boston’s musical pedi-

Me’Shell NdegeOcello Brews Maverick Hip-Hop/R&B Sound

BY DANYEL SMITH

NEW YORK—At New York’s Fz nightclub recently, Maverick/Warner recording artist Me’Shell NdegeOcello played, on her birthday, for a packed house. With nimble grace and enthusiasm border-

In the News

MCA Free To Expand
In New 5-Year Global Pact With BMG

Airplay, Sales Unhurt
By Jackson Allegations

 Robin S. Shown Love
With Heatseeker No. 1

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Cootecus’ Experiential ‘Calendar’

Like pop glossolalia from a Presbyterian minaret, the vaporous invocations of Scotland’s Cootecus Twins resemble the raft musical patchwork of a ruined world. To hear the trio’s forthcoming “Four- Calendar Cafe” album (Capitol/Fontana, due Nov. 4), one would think the prettiest sonic and mental rubble of Western culture’s tragic past has been piously reassembled by a collage artist. And with a typically ironic twist, Grooves Takes His Place and Life’s Joke, the trio’s previous albums, hint at the也可能存在一个错误的返回。
It seems that the music industry goes through a major controversy every few years among the majors and independents—often accompanied by a crackdown on the Internet—banning the longbox, and the recent used-CD issue were all hotly debated. Every- 
one took sides, and tempers flared. Yet through all the arguments there is one com- 
mon theme: Decisions by the major record companies are made at the top, with 
little input from consumers and, in some cases, their own individual labels.

The Independent Music Retailers Assn. was formed to act as a voice for the con- 
sumer and the small retailer. The deci-
sions by the major record companies to 
restrict their own used-CD sales, which in- 
volved withholding ad support from dealers 
carrying used discs—shows that 
when consumers and retailers speak up 
 loud enough, major record companies 
listen.

It's been a long, hot summer. We've 
lost a lot of time and energy fighting over

nothing that can't be stopped or con- 
trolled, no matter what we do. Used CDs 
are a fact of life. For the record, there is 
nothing illegal or improper about selling 
used CDs. There are used books, cloth-
ing, furniture, and sports equipment.

However, as the used-CD battle draws to 
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ressed.

All of the efforts of the major record 
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would have only shifted sales from discs 
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 used stores, the kind that sell boot-
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mendous increase in the number of these 
stores has what prompted Warehouse 
Entertainment to try used CDs in the 
first place.

The presumed assumption that has been 
that every CD sold means the loss of a sale of the 
same title-brand new. We disagree. 
Our customers can't afford $16.98 for 
30- 
discs. I assure you that there are many 
 companies would just stay out of the market

**LETTERS**

*By Don Rosenberg*

It seems that the music industry goes through a major controversy every few years among the majors and independents—often accompanied by a crackdown on the Internet—banning the longbox, and the recent used-CD issue were all hotly debated. Every one took sides, and tempers flared. Yet through all the arguments there is one common theme: Decisions by the major record companies are made at the top, with little input from consumers and, in some cases, their own individual labels.

The Independent Music Retailers Assn. was formed to act as a voice for the consumer and the small retailer. The decisions by the major record companies to restrict their own used-CD sales, which involved withholding ad support from dealers carrying used discs—shows that when consumers and retailers speak up loud enough, major record companies listen.

It's been a long, hot summer. We've lost a lot of time and energy fighting over something that can't be stopped or controlled, no matter what we do. Used CDs are a fact of life. For the record, there is nothing illegal or improper about selling used CDs. There are used books, clothing, furniture, and sports equipment. However, as the used-CD battle draws to a close, many of the issues that it has brought to light still need to be addressed.

All of the efforts of the major record companies to limit the sale of used discs would have only shifted sales from discs that carry new product to exclusively used stores, the kind that sell bootlegs, counterfeiters, and promos. The tremendous increase in the number of these stores has what prompted Warehouse Entertainment to try used CDs in the first place.

The presumed assumption that has been that every CD sold means the loss of a sale of the same title-brand new. We disagree. Our customers can't afford $16.98 for 30-discs. I assure you that there are many companies would just stay out of the market.

*Getting everyone back together is something I am looking forward to.*

Don Rosenberg is president of The Record Exchange Of Roanoke Inc., Charlotte, N.C.
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MANAGEMENT: SINGLETON MANAGEMENT

BMG
MCA Renews Global Pact with BMG
5-Year Deal Will Allow Label To Expand

BY DOMINIC PRIDE and DON JEFFREY

LONDON—MCA has renewed its worldwide licensing and distribution agreement with BMG International through 1999. But the new five-year deal—covering the entire outside the U.S., Japan—is a much more flexible arrangement than a conventional licensing pact, giving MCA freedom to negotiate independently. The expanded international expansion (Billboard, May 15).

Al Teller, chairman of MCA Music Entertainment, says, “We’ve been with them three years so far, and the relationship has worked out very well. And, very importantly, they’re completely in sync with our intention to expand our set of subsidiary companies.”

With the appointment of Jorgen Lawal as president of MCA Music Entertainment International, the company has embarked on a two-year plan to add as many as eight companies to its network in the first stage of its expansion into major international markets.

MCA says it will open foreign subsidiaries April 1, 1994, when the new BMG agreement begins. When MCA sets up a new company, the arrangement with BMG for that territory will change from full licensing to a sales, manufacturing, and distribution pact.

Rudi Gassner, president of BMG International, says, “This new deal gives them the opportunity to broaden their international expertise. We’re able to turn some of the licensing agreements they have into sales and distribution agreements.”

He says it has no intention of manufacturing and distributing recordings overseas. “It’s quite possible and, frankly, likely that we will continue to be in business with a major for these resources,” Teller says, “and for licensing in some countries where it’s not practical to do it ourselves.”

The deal includes product from MCA Records, Geffen, and GRP, estimated to generate revenues of $300 million-$400 million a year outside the U.S. Gassner estimated the MCA will add 1.5%-2.5% to BMG’s worldwide market share.

Gassner says BMG is willing to keep MCA as a partner despite its eventual plans to go it alone internationally, because “if we wouldn’t be doing it, someone else would.” He adds, “There’s no harm in providing them with services. We’ve been ideal partners.”

MCA shopped around other majors for an international deal, but its licensing agreement with BMG was complicated by its intention to expand worldwide, which some companies may have perceived as competing with their own aims. One high-placed source says MCA held “extensive negotiations” with Sony Music and PolYGram.

The licensing deal with BMG has added strength to BMG’s international growth. During the current three-year worldwide pact in March 1991, BMG has seen phenomenal international sales of label acts such as Guns N’ Roses and Nirvana.

“I wouldn’t say that were entirely able to dictate the terms of the agreement,” Larsen says, “but they

Hardware Giants Assess Video CD Future
Even With Standard, Compatibility Questions Remain

BY STEVE MCLURE

TOKYO—Sony appears set to become the first company to market a Video CD player under the standard agreed upon by four electronics manufacturers, even as confusion continues over the compatibility of the format with existing audio CD players.

The Japanese electronics giant announced last week that it will launch a Video CD player in mid-1994, priced between 40,000-70,000 yen ($384-$673). A Sony spokesman says the company believes the standard will become the de facto one where the product will be launched first.

As for the other three hardware companies that have agreed on the Video CD format—Victor Company of Japan (VVC), Philips, and Matsushita—VVC says it will introduce a consumer-size karaoke CD player “after next year.” The Video CD standard is based on the White Book standard, which is also used for karaoke CD.

Matsushita says it has not decided when to introduce a Video CD machine, while Philips says it has no immediate plans to produce a dedicated Video CD player, instead promoting its CD-I hardware for use with Video CD.

However, Philips says it has noted that consumers are already producing a Video CD player sometime in the future, according to Sada Yuki Takagi, GM of Philips Japan’s CD-I Project Promotions Office.

Such a machine likely would sell for less than 60,000 yen ($578), Takagi says.

Until Video CDs with longer playing times than the current 74 minutes become available, Video CDs will be used primarily for education, “general information,” and music videos, according to the four companies.

CD-5 Not Yet A Threat To Laserdisc

BY JIM McCULLAUGH and CHRIS MCGOWAN

LOS ANGELES—The 12-inch optical laserdisc format for movies is alive and well, according to industry analysts. But less than a year before feature films on 5-inch CDs offer a real threat to the configuration.

Though laser is still a niche market, retail analysts, such as Paul Kagan Associates, say laserdisc software should be worth more than $300 million in retail in the U.S. in 1998.

Kagan and other analysts also predict that U.S. laserdisc hardware penetration will be at 1.1 million-1.2 million households by the end of 1998.

Laserdisc is currently the fourth biggest music format, with 4.7 million units sold in the first nine months of 1993.

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Laserdisc is currently the fourth biggest music format, with 4.7 million units sold in the first nine months of 1993.

Although laser-disc sales are expected to grow, say analysts, it will take several years before the 12-inch format can be considered a major player in the market.

However, at the 1994 Consumer Electronics Show (CES), a new laserdisc player was announced by Toshiba, which claims to be the first true 12-inch player. The player, which is expected to be released in the second quarter of 1994, will feature a 5-inch disc and has been designed to work with LaserDisc video software.

Disney Loses ‘Aladdin’ Battle To GoodTimes

BY DON JEFFREY

NEW YORK—Walt Disney Co. has lost its second court battle against GoodTimes Home Video’s release of classic fairy tales that Disney claimed were designed to cash in on its own animated fea-

sures. Despite GoodTimes’ victory, company president Joe Cary claims that GoodTimes lost sales of 2 million units of “Aladdin” after Disney filed suit in April. At $19.54 a copy, that would mean about $30 million in unrealized revenues. He also says fighting the case cost the company $600,000.

Although Disney’s request for an injunction to keep GoodTimes’ “Aladdin” out of stores was denied, Cary says the lawsuit stifled sales because retailers, fearing the wrath of video powerhouse Disney, stopped ordering the title. He says $500,000 copies of the videocassettes were sold in the first 30 days of release.

Disney’s own “Aladdin”—the video version of the hit animated film that has grossed $515 million so far at the box office—is coming out Oct. 1. Its suit charged that GoodTimes was engaging in unfair competition and infringing upon Disney’s “trade dress.” That term refers to a product’s total image, as in the way, shape, size, color, graphics, and materials are

Few Glitches In Boxless CD Era, Retailers Say

BY ED CHRISTIAN

NEW YORK—While the switch to jewel box-only merchandising proved to be costly as electronics manufacturers, executives are heaving a collective sigh of relief because their fears that the transition would be hellish proved unfounded.

“The transition was labor-intensive and took some effort, but it hasn’t been a nightmare,” says Terry Woodward, president of 135-unit, Owensboro, Ky.-based WaxWorks. “It’s hard to sit here and say it hurt sales when we were up 15% during the transition.”

Although the cost of refitting could not be determined at press time, retailers say that rebates offered by major record companies did not cover the price of converting to a boxless-free world.

The transition to jewel box-only packaging, which occurred between April 1 and Aug. 1, is mainly completed. Although a small percentage of incoming product still is packaged in longboxes. That product, mainly cataloged and independent labels, which are shipping CDs in shrink-wrapped jewel boxes for new releases.

David Lang, president of eight-unit, South Plainfield, N.J.-based Compact Disc World, says the longboxed product that the indie sector is still shipping does not present a problem, since the chain is using keepers in all but one of its stores.

Executives with the six major record companies say they are shipping only jewel box packaging, although some acknowledge that they are still breaking down longboxed product in their warehouses.

In the interim, Alan Becker, VP of purchasing with Hollin, N.Y.-based Relativity Entertainment Distribution, says that RCD managed to average $1 in savings through aggressiveness in distribution with communicated labels. “We got everyone into the generic longbox very quickly, and from there we proceeded to get jewel box-only packaging.”

He adds that the company was still shipping longboxed product to longboxes. Sept. 1 was the target date for completing the transition to jewel box-only packaging in its warehouse.

While the majors are going full throttle to break down their warehouse, many merchants say they (Continued on page 50)
"FORE!"

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Team Captain Richard Griffiths cordially invites you to the 2nd annual T.J. Martell Team Challenge for the Martell Cup on September 27, at the Glen Oaks Club.
ERG Acquires 50% Stake In Pendulum Label

NEW YORK—The EMI Records Group (ERG) has acquired 50% of independent label Pendulum Records, home to Digable Planets and other urban/pop acts.

The contract calls for the release of at least seven albums over the next year from the New York-based Pendulum. ERG will market and promote each project in coordination with existing Pendulum staff. According to Daniel Glass, president and CEO of ERG, Pendulum's staff will remain intact.

"Pendulum has an amazing batting average," he says. "I like their energy and their artistry. They have cutting-edge acts that we cannot wait to work with."

Pendulum Records is owned by Bogli Entertainment, a partnership between Ruben Rodriguez, president and CEO of Pendulum, and David Gelbert. Rodriguez will continue to oversee the label's day-to-day operations.

The venture marks the expiration of a two-year production-and-distribution agreement with Elektra Records, which generated pop and urban radio hits for Digable Planets, Lords Of The Underground, and Chris Walker. Other acts on the label include Lisa Lisa, Papa Chuk, Mel'sa Morgan, and Tene Williams.

ERG will pick up the promotion of the current Digable Planets single, "Nickel Bags (Of Funk)." There are no plans for another single release from the rap trio's gold-selling debut, "Reachin' (A New Refutation Of Time & Space)," according to Glass.

Pendulum will maintain its New York base of operation in offices separate from ERG.

In a prepared statement released Sept. 1, Charles Koppelman, chairman and CEO of EMI Records Group North America, said, "The synergy between ERG and Pendulum will enable Ruben and his team to significantly develop their business." LARRY FLICK

Yetnikoff Ponders Return To Biz Via Miles Davis Biopic

BY IRV LICHTMAN

NEW YORK—Although music man Walter Yetnikoff's public homecoming to the entertainment business apparently will occur by way of the feature film, his first project is centered on a fellow music man.

Yetnikoff, the colorful and controversial executive who three years ago left as chief of the world's biggest record company, CBS Records, after helping to shepherd its sale to Sony Corp., plans a film biography of legendary jazz trumpeter Miles Davis. Though not signed, actor Wesley Snipes is said to be interested in the project.

Davis' greatest impact came during his years on the CBS/Sony-owned Columbia label, starting in the late '50s and into the early '70s.

It is not clear which label Yetnikoff will tie with for the film's soundtrack album. Yetnikoff is also said to be de-
Tool Ratchets Up The Album Chart Regional Video, Lollapalooza Spur Sales

BY CARRIE BORZILLO

LOS ANGELES—Bolstered initially by strong regional video support and later by exposure on this summer’s Lollapalooza tour, Tool’s release “Undertow” is steadily climbing The Billboard 200, where it pushed to No. 72 this week.

Even with little radio airplay, “Undertow,” released by Zoo Entertainment in April, debuted on Heatseekers chart at No. 25 April 24. On Aug. 14, it hit No. 1 on that chart, before debuting on The Billboard 200 at No. 92 the following week.

“It’s just a good example of what we’re about,” says Zoo Entertainment president Lou Maglia. “We are an artist-development company. We make the commitment and see it through.”

Tool

According to data supplied by SoundScan, “Undertow” has sold 149,000 units. Meanwhile, sales of Tool’s 1992 EP, “Opiate,” have been gaining steadily. The EP sold 31,000 copies this year alone, bringing total sales to 44,000, according to SoundScan numbers.

Maglia attributes most of the success of “Undertow” to strong support from regional music video shows, which aired the clip for the first single, “Sober,” before Tool played Lollapalooza and MTV got behind the band.

“It is a huge testament to the power of video,” says Aron Golds, VP of Los Angeles-based video promotion firm Telemotion, which worked the clip. Golds says that before MTV put the clip in rotation, 60,000 copies of “Undertow” had already been sold due to strong airplay on regional metal and alternative video shows.

However, Golds says MTV did play a key role in exposing Tool further by adding the clip to “Headbanger’s Ball” and “120 Minutes.” Since the Lollapalooza tour, MTV has upped the video to active rotation.

“(Sober) has gotten little radio airplay, and even in markets that Lollapalooza didn’t go to, the album sold well,” says Golds. “That can be attributed to [regional] video.”

The setup for “Undertow” began in April 1992 with the release of the EP and the video for “Hush,” which received strong regional video support but little radio airplay, according to Zoo senior VP/marketing Jayne Simon.

She attributes the success of “Undertow” to interest in “Opiate” and tour work with the Rollins Band in July 1992; Rage Against The Machine (Continued on page 17)

Jackson’s Sales, Airplay Show No Adverse Effect

BY DEBORAH RUSSELL

LOS ANGELES—Michael Jackson’s recording career appears unscathed thus far by unsubstantiated allegations that he engaged in child abuse, as the pop star’s current single, “Will You Be There,” moves up the Hot 100 Singles chart this week to No. 7 with a bullet.

The track comes from the MJJ Epic Soundtrack release “Free Willy,” which experienced an 8% drop in sales this week, according to SoundScan. The album maintains its No. 47 position during its seventh week on The Billboard 200.

At the same time, Jackson’s multiplatinum Epic album, “Dangerous,” which also includes the single, dropped from No. 41 to No. 44 in its 92nd week on the album chart, with a 10% decline in sales, according to SoundScan.

But retailers are reluctant to equate the mild downturn in sales with the as-yet-unproven accusations that Jackson sexually abused a 13-year-old boy.

(Continued on page 81)

2nd Box Of Presley Masters Recalls Forgotten ‘60s Artistry

BY MARILYN A. GILLEN

NEW YORK—Elvis The Phenomeno
gon would seem to have few angles 
left unexplored, but Elvis The Artist
still is capable of revelation.

There is one story that was never 
properly told, that got confused by all
the other things Elvis did in the ’60s,”
says producer and historian Mikel Jorgensen. “And that was what Elvis the singer wanted to do as an
artist, not what he did as a film star or what he was known for as a
media personality.

Enter “From Nashville To Memphis—The Essential ’60s Masters I,”
co-produced by Jorgeness and Roger Semon and due Sept. 28 from RCA
Records. The five-CD/cassette boxed set (879 CDs/900 cassettes) picks up
where last year’s Grammy-nomi-
nated “The King Of Rock N’ Roll—
The Complete ’30s Masters” left off.

It traces Presley’s studio work from
1960, when he returned home after
a two-year Army stint, to his famed
Memphis recording sessions in 1969.

(Continued on page 86)

Family Will Keep Dopsie’s Music Rockin’

BY NICK MARINELLO

NEW ORLEANS—“We are keeping on where he left off, ’cause that’s what he wanted,” says David Rubin of his father, zydeco pioneer Rockin’ Dopsie. Dopsie, whose real name was Alton Rubin Sr., died of a heart at-
tack Aug. 25 at the age of 61. Son Da-
vvid, a washboard player who has
shared the spotlight in father’s band,
the Zydeco Twisters, since 1980, will
now lead the band under the mantle
of “Rockin’ Dopsie Jr.

“I have to be strong and remember everything my father taught me,” says Rubin. He adds that the group will not change from the style of zy-
deco his father helped popularize around the world. The group’s up
(Continued on page 17)
IN MEMORY
OF
Janna Allen

Your gift of music, courage, humor, and your love of life will always be remembered.

WE WILL ALL MISS YOU,

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Tommy Mottola,
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**Artists & Music**

**New Country Fest Aims**
**For Fan Fair-Style Fanfare**

**BY EDWARD MORRIS**

NASHVILLE—Beginning next year, Nashville's wildly successful Fan Fair will encounter some West Coast competition in the form of a new marathon event, Fanfest '94.

The new festival—which is designed along the lines of Fan Fair and aims to attract the same die-hard country music fans—is scheduled to take place May 4-7 at the Los Angeles Country Fair & Exposition Complex. The weeklong Fan Fair will be held just over a month later, June 6-12.

Fan Fair is a joint venture between the Country Music Assn. and the Grand Ole Opry, while Fanfest is the property of Fanfest Inc., whose president is Wipper鲍勃, a former promoter and TV producer Bob Alexander.

Concerts at Fanfest will be held at the Los Angeles Coliseum and the 3,000-seat gazoeb. There will be both space for 700 artists, fan clubs, labels, and commercial vendors.

Fan Fair, which is held in the Tennessee State Fairgrounds, has had more demand for tickets and booths in the past several years than it has been able to meet. It cuts off ticket sales at around 24,000. Fanfest organizers say they are anticipating daily attendance of 50,000 people.

Fanfest '94 will begin the day following the Academy Of Country Music awards show, capitalizing on the fact that most top country acts will already be in L.A. for the show. The ACM, which sanctions Fanfest, will receive 10% of the event's gross.

The International Fan Club Organization, a fixture at Fan Fair since its start in 1972, has also endorsed the new venture.

As is the situation at Fan Fair, the major country record labels will be advertising for Fanfest. Alex Alexander says artists will not be paid for their performances, he confirms, just as they are not paid for Fan Fair shows. However, Alexander says, artists will be allowed to sell merchandise from their booths.

**Henley Claims Conspiracy In Geffen Suit**

Says Label Head Advised Others Not To Sign Him

NEW YORK—Alleging that David Geffen has had discussions with other record companies to ensure they would not sign him, Don Henley amended his cross-complaint against Geffen Records to include charges of conspiracy by the label.

The legal action between the two parties began last January, when Geffen Records filed a breach of contract suit against Henley after he gave the label written notice that he was terminating his contract with them, pursuant to a California statute that limits the enforceability of certain contracts to seven years. Henley originally signed with Geffen Records in 1981.

However, in its suit, Geffen Records alleges that Henley signed a new contract with the label in 1988, so the "seven-year rule" does not apply. (Billboard, Feb. 18.) In March, Henley filed a cross-complaint against Geffen asking a court to declare his freedom from the label, claiming that the 1988 amendment was an extension to the 1984 contract, not a new contract.

Henley's attorney, Don Engel, says the new accusation stems in part from Geffen's deposition taken three months ago for the original breach of contract suit filed by Geffen Records against Henley in January. Henley's amended cross-complaint, filed in California Superior Court, alleges that Geffen talked to "high level representatives" at Sony Music, Time-Warner Music Corp., and EMI Music, "during which they discussed the advisability" that no other label would sign Henley to a new contract even though he claims he is legally free from Geffen.

The reason we didn't walk out of deposition and file we were wanted to go and investigate," Engel says. "We have some very interesting corroboration of that. We're going to be taking some very interesting depositions."

Among the key players expected to be called are EMI Records Group North America chairman/CEO Charles Koppelman, Warner Music Group head Robert Morgado, and Sony Music Entertainment head Michael Schulhof.

Geffen's attorney, Bert Fields, calls the new charges "nonsense. Representations for labels named declined comment. No court date is set for the case.

**Paterno To Leave Hollywood After Contract Is Up**

LOS ANGELES—Hollywood Records president Peter Paterno, after a sometimes stormy four-year stay, will leave the Los Angeles Co. president/CEO Frank Wells until a new president of the label is named.

Paterno was unavailable for comment.

The names of possible candidates for the job swirling in the rumor mill will include former Virgin Records America co-chairmen Jeff Ayeroff and Jordan Feldstein, and former A&M Records president/CEO Hale Milgrim.

While Paterno's future was reportedly in jeopardy in the past, the announcement of his resignation came as a surprise, with Paterno only recently bringing on new A&R VP's Bob Pfeifer and Nick Terzo (Billboard, Aug. 14). Pfeifer was formerly VP of A&R at Epic, while Terzo was senior director of A&R at Columbia.

During Paterno's tenure, the label had its biggest success with its acquisition of the Queen catalog, which took off following the exposure of the then 17-year-old "Bohemian Rhapsody" in the 1992 film "Wayne's World." The label's 1992 Queen's "Greatest Hits" album has sold more than 1 million copies.

The label has had little luck with new acts, except for one group, the Party, which has had some success. In December 1991, a Paterno memo leaked to the press containing controversial information about the label's huge losses and A&R problems, raised the ire of the industry and prompted speculation that his resignation was imminent.

EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Kevin Carroll is promoted to senior VP of promotion for EastWest Records in New York. He was VP of promotion.

Robert Wipper is promoted to VP of manufacturing purchasing for Sony Music in New York. He was director of central purchasing for Sony Music's manufacturing operations.

John Kohl is appointed national director of alternative marketing and promotion for Elektra Entertainment in Seattle. He was West Coast director of alternative promotion.

**LABELS.** Debra Gerber is promoted to director of A&R for Epic Records in New York. She was associate director of A&R.

EMI Records Group in New York names Jon Cohen director of new music promotion and marketing, Kristine Ferraro national publicity manager for alternative/new music, and Michelle Gutenstein national publicity manager for alternative/new music. They were, respectively, Northeast promotion and marketing manager for SBK, national coordinator at Chrysalis, and publicist at Warner Bros.

Betty Cordes is promoted to director of operations and administration at the PolyGram Label Group in New York. She was associate director of operations and administration.

Larry Willoughby is named director of A&R for MCA Records/Nashville. He was Nashville director of membership relations for ASCAP.

Scott Richman is promoted to manager of media relations for BMG corporate communications in New York. He was communications specialist.

Kathy Cantwell is promoted to associate director of A&R administration at Atlantic Records in New York. She was manager of A&R administration.

Valerie Apollo is promoted to associate director of marketing services, East Coast, for Sony Music in New York. She was packaging manager, marketing services, East Coast.

Geanie Zelig is appointed director of publicity for Pacific Arts Audio in Los Angeles. She was a publicity consultant for the company.

**PUBLISHING.** Walter Campbell is promoted to VP of creative services at Sony Tree in Nashville. He was director and GM of creative services.

Clark Miller is appointed director of legal and business affairs at EMI Music Publishing in New York. He was consultant, business affairs for EMI Music Publishing Canada.

Kelly Horde is promoted to director, writer-publisher relations at BMI in Los Angeles. She was associate director, writer-publisher relations.

**RELATED FIELDS.** Harold Furist is appointed vice-president for programming at MTV in New York. He was director of programming for MTV in New York. He was VP of international programming for MTV in New York. He was VP of international programming.
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Artists & Music

Squeeze’s ‘Fantastic’ A&M Reunion
Carrack Returns To Beloved Brits’ Lineup

By Paul Sexton

LONDON—“When you’re talking to Americans and you say to them you’ve recorded 13 albums, they go, ‘Wow, that’s amazing. 13 albums. You say it over here, and they go ‘Hmmm…why didn’t you give up a long time ago?’”

The familiar, self-effacing humor of Squeeze’s Chris Difford heralds the latest album in the 16-year recording career of Britain’s fondly regarded pop songsmiths. “Some Fantastic Place,” coming Sept. 14, is a return to the group’s original label, A&M, which had dropped the band in 1989 after its “Frank” album continued a trend of decreasing sales. That album also marked the return of seasoned singer-keyboardist Paul Carrack, and the addition of ex-Elvis Costello sideman Pete Thomas.

Squeeze’s return to A&M follows a one-album tenure with Warner Bros. (and the s. “Play”), and Difford’s co-writer Glenn Tilbrook candidly view the reunion as a second chance. “The accountants at A&M took a look through the books and decided that people who’d sold under X amount—a category that we fell into—should go,” Tilbrook says. “Howard [Berman, managing director of A&M U.K.] had said that if ever the chance came up, he recognized the fact that we’d go and would like to get us back. The band’s got a new charge of energy which they’ve now got the box, and the record company [is charged], too. Hopefully, all points are going to converge.”

A&M’s L.A.-based product manager Brad Polk calls the reunion similar to an album. “You have veterans here who’ve worked almost every Squeeze record made, as they admirably say,” he says. “We’re very excited to have them back, we’re going to work to the bone to get this on the radio, and remind people of “Tempest” song and that one about pulling mussels from something.”

The label is working “Everything In The World” as the first U.S. single servicing it to album-alternative, album-rock, and alternative radio Aug. 25, and pushing the track at MTN and VH1, with a top 40 attack planned for the end of September. Squeeze will follow an extensive British tour with an even-more-exhaustive U.S. itinerary, stretching from mid-October toward Christmas.

A&M already has brought forth a minor top 40 hit in the U.K. with “Third Rail”—Squeeze’s first such success since “Hourglass” in 1987—and British radio support began growing for the album’s title track before its release as the second single Aug. 31.

Mike Meyers, new-release buyer for the five-store, Tempo, Arista-Based Records, says Squeeze stands a good chance of having a hit. “We just got a new alternative station, and they were playing the hell out of ‘Tears For Fears’ that made me think they’ll probably play Squeeze a lot.”

PolyGram Group Distribution is making the album attractive to retailers, Meyers adds. “There’s a discount, and it’s exempt from penalties on returns,” he says. “We will encourage the label to bring them into the contemporary magazine, and that guarantees that it will get placement and sales pricing. We want to work with them to

A Well-Done Debut For Swinging Steaks;
BRC’s New Compilation; Wilson Kringle?

We’ve been swimming in the record pool again, trolling the waters for good sounds. The first lifesaver comes courtesy of Boston’s Swinging Steaks. Their self-effacing “You’re A Star” is a perfect fit, with nothing but a single-chord vamp, a rock’n’roll hook, and the right attitude. The band’s got a new charge of energy which they’ve now got the box, and the record company [is charged], too. Hopefully, all points are going to converge.

The tunes sound a little like a whole bunch of other bands and a lot of potential hits… The tunes sound a little like a whole bunch of other bands and a lot of potential hits…

by Melinda Newman

Island A&R Team Takes The Road Less Traveled

By Chris Morris

Los Angeles—After covering 26,000 miles in 34 U.S. states since January, Island Records’ nomadic A&R team of James Dowdall and Rose Noone started another bush-beating expedition in search of unsigned talent Sept. 1, in Cleveland.

Exchanging traditional short-hop A&R tactics, Dowdall and Noone have been making long hauls on the highway in a 1963 Ford Probe (“Everybody thinks we’re traveling in a Winnebago,” Noone says with a chuckle), successive 24- and three-month exploratory sweeps of haberdash untravelled musical terrain.

So far, the team’s biggest catch has been Britting Daisy, the Dallas-based band that was [Island CEO] Chris Blackwells’s idea, says Dowdall, who spent five years in Island’s U.K. office and signed such artists as Julian Cope and Nine Inch Nails to the English label.

“Blackwells thought the best way to find the band was to go to shows and meet the retailers and promoters and local journalists who knew the bands in those towns better than anyone else,” adds Noone, who formerly worked at Island Pictures’ video arm, Island World.

“It’s a really good way of seeing

Wilson Santa: Forget Wilson Phillips—Wendy and Carnie’s new partner is Santa. The Wilson sisters make their solo (as it were) debut with “Hey Santa,” a Christmas collection combining classics and the title track, penned by the Wilsons and Jack Kukel. Of special interest to Beach Boys fans will be a 1977 family home recording of “I Saw Mommy Kissing Santa Claus,” featuring Brian Wilson on piano and produced by Al Jardine. Following the October SBK/ERG release, the pair will begin working on a non-holiday album.

This & That: John Mellencamp’s flood relief concerts have raised more than $450,000. The money, which will go to the American Red Cross, comes from two shows in Chicago and Indianapolis and the canceled show in St. Louis, for which few people requested refunds, instead opting to donate their money for the good cause… Warner Bros. and The Body Shop are linking for an AIDS Awareness campaign. The label is producing a CD, featuring tracks by artists including Belinda, New Order, and Depeche Mode, which will be sold in the store and through its catalog. Net proceeds will go to a variety of AIDS-related, community-based programs. Additionally, Sire/WB act The Judybats will be heading to Canada this fall for a series of shows in support of the AIDS organization. The Body Shop… Duran Duran received a star on the Hollywood Walk of Fame Aug. 23… The Juliana Hatfield Three starts its first club headline tour Wednesday (8) in San Juan Capistrano, Calif.
SAN DIEGO: Big Mountain, Honey Glaze, and A.J. Croce were double winners at the 3rd Annual San Diego Music Awards held Aug. 16 at Humphrey's Concerts By The Bay. Big Mountain earned awards for group of the year and best reggae or world best act. Honey Glaze took home trophies for best alternative act and best local recording ("Honey Glaze"). Private Music artist Croce was named artist of the year and best mainstream or progressive jazz album ("A.J. Croce") honors. Other winners included the Heroes for best contemporary act, Rociosa for best classic-rock act, Fatburger for best jazz act, Jimmy Cheatham for best mainstream jazz act, UCSD Jazz Ensemble for best big band, Tobacco Road for best Disneyland act, Afro-Khumba for best Latin act, the Mud Puppies for best country act, Unbridled for best original country act, John Katchur for best folk or acoustic act, The 1st Choice for best funk, rap, or hip hop act, Fuzzy & the Bluesman for best blues act, King Mother for best new artist, Virginia Records act Asphalt Ballet for best hard rock or metal act, the Beat Farmers for best rock act, Reevy Lettau for best pop-jazz album ("Simple Life"), Rocket From The Crypt for best rock album ("Circa: Now"), and Atlantic Act Stone Temple Pilots album of the year ("Core").

MELINDA NEWMAN

ST. LOUIS: Nov. 9, currently one of the largest draws in town, has recently undergone a number of changes, all of which are aimed at better serving the songs and voice of Kristine Young. "It's hard to transpose songs I've written on piano for the band and not sometimes lose the essence of what I've written," the singer explains. After auditioning several players, Young has added keyboards to her stage duties and replaced her guitar player to build in greater versatility. "Our old guitarist stayed too often within one style and I wanted to be able to deliver a broader variety of moods and feelings." Trained in opera, both in voice and composition, at St. Louis' Webster Univ., Young's unique and spirited presence shines in the guitar-driven alternative setting of Nov. 9. "I'm juxtaposing a harder sound against a more lyrical or melodic pop approach," she says, admitting that her occasional forays into her higher range are perhaps a bit uncommon to rock performers. Add to her interesting voice the fact that she appears unusually costumed—on one occasion she appeared on stage wearing a cut-up two-liter soda bottle for a hat, a skirt of paper bags, and clear plastic gloves; on another she wore black lingerie and fishnet stockings under a simian housecoat with a silvery halo attached to a headband—and you've got an engaging combination. Young insists that the point is her music, not her attractive. When she was, sometimes comical, looks. The core of this can be heard on the band's indie CD release, "Waiting Like Witch Doctors," which recently earned Young an award for best female vocal in local music magazine Spotlight's readers poll.

A strong performance earlier this year at South By Southwest earned Nov. 9 the headline slot at the ASCAP night Aug. 11 at Mississippi River Music Fest here. While the band, which has been named one of the 25 bands of the decade, has been charitable in giving some of its time to a dream of wanting to play in a rock'n'roll band, she's also begun performing her solo material around town, accompanying herself on piano. As such, she'll be opening for Cranes when they play here this fall.

KRISTINE YOUNG OF NOV. 9

TELLURIDE, Colo.: Musicians from all over the globe are expected for the Telluride One World Music Festival held here, Sept. 25-26. The festival, which takes place at Telluride Town Park, will include local acts as well as headliners. Scheduled to appear are Ziggy Marley & The Melody Makers, Richie Havens, David Lindley and Hans Naser, Timbuk 3, John Truett & Graffiti Man, Bambu Beast, Mr. Oatunji, Zaba, and DBR Reggae Band. From Sept. 20-24, Oatunji will also hold percussion workshops. The theme of the festival is ecological and cultural preservation; 10% of the net profits from ticket sales will be donated to nonprofit organizations. To prevent overcrowding, only 6,000 weekend tickets will be sold.

BETTE MIDLER's MOVIES, which are invariably tear-jerkers, should be rated with handkerchiefs, not stars. Midler's settings, which are inevitably sentimental and humorous, should be judged by the number of smiles, not the number of standing ovations and encore. If that was the case, the opening scene of her "Experience The Divine Tour" Aug. 20 would rate 5,000 smiles. That's 5,000 from the sold-out audience and another big, beaming one from an emotional Midler, who was visibly thrilled to be back on the concert stage for the first time in 10 years.

While Madonna, Janet Jackson, and Paula Abdul dazzle with production and choreography, it's Lynn Anderson with invention and commentary, Midler dazzles with her personality. She's still divine, a refreshing, outrageous, smart, one-of-a-kind talent. She remains the most essential female performer in the business. There was a fundamental human element to her performance as she took fans through a life's worth of emotions and experiences.

At first on opening night, Midler's timing was off. She rushed through her scripted jokes; her voice sounded hoarse, lacking character and passion, especially in the ballads. However, she soon found her rhythm and comfort zone, especially as a monologist. Part vaudeville and part scatological, her stand-up comic, she explained that her mind does the "CD shuffle," selecting bits at random. Midler made fun of Cher for pushing hair-care products while wearing a wig, for Minnesota for being the land of 10,000 treatment centers, and for herself getting all those ballads, for having big banannas, for being in lousy movies, etc.

Midler was at her most hilarious when she replicated two beloved concept characters she's been known to impersonate, first days, Soph, the ribald comedian, and Delores Delago, the lounge-singing, wheel-chair-bound mermaid. The jokes were predictably cheap, and the audience roared with delight. Said the motel diva, "Let's forget the ballads and do this crap at night.

Frankly, the ballads were the weakest of Midler's two-and-a-half-hour performance. She was more effective as a better than as a subtle singer. This is an entertainer who truly knows how to sell a song. The musical highlights were strikingly eclectic, and included the jazzy "Spring Can Really Hang You Up The Most," the childlike "Colored Kisses," the Hawaiian-style "Ukelele Lady" (she grew up in Honolulu), and two selections from the musical "Gypsy," which she recently filmed for television. Midler sang "Everything's Coming Up Roses" while wearing an apron decorated with daisies. "Roses' Turn" came during a burlesque segment that featured stripers who were wearing only pasties and G-strings. After that episode, Midler even questioned her own taste: "Do you think NOW will picket this show? This show is so unlightened." Hardly. It's actually one of the most enlightening, thought-provoking, life-enriching, and lovable shows anyone has presented in concert in the last 10 years.

ARTISTS IN ACTION

BETTE MIDLER
Northrop Auditorium
Minneapolis

B.B. KING
ERIC JOHNSON
BUDDY GUY
ALLIGATOR ALL-STARS
Tom Lee Park, Memphis, Tenn.

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Robin
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STILL B. ING GOODE

"That'll Work," Johnnie Johnson's recently released follow-up to his 1991 Grammy-nominated Elektra/Nonesuch/American Explorers series album "Johnnie B. Ball," is a blues project with two built-in challenges. First, it was co-written, produced, and arranged by the Kentucky Headhunters, who also were Johnson's band for the album, and happen to be signed to another label—Mercury/Navets. Second, the Headhunters, who receive equal billing on the project, are, at least nominally, a country band. "I thought they were country and western, which isn't the type of music I play," says Johnson, the legendary blues, jazz, and rock'n'roll pianist who graced the classic hits of fellow St. Louis musician Chuck Berry. "But I found after the first rehearsal that they have more blues than B.B. King and Bobby 'Blue' Bland.

Chuck Berry, Willie Dixon, and Johnnie Johnson are our idols," says Headhunters rhythm guitarist Richard Young. "When we met Johnnie, it was like getting to meet one of the Beatles. You can tell that John Lennon listened to Johnnie's piano playing.

Young and fellow Headhunters Fred Young (Richard's brother and the band's drummer) and lead guitarist Greg Martin met Johnson at the 1991 Grammy Awards, where they had been nominated for best country group. Richard Young says that shortly after that zealously reverential meeting with their mentor, Johnson's management contacted theirs with the idea for the joint recording.

Johnson flew down to the group's fabulous "practice house" rehearsal space, at the Youngs' parents' Edmonton, Ky., farm, where they co-wrote more than an album's worth of material in the space of a few days. In October 1992 the Headhunters, with new lead singer Mark Orr and bassist Anthony Kenny, recorded their album "Rave On," then the collaboration with Johnson.

Young says Mercury/Nashville has granted the band permission to take part in Elektra/Nonesuch's publicity campaign—which, according to that label's VP of marketing and creative services, Peter Clancy, will be extensive, with stories in several national magazine in the works.

(Continued on page 18)
Philips Brings ‘Virtual Village’ To WOMAD Tour

LOS ANGELES—Philips Media, a proponent of the CD-1 system, expects to get significant consumer exposure by sponsoring an exhibit during the upcoming World Of Music, Arts & Dance festivals. WOMAD, which kicks off Monday (6) in Saratoga Springs, N.Y., is a creation of Peter Gabriel and consists of daylong events that combine music, arts, crafts, and foods from many countries (Billboard, July 17).

Consumer electronics is now being added to the mix with “Futurezone, A Virtual Village Concept,” designed to be a technological “Renaissance fair,” the exhibit is intended to help WOMAD attendees learn about and experience new consumer technology, according to Toni Young, director of “Futurezone” for WOMAD. Young adds that this year’s North American event is a “promotional ap- petizer” for larger, three-day events planned for next summer.

Anne Kronen, president of the Home Entertainment and Special Interest Labels Group of Philips Media Electronic Publishing, says Philips will have a “pavilion at WOMAD where consumers can experience CD-1 hardware and software.” CD-1 is one of several noncompetitive, CD-based, interactive home entertainment systems vying for consumer attention this fall.

Gabriel will headline the nine North American WOMAD dates, joined at various shows by such artists as Ziggy Marley & the Melody Makers, Crowded House, Stereo MC’s, P.M. Dawn, Lenny Kravitz, Inner Circle, Jabb Wobblies’ Invaders Of The Heart, year, as well as for Austrian Sheila Chandra and Trisan. The tour ends Sept. 19 in San Francisco; a planned Sept. 4 show in Toronto was cancelled.

McAfee, N.J.—PolyGram Label Group held its annual national conference June 24-27 at the Seasons Resort and Conference Center here. In keeping with the convention’s theme of “Camp PLG,” attendees enjoyed softball, horseback riding, a trip to Action Park, swimming, and a barbecue in addition to meetings and presentations.

PLG’s senior management gathers for a toast at the suite of president/CEO Rick Dobbs. Shown, from left, are David Linton, VP of R&B promotion; Dennis Fine, VP of communications; Vicki Lieben, VP of promotion; Gerry Kepecky, VP of sales; John Baris, executive VP; Joe Riccolini, VP of promotion; Betty Cordes, director of operations and administration; Jeanne Mattiussi, VP of creative development and video; John Birge, VP of product management; Susan Clary, VP of publicity; Sky Daniels, VP of A&R promotion; Ken Walsh, VP of finance; and Dobbs.

London Records staffers socialize at the barbecue. Shown in back row, from left, are Todd Layton, executive assistant to the president, and Neil Harris, director of A&R. In middle row, from left, are Charlotte Blake, production manager, and Lorie Harbough, VP of A&R. In bottom row, from left, are Russ Rieger, VP, and Tracey Fox, A&R assistant. (Also attending, but not pictured, was London Records president Peter Koepka.)

Rock'n’Dopps Dies at 61

(Continued from page 9)

best songs, generally sung in French, mix in elements of Cajun music, jazz, blues, country, and rock’n’roll.

Rubin says his 22-year-old brother, Anthony, was too young to inherit his father’s shoes as accordion player as early as a Sept. 3 date in Johnstown, Va.

The Twisters perform about 280 clubs a year. “What’s unique about the current tour, and current contracts, and it’s been wonderful. Everybody wants to come.”

According to Pilet, who negotiated the deal with Atlantic Records that resulted in the 1991 release of Dope the only major-label album of the Grammy-nominated “Louisiana Music,” Dopie was not under contract for any future recordings. “The contract [with Atlantic] was a one-album obligation,” says Pilet. “Neither Atlantic nor the band are under obliga- tion to do anything. I am going to speak to Atlantic within the next two weeks to see what they want to do and what the band wants to do.”

Dopie had been recording since the early 1970s on labels including Blues Unlimited, Bon Temps, Sonet, Rounder, Maison de Soul, Gazelli, and JMP. Titles still available include “Big Bad Zydeco” (JMP) and “Good Rockin’ Zydeco” (JMP) on cassette and “Saturday Night Zydeco” (Mai- son de Soul), “ Zy-De-Co” (Gazelli), and “Louisiana Music” (Atlantic) on CD.

Dope, who toured the world several times over, recorded or performed with artists as varied as the Dirty Dozen Brass Band, Cyndi Lauper, Bob Dylan, and Paul Simon.

He was cruising around among the American music elite, but that never changed him,” says Barry An- celet, director of the Center for Aca- dian and Creole Folklore at the Univ. of Southwestern Louisiana.

Acelnet, who explains zydeco as “a result of the encounter between dis- placed Africans and displaced Euro- peans,” characterizes Dopie as “pro- foundly decent, very human, very considerate.”

In the late 1970s, Dope became involved in a National Endowment of the Arts-funded project titled “Polk Artists In The Schools,” which brought him into contact with students in south-central Louisiana.

“They really had a purpose,” says Acelnet. “It made him aware of the need to not only play this stuff but to articulate and communicate it. He was aware of passing on the tradition to the younger generation.”

It is a tradition that Dope has passed down to all of his sons. Alton Rubin Jr. has played drums with the Twisters since 1975. The youngest of Dope’s four sons, Dwayne, 14, is an accomplished accordion player and may join the Twisters after he graduates from high school.

“We have to keep alive what he built up, says David Rubin. “Our mother has told us to go out there and play as hard as ever for our fa- ther.” In addition to his wife, Elvina, and four sons, Dope is survived by five daughters.

PLG Camps Out For Label Confab

PLG president/CEO Rick Dobbs meets with Polydor recording act Get Set V.O.P. backstage after the group’s performance at the PLG conference. Shown, from left, are Dobbs; Phillips Calloway of Entertainment Resources International Mgt.; band member Infinitive Kundalian; David Linton, VP of R&B promotion, PLG; Michael Maudlin and Bart Phillips of ERI Management; , Spencer Thompson, manager of Camps, PLG; and director of A&R, Polydor; and band member Kwanena the Triumphant.

Tool Ratchets Up The Album Chart

(Continued from page 9)

Chino, Living Colour, and Flabhhone in May 1993; and Lollapalooza this sum- mer. On the latter, Tool started off on the second stage and moved to the main stage mid-tour.

“Sales went from 50,000 to 140,000 during the month of June as Lollapa- looza was getting under way,” says Zoo VP/sales Candy Masengale. At the time, “Sober” was aired on MTV’s “Videos That Don’t Suck” feature, there was heavy print adver- tising, and one-stop campaigns with a Tool hat giveaway, says Masengale. Lew Garrett, VP/purchasing at the 364-store North Canton, Ohio- based Camelot Music chain, says Tool was certainly the breakout act on Lollapalooza this year. “Tool got all the bulk of the positive press,” he says.

Masengale adds that “Underworld” got a lot of sales help from word of mouth because of the album graph- ics, which show a rib cage on the cov- er, a pig on a bed of forks on the back, and an oblong woman and vari- ous forms of human torture inside.

Stephen Prengerda, Zoo’s national director of artist development and product manager for Tool, says the label is taking another stab at radio.

KISW Seattle is one album-rock station that decided to add “Sober” after it was serviced the second time. KISW PD Steve Young says “Sober” has been getting a lot of calls lately. In fact, he says it made the top three in phone requests after the Lou- lapalooza date and hasn’t let up for two to three weeks.

On Aug. 30, Zoo launched a retail promotion with KISW and Seattle re- tailers, including Musicland and Tow- er Records. For a limited time, the video of “Sober” is being packaged with “Underworld” with a sticker stat- ing, “As heard on KISW.”

Dick Odette, VP/purchasing of the 850-store Minneapolis-based Musi- cland chain, says that in the last three weeks of August, sales of “Under- world” increased 40%-50%.

Terry Currier, owner/GM of the two-store Portland, Ore.-based Music Millennium, says, “I picture this band the same way as Alice In Chains’ ‘Fa- cellia’ and Blind Melon, only it’s tak- ing a little longer.”


**ARTISTS & MUSIC**

**BIG STAR**

*live at missouri university 4/25/93*

Big Star seemed destined to vanish into the void. An impassioned network of devoted fans kept the flame alive. However, and eventually Big Star became one of the biggest influences on alternative music. Alex Chilton and Jeff Stephens enlisted Poise members Jonathan Auer and Ken Stringfellow and played their first show in 19 years. Zee now presents the absolutely undiscarded evidence.

“"The most influential band outside the Beatles."
— The Chicago Tribune

**ARTIST DEVELOPMENTS**

(Continued from page 18)

Meanwhile, album track “Stumble” has gone on to become a radio favorite, while the full album is being serviced to adult alternative formats, public radio stations, and blues programmers, with stations directing recipients to appropriate tracks. Country stations are also getting “Stumble” via the CDX radio-servicing firm.

Johnson and the Headhunters celebrated the album’s release with a Sept. 2 performance at Buddy Guy’s Legends blues club in Chicago. Additional shows will follow in several markets. Tour support, says Clancy, will include posters, co-op ads, and ticket buys; Electra/Nonesuch will also begin a print campaign in Tower’s Pulse magazine.

Young reports that the band decided to bring Johnson along for the second night of a two-night stand at the recent Riverfest in Milwaukewe, a “big Headhunters town”—and drew 20,000 more fans than the first night. The group hopes to take Johnson along on its European tour next spring.

“Anything that comes up with the Headhunters, I’m for it,” Johnson says. “They’re a great bunch of fellas, and what we didn’t use on this album, we’ll put back into will call for the next one.”

**SQUEEZE**

(Continued from page 14)

give it a good shot.”

All this support comes as a relief to Difford after the band’s experience at Warner Bros. “When we first went to Warner Bros., he says, “we were so pleased to be there, having been dropped, because that’s a really unnerving feeling, scary stuff. So we were just pleased to have a home, and we thought we’d really landed on our feet. But I think for a big company like that, they put a lot of product out, and it’s like throwing mud at the wall. What sticks, sticks, and what doesn’t, goes. It didn’t stick, and we went. That’s been a lesson, if you like, and now we have this record that we’re pleased and proud of, and we can confidently say that it’ll do better than ‘Play’.”

Carrack, who will continue to be a member of Mike & the Mechanics and the British studio combo Spin 1 Two, lends his unmistakable lead vocals to “Loving You Tonight” and his distinctive keyboard fills to much of the set. “I’d forgotten how good he was,” Difford says. “He’s always looked at for his voice, and I don’t see that so much now. I see how great he is as an organist, which is a dying art in itself.”

Tilbrook adds, “The most important thing about the band at this moment is that this is the line-up for the record. I think we’re looking no further than this record, and that’s quite an invigorating way for it to be. As great as the band is at the moment, I’m prepared to believe we can make whatever we have at our grasp work.”

A&M’s Pollak says the label’s campaign will play to the group’s melodic strengths. “Squeeze write some of the best songs, every single time they put an album out, that can be heard on the radio at that time,” he says. “Album alternative] is very helpful in breaking these intelligent, adult-type bands, that cater to a 24-plus audience that wants to have the opportunity to listen to good music on the radio.”

Difford, recounting early trans-Atlantic conversations after the ban’s return to A&M, says, “It’s like phoning up distant cousins, because they know you, you know them, you’ve spoken many times on the phone, and they really want you to be successful because they’re now back in the fold, and they were really pissed off in the first place when you were dropped. Now they’ve got you back, they really want it bad, and they’re going to prove it. So it’s like phoning up a distant cousin and discovering somebody left you loads of money in a will or something.”

**JOHNNIE JOHNSON & THE KENTUCKY HEADHUNTERS: Mark Orr, Anthony Kenney, Fred Young (keyboard), Johnnie Johnson, Greg Martin and Richard Young.**

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**AMUSEMENT BUSINESS**

**BOXSCORE TOP 10 CONCERT GROSSES**

**ARTISTS (S)**

<table>
<thead>
<tr>
<th>Venue</th>
<th>Date(s)</th>
<th>Gross</th>
<th>Ticket Price(s)</th>
<th>Attendance</th>
<th>Capacity</th>
<th>Promoter</th>
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<tr>
<td>Royal Dublin Stadium Dublin, Ireland</td>
<td>Aug. 7-28</td>
<td>$2,413,706</td>
<td>$18.00/18.00</td>
<td>75,000 two soldouts</td>
<td>Aiken Promotions</td>
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<td>Austin Amphitheater Unv. of Oregon Eugene, Ore</td>
<td>Aug. 21-22</td>
<td>$2,136,130</td>
<td>$16</td>
<td>86,000 two soldouts</td>
<td>Bill Graham Presents Double Ten Promotions Field Trip Prods.</td>
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<tr>
<td>Hollywood Bowl Los Angeles</td>
<td>Aug. 22</td>
<td>$625,800</td>
<td>$16.50/15.00</td>
<td>17,000 soldout</td>
<td>Bill Silva Presents Andrew Hewitt</td>
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</tr>
<tr>
<td>Coca-Cola Coliseum Atlantic City, N.J.</td>
<td>Aug. 13</td>
<td>$845,800</td>
<td>$15/12.50</td>
<td>16,000 soldout</td>
<td>Cellar Door Presents Delaware Prods.</td>
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<td>Bank of America Amphitheater Charlotte, N.C.</td>
<td>Aug. 25</td>
<td>$642,715</td>
<td>$15/12.50</td>
<td>19,250 soldout</td>
<td>Contemporary Promotions</td>
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<td>The Woodlands Amphitheater Houston, Tex.</td>
<td>Aug. 14-15</td>
<td>$648,000</td>
<td>$15.50/15.50</td>
<td>21,000 two soldouts</td>
<td>Legendary Concerts</td>
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<td>Oxford Amphitheater Columbia, S.C.</td>
<td>Aug. 29</td>
<td>$191,300</td>
<td>$25.50/25.50</td>
<td>10,000 soldout</td>
<td>Concert Promotions Inc. Midwest Prods.</td>
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<td>Coca-Cola Amphitheater Columbus, Ohio</td>
<td>Aug. 23</td>
<td>$376,602</td>
<td>$15/12.50</td>
<td>13,001 soldout</td>
<td>Cellar Door Presents Delaware Prods.</td>
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INTOXICATING: A packet of Allka-Seltzer, a small tube of toothpaste and a toothbrush, a packet of instant coffee (with sugar, creamer, and a stirrer), and an alcohol breath tester, all contained in a custom-designed vomit bag. These items, and a copy of Tha Alkaholiks’ “21 And Over” cassette, comprise the “hangover kits” that Lourd Records and RCA sent to radio, retail, BMG Distribution reps, and press, on behalf of the label’s latest act, which debuted this week at No. 23 on Top R&B Albums. The promotional mailing was the last pre-release stunt in what has been a long and careful setup for the label’s most recent acquisition, which received great buzz following a Sept. 6 appearance on GMA’s “Good Morning America” program. The label has been working on the project for two years, and the album, released Sept. 6, has received critical acclaim. The label has also been working closely with the band’s manager, and the band has been receiving great support from radio stations across the country.

Greg Linn, RCA associate director of product development, says first-wave sales were strong on the West Coast at Van Horne’s and Backyard Music’s Music Plus stores, and at one-stop Abbey Road and Valley Records. Philadelphia-area wholesaler Universal was in for reorders, and the album peaked at No. 98 at mid-Atlantic web NoneButTheWit. The Wit, No. 24 at St. Louis-based Streetside Records, and No. 181 at The Musicman Group, the nation’s largest music chain.

JAN’S JAM: College radio programmers found an unusual promo item in their mailroom—a 12-inch vinyl picture disc of popular sitcom character Jan Brady, who was portrayed in the late ’60s and early ’70s by then-child actress Eve Plumb. The mystery record teased listeners with the sound of 500 music-Epic alternative rockers Eve’s Plumb.

“We don’t want to overshare the ‘Brady Bunch’ connection,” says Epic associate director of marketing David Gottlieb. “Eve’s Plumb is definitely not a novelty act. However, the Jan Brady vinyl promo was a definite hit with the college crowd.”

Readers of the Barry Williams book, “Growing Up Brady,” were first exposed to the band, erroneously referred to as “The Eve Plums,” when that tune hit the stores last year. The act begins a brief tour with Columbia’s Gamboll later this month. “Envy,” an album title that die-hard “Brady Bunch” fans find appropriate, is scheduled for Sept. 31.

Put it in the Want Aids: “Gutty inspired singer-songwriter wants you to hear her new music for free. Call for a free CD... No strings attached.”

That was the message in one of several personal ads that RCA run in weekly freebies in 11 major markets to promote debut artist Ashley Cleveland. Those who called the ad’s phone number received the four-song sampler that RCA spread to industries last spring in support of Cleveland’s “Has Named Desire.” RCA VP of artist development David Gales says the most calls “by far” came from Chicago’s The Rader, but good responses also came from the D.C., Dallas, and Portland, Ore., markets.

HIGH TIDE: Sire/Reprise hopes the third time is the charm for alternative pop act the Ocean Blue, whose “Beneath the Eehon And Sound” album hit stores Aug. 31. “We’re putting the band in a new environment and giving them a new audience,” says Sire VP of development Charlie Spring. “These fates are ready to break through to the next level. The Ocean Blue has 100,000 copies on each of its previous titles. We’ll be concentrating on heavy advertising region-by-region as the band begins to tour in October.”


Regional Heatseekers is prepared by Geoff Manfield and Brett Axford with assistance from Anthony Campbell.
Artists & Music

ARTISTS IN ACTION

(Continued from page 15)

extensive lesson in classic electric blues, ranging from his early sides on the Kent label to the hit track "Playin' With My Friends," from his latest MCA album, "Blues Summit."

At one point in his show, the former Memphis native exclaimed to a cheering audience, "Years ago, it wouldn't have been a dream to me to be playing on this stage."

It was then that King pulled up a chair and proceeded to transform a river bluff full of people into a surprisingly intimate atmosphere. It surely was a testament to his legendary status as an entertainer, and ample evidence to why the blues has achieved such universal popularity.

Stylistically, Texas guitar wiz Johnson owes a lot more to Jeff Beck than Jimmy Reed. His soaring guitar phrasing, enhanced by a battery of complex electronics and delays, gave even the hardest-rocking material a spacey, atmospheric quality.

Johnson upped the sonic assault in a three-way jam with Guy's lead guitar, Scott Holt, and Warner Bros. artist Shawn Lane, on the Jimi Hendrix classic "Spanish Castle Magic." He closed the set with his elegant instrumental rock hit "Cliffs Of Dover."

From beginning to end, Johnson's technique and dynamic integrity were something to behold, but his more academic style of rock seemed to alter the show's momentum a little too much, for many who had been pumped and grooving on Guy's previous take-no-prisoners set.

Guy changed gears rapidly, even in mid-song, from standards to his newer work. At one point, Guy ran throughout the audience, drawing people like a crazed pied piper, while he played lead guitar. All in all, Guy's fiery lead work, expressive singing, and road-seasoned band established a high standard for the remaining acts to top.

The Alligator All-Stars opened the show with an old package tour-style set that allowed label artists Lonnie Brooks, Junior Wells, and Koko Taylor to shine on a couple of numbers each. Brooks turned in a solid performance, especially compared to Wells' spotty turn in the limelight. Koko Taylor closed the set with her signature, "Wang Dang Doodle," a spirited highlight of the opening segment.

RICK CLARK

Willie Makes The Rounds; Justice's Quick Service

WHY NOT ME, WILLIE?

Thirty-four years after scoring a top 10 novelty hit with "Seven Little Girls In The Back Seat," songwriter-artist Paul Evans still has his tongue planted firmly in his cheek, thanks to his daughter Eden. "She gave me the title 'Willie's Sung With Everybody But Me,' and I loved it. She's got 25% of the copyright."

"Willie" is Willie Nelson. Evans says he thoroughly researched the number of other singers (not him, of course) who've sung with Nelson on recordings and came up with a list of some 75 names, most of whom are ratted off by Evans on the session. "I got a lot of help from the Willie Nelson office," Evans says, adding that Nelson will get to hear the song soon. Evans, who has penned hits for other artists, including "When" by the Kalin Twins and "Roses Are Red" by Bobby Vinton, tried to get a Nashville label interested in distributing the session on his own Garden Of Eden label (also the name of his BMI-cleared publishing company). He approached Mike Shepherd, who operates a music marketing and promotional company, Umbrella, in the city. Shepherd recommended national distributor INDI, which agreed to handle the song on a four-track CD, due to be released in a few weeks. "I am amazed how the music industry has changed in terms of the few independent labels that are likely to handle this type of recording," says Evans. He hopes that some morning jocks, like Don Imus and Howard Stern, will catch the humor of the piece and help launch its success. Evans' last major disc success was a novelty called "屍sumi, which the Spring label released in 1981 and became a big hit in England.

In recent years, Evans has been a member of a vocal quintet Group 5ive and has worked in the jingles field.

Evans hopes for a happy ending on this project in terms of chart status and, obviously, the opportunity to make a recording with the very subject of his song. Until then, he adds, he may create a full-sized cardboard photo cut-out of Willie Nelson to use when he sings his plea on stage.

JUICE IS SERVED: Justice Music Corp. says it can provide movie and TV producers with faster access to original music with a one-stop approach. The North Hollywood-based publisher explains that it not only administers and serves as the licensing agent for two publishing firms, Equity Music (ASCAP) and Justice Artists Music (BMI), but it also acts as the licensing agent on behalf of Houston-based Justice Records.

"With Justice Music, all I have to do is make a single phone call," says Monte Thomas, CEO for Justice Music. The 2-year-old firm has placed songs in films, TV, and video programs, including TV's "Melrose Place" and "L.A. Law." Feature films being used in Justice songs include "Willy Wonka and the Chocolate Factory," "Sneakers," "Hollywood Shuffle," "Fear of the Night," and the HBO special "And The Band Played On."

The music of Justice Music-administered catalogs is mostly mainstream jazz, rock, and blues rock.

Writers include Stefan Karsen and his wife, Ray Brown, Rebecca Coupe Franks, and Tab Benoit.

LISTEN & LEARN: The Songwriters Hall of Fame is hosting its 11th Songwriters Showcase Thursday (9) at the The Lone Star Roadhouse in New York starting at 8 p.m. Projecta director Bob Leone says the event will feature eight writers in live-to-tape and acoustic performances. Admission is free...

HIT songwriter Allan Rich will perform at 8 p.m. Thursday (9) at a concert at the Mayfair Theatre in Santa Monica to benefit the Los Angeles Songwriters Showcase, the nation's oldest nonprofit service organization. Rich, making his first concert appearance in the Los Angeles area in four years, has written the 1999 Oscar nominee "Run You To," performed by Whitney Houston in "The Bodyguard;" "I Live For You" by Natalie Cole; and "I Live For Your Love" by James Ingram. His songs have also been recorded by Beach Boys, Beach Boys, Robin-...
Isleys Return With Elektra Album
For Label, Live Set Is ‘Regular Release’

BY DANYEL SMITH

NEW YORK—"We’ve been saying and saying that we would do a live album, and how we wanted it to be special," says Ronald Isley, talking from Elektra Entertainment Los Angeles. "And once we got it together, and got such a great reaction, we knew we’d done the right thing.

True disciples of the soul, the legendary Isley Brothers have been ensonced for decades in the minds of fans as masters of the ballad and the soul-stirring dance jam. Classic singles like "Shout," "Twist And Shout," "I Want to Do Something," and "Who’s That Lady" are the bedrock of a 30-year career that includes five gold and five platinum albums.

The Isleys are starting a new relationship with Elektra Entertainment with a live album, their first since 1974, recorded at the Strand Theatre in Redondo Beach, Calif. Titled "Live!," it is full of great songs from the Isleys’ long career. The current Isley lineup includes Ronald on lead vocals, Ernie on lead guitar, and Marvin on bass. O’Kelly Isley died in 1985, and Rudolph left the group in 1989. Nine other players and vocalists fill out the ensemble.

"We’re going to do an eight-month tour all over the world," Ronald says. "We’re going to do television like we’ve never done." Angela Winbush, an Isley collaborator since 1987’s "Smooth Sailing," who recently became Ronald Isley’s wife, will be opening for the brothers.

Their career may span 30 years, but the Isleys have been contemporaries for a very short time, right up to 1989’s "Spending the Night." The brothers began in the ’50s on the gospel groups, performing with their mother, Sallie Berniee Isley, on piano. Today they are one of the most sampled groups in urban music. They have influenced such current R&B icons as Prince and L.A. Reid & Babyface. Most recently, hip-hop-ice cube’s "Footsteps in the Dark" has huge hit from "The Predator," "It Was a Good Day.

I don’t like a lot of the profanity in today’s music," Ronald says. "But as far as Ice Cube is concerned, we’re fans of his. We don’t like things in bad taste. That’s not what real talent is. And he has real talent. I was glad the song was successful, for him and for us. We love the song.

"We try and keep our ears to the street," he adds. "I still listen to everybody. I watch groups like Jodeci and Boyz II Men. I admire them. It’s good music—especially Boyz II Men, they remind me of the Temptations. Ice Cube is like that, if you get to know him, he’s going to be producing new artists like them in the future.

The Isley Brothers formed T-Neck Records in 1984. The label was distributed first by Atlantic, then Buddah, then CBS. They recorded on T-Neck for many years. And now they’ve chosen Elektra for a simple reason: personnel. "Bob Krasnow [Elektra Entertainment CEO] and us, we’re fans of each other’s," Ronald says. "He understands what we’re trying to say musically. He understands us—everything, from 1950 to now. It’s a joint thing with him and us, with Elektra and us."

Earl Hutchison, director of urban marketing for Elektra, says the Isley’s "Live!" is not just a "best of" project. "We’re treating this like a regular release," Hutchison explains. Elektra is releasing a single, "Voyage to Atlantis," and is shooting for radio add dates of Sept. 15.

Hutchinson reports that Elektra’s radio promotion staff will focus on a broad range of stations. "We’re going to go to the oldies stations, yes. But our targets are the urban stations, the college stations. This is the beginning of another fantastic stage in the Isleys’ Brothers’ careers. Not a culmination—a new beginning," Hutchison says. Initial orders for "Live!" are at 75,000 units.

Aside from the tour support for the album, the Isley Brothers will be doing the full range of prepromotion as well. They will be doing industry and press pretour performances at the Hard Rock Cafe in New York, Cleveland and Los Angeles, according to Beth Jacobson, director of East Coast press and A&R for Elektra. They also will appear on "Today Show" Sept. 20 and the "Arsenio Hall Show" Sept. 14, the album release date. Jacobson says the medley-style video clip for "Voyage To Atlantis" includes rare archival footage of the Isleys.

UNV Breaks Down Spiritual & Secular; Janet & The Tonys; Backing Black Rock

IT’S A TRUE LOVE THING: That “Something’s Going On” single, from Maverick recording artists UNV (United Nuhan Vöözes), has smacked up on me quiet-like. The breakdown sounds like church music, plain and simple. It’s like the very best gospel, except the song is as sensually secular as it wants to be. And with lyrics that are eerie and intimate as hell, the song speaks me, and probably a lot of other die-hard slow-jam fans, to the core.

In an endless field of neo-doo-wop groups, UNV stands way out. It’s that classic juxtaposition of reverence and spirituality, and the kind of angst that comes deep from the heart—and the loins. Which should mean more, which should matter more, which should get the most emphasis? The quest to be on a more spiritual plane or the quest to excel at the ever-evasive ideal love? As always, it’s a quandary in life and in song. And it’s that kind of tension and intensity that makes a great group, and even greater songs.

You know what I mean: UNV is singing as if they were singing “The Grateful,” but they’re singing “Straight From My Heart.” It works. I’ve heard that everything on the Maverick label passes by Miss Madonna’s desk—she had her ears open when she heard this signed these brothers.

Ah, YEAH, AND MUCH RESPECT: In response to the music industry’s continued reluctance to sign black artists who don’t play or speak hip-hop, R&B, or jazz, the Black Rock Coalition, founded in 1985 by Living Colour guitarist Vernon Reid, writer Greg Tate and artist manager Ronda Mason, has announced the startup of its own label, Black Rock Coalition Records. The label’s first release is a 12-song, 12-band compilation called “Blacker Than That.” It will be distributed through the New Hampshire-based direct-marketing company, Wayne Green Inc. Bruce Mack, who serves as president of the BBC, will also serve as label president.

SO YOU KNOW: Janet Jackson’s “Janet” tour, which was scheduled to begin Oct. 15 in Minneapolis, has been postponed until Nov. 15. I have it from a good source that Mercury recording artists Tony! Toni! Toné! will be openers ... Max Gousse, former Giant Records East Coast A&R director (he signed Pudgee & The Phat Bastard), has resigned to head up a production company in collaboration with the Atlanta-based Kaper RCA Records. The new entity is called Mecca Don Bros. Entertainment. Gousse will serve as CEO, and Roget Romaine as president ... Charm Warren-Celestin has resigned her position as president of Flavor Unit Records and has already started as national rap director at RCA Records, a newly created position. She says she’s looking forward to working with Parrish Smith, Wu-Tang Clan and The Alkaholics ... Janice Harvey and Serena Gallagher have started their own public relations firm, HGC Communications. Young veterans both, Harvey and Gallagher have worked with some of the biggest names in the entertainment industry: Uptown Records’ Jermaine Dupri, Andre Harrell, Eddie Murphy, Janet Jackson, Full Force, and Rush Communications CEO Russell Simmons. Already they are working with A&M recording artist CeCe Peniston, Next Plateau recording artist Sybil, and Third Stone/Atlantic recording group Here & Now. You know they get a big GOP GIRLS! ... Virgin Records just signed former Epic recording artist Tony Terry. He is scheduled to duet with Anita Baker for his first Virgin project, due the first part of next year. ... Diana Ross’ forthcoming boxed set includes three songs by producer Nick Martinelli—Luther Vandross and David Lasley do some guest vocals, and Gerald Albright adds a little sax. By Danyel Smith

THE RHYTHM AND THE BLUES

Hot Buttered Soul Singers. Isaac Hayes joins A&M recording artist Vesta at New York’s B’ Smith’s after her packed listening party. Vesta sang tracks from her new album, “Everything & More,” and left the legendary Hayes, as well as the audience, all smiles.

BILBOARD SEPTEMBER 11, 1993

21
### HOT R&B SINGLES

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

**Billboard**

**FOR WEEK ENDING SEP 17, 1993**

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<td>LET'S DANCE</td>
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<td>FEEL THE FIRE</td>
<td><strong>CRAIG SMITH</strong></td>
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<tr>
<td>55</td>
<td>RUN YOU (FROM &quot;THE BODYGUARD&quot;)</td>
<td><strong>WHITNEY HOUSTON</strong></td>
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<td>54</td>
<td>OPEN UP YOUR EYES</td>
<td><strong>LADY J'S OFFICIAL SONGWRITER</strong></td>
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<td>YOU ARE THE ONE</td>
<td><strong>TOMMY MARAGH</strong></td>
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Rap Roundup: Atlanta's Shadz Of Ling0, Ed O.G. & Bulldogs, Daddy-O's Methods

AND NOW a short list of things I've been entertaining myself with lately:

- Shadz Of Ling0: "A View To A Kill" (Chrysalis). This group is another rap act from Atlanta, but it isn't about backwoods gear, rural spiritual- ity, or about "Where There Is" escapeism. Shadz Of Ling0 is about rocking hard, growing smooth, and revealing verbal skills plucked from the color-guard of sound. The group makes music that is night-on-the-corner-stoned-out-after- noon music; it was produced by Dallas Austin, Eric Sermon, Diamond D., and Solid Productions. Vocalists Kolorado and Ling0 perform double-time rhymes, roughneck locomotion, "Jafakain" chanting, and what they have dubbed the "cross-
fade flow." They swing around a microphone and have hardcore fun.

- Mad Flavaz is the group's first single. A typical Eric Sermon production, it hammers hard on a single funky riff. The track features whomping bass notes over heavy rhythms that induce a sort of elastic paralysis.

On other tracks, including "Where's Tha Steel," "View A 2 Kill," and "I'll And Get Clowned," the rappers revel in their fine art of rhyming, whisking. The effect is much like Onyx with a joyful-old-school-street. The album arrives early November.

- Ed G. & Da Bulldogs: "Rox-

The OBSVIOUS: "Dreamlover," by Mariah Carey (Columbia), is vying to replace "Right Here/Human Nature," by New Jack Swing-R&B, No. 1 spot on the Hot R&B Singles chart. "Dreamlover" vaults 6-1, increasing nearly 23% on the singles sales chart, yet it is held at No. 5 behind four other billed songs on the airplay chart. (The top five songs on the Hot R&B Airplay chart made up all the #1 songs this year.) "Dreamlover" is No. 1 at WQKQ Raleigh, N.C., and WCKU Lexington, Ky., top five at 17 stations, and top 10 at 12 others. Both songs by SWV are billed on the airplay chart right here. It is No. 1 at stations WSKY Philadelphia, WQNE New Orleans, and WOVI Norfolk, Va. Top five exposure is logged at 17 and top 10 at 16 others. "Downtown" gains 57% in airplay points and skyscrapers 25-5 on that chart. It is No. 1 at KKKB Los Angeles and WOIX Baton Rouge, La. By week's end, video outlets will receive a revised version of "Right Here," which will include clips of Michael Jackson's live version of "Human Nature," from one of his European concerts. SWV's point total is 96% greater than Carey's. But you know, it ain't over 'til it's over.

THE NOT SO OBSVIOUS: "Trust Me," by Guru (Chrysalis), jolts 57-41, mainly from rotation increases in New York, Columbus and WBLK. WRK5s play up more than 200% and the song ranks No. 14. WLBS increases play more than 333%, and it ranks No. 26. Six other stations in major markets are giving double-digit spins. During the past few months WLBS has aired the track, mainly rap, that was hits over the past two years, but not in New York. Because the station's audience is so large, some of these songs now being aired in heavy rotation have re-entered one of the charts. Two recent examples are "Back To The Hotel," by NBDeep (Profile), and "Trigga Got No Heart," by Spice 1, from the Menua II soundtrack (Jive). The Miami bass records that were still hits in other markets have fared well, but most of the others seem to quickly fade out.

THE ALBUMS: Sales activity was keenly focused on new releases, yielding 11 debuts out of the 18 billed albums, vs. the average, which is about 23. The new albums run the gamut of musical tastes. There are two contemporary gospel album debuts: "All Out" by the Winans (Warner Bros) at No. 41, and their younger sisters, Angie & Debbie (Capitol), making their first appearance on the chart at No. 88 with their self-titled offering. Contemporary jazz has considerably fared well on the chart as "River Drive," by Stanley Clarke (Epic), comes on the chart at No. 62. The current single by Levert, "Do The Thang," enters the airplay chart at No. 78. My guess, though, is that the new surge in sales was spurred by the group's appearance on the Arsenio Hall show. "For Real Tho" regains its bullet and moves up to No. 24.

SOUl FOR SALE: "Back To Basics," by Maze featuring Frankie Beverly (Warner Bros.), at No. 3 on the top R&B Albums chart, is this week's Hot Shot Debut. On the Hot R&B Singles chart, "Laid Back Girl" experiences the now-typical singles sales pattern of an album's release week. Radio in- creases did not offer record buyers' passion for Maze, which has a long tra-

TERRIROSS'S RHYTHM SECTION

R&B ARTISTS & MUSIC

Hot Rap Singles

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<th>WEEK</th>
<th>TITLE</th>
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<td>ALRIGHT (I'M ODD) T.O.R</td>
<td>KRS KROSS</td>
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<td>CHECK TO SELF</td>
<td>ICE CUBE FEATURING DAS EFX</td>
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<td>5</td>
<td>LEET ME ROLL</td>
<td>SCARFACE</td>
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<td>CHIEF ROCKA</td>
<td>LORDS OF THE UNDERGROUND</td>
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<td>GRAND GROOVE AT LARGE</td>
<td>SCARFACE</td>
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<td>BACK SEAT (OF MY JEEP) PINK COOKIES</td>
<td>L.L. COOL J</td>
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<td>GET UP (IN THE CLAN)</td>
<td>MC LYTE</td>
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<td>I NEED TO BE ME</td>
<td>BUCKS (JAY)</td>
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<td>11</td>
<td>IN THE BAND</td>
<td>DICKIES</td>
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<td>GET US BUZZ</td>
<td>BAND OF GOLD (ALAN,JUAN, JIMMY)</td>
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<td>SHADZ OF LING0</td>
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<td>THE ALMIGHTY R.S.O.</td>
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<td>BOOTLEG</td>
<td>HOODRATZ</td>
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BUBBLING UNDER HOT R&B SINGLES

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<tr>
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<tr>
<td>CALL ME A MACK</td>
<td>K.C.</td>
<td>GW</td>
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<td>WHAT'S NEXT</td>
<td>LEADERS OF THE NEW SCHOOL</td>
<td>ELECTRA</td>
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<td>WHODIDNTHESONG</td>
<td>SHANNON &amp; ANDERSON</td>
<td>ELEKTRA</td>
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<td>WHAT'S UP</td>
<td>BRIGGS &amp; ALFRED</td>
<td>DREAM</td>
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<td>BOONDOCK SHADZ DISTRIBUTED BY</td>
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<td>THE BATTERY</td>
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<td>JAPAN</td>
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<td>STRAIGHT FROM MY HEART</td>
<td>GUY WILKINS JR.</td>
<td>WARNER BROS</td>
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<td>TALK TO THE HANI</td>
<td>CLIFTON JORDON</td>
<td>TOWER</td>
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<td>JUST HAD TO BE</td>
<td>DAVID &amp; TINA TURNER</td>
<td>BLUE</td>
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<td>DON'T GIVE UP</td>
<td>O.S.T.</td>
<td>ROBERTO OFER</td>
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<td>ASAP</td>
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**Records with the greatest sales gains this week.**

**#1* Due to label availability. 
**#2* Recording Industry Association of America (RIAA) certification for sales of 500,000 units. 
**#3* RIAA certification for sales of 1 million units. 

**Catalog No. for cassette single: Astermark indicates catalog number is for cassette single-main; cassette single unavailable. (1) Cassette single availability. (2) CD single availability. (3) VHS cassette single availability. (4) VHS single availability. (5) Billboard/BPI Communications. **
Lonnie Gordon Opens Her Creative Floodgates

Lonnie Gordon loves to be<br> mistaken for a drag queen—and ap-<br>parently it happens quite often. "I don’t get it wrong. I am a woman!" she giggles, strutting her petite form around an EM Records conference room. “But when you’re on stage, you’ve got to give ‘em something other than life. And you know that I am giving the boys and girls seri-<br>ous drama: eyelashes for days, wild wigs, the works. And that’s what drag per-<br>formers do; they give you the glamour you can eat. They take you to the outer line in the floodgate!”

And with that declaration Gordon sails into another in a long line of amusing anecdotes. This time, she is practically reliving a past gig at a leather disco, punctuating the tale with arm-flailing, multivoiced role-<br>play. It is this whirlwind of energy and charm that has made Lonnie appear from the ever-crowded pack of club divas competing for turntable play. It is also an essential ingredient for<br>her long-anticipated SBK/ERG deb-<br>ut, “Bad Mool.”

Coming nearly two years after Gordon scored an international smash with the single “Gonna Catch You,” this album is en-<br>chanted by the participation of pro-<br>ducers Black Box, Roger Sanchez, Ellis Pacheco, and Todd Terry, cleanly surpasses the promi-<br>se of that hit record with its mix of tu-<br>berous of house beats and saucy soul melodies. And while she excels at white-knuckledODing, Gordon has also shown off her vocal prowess, balancing her ferocious attack on<br>cuts like “Sing A Song” and “Do You Want It?” with more pensive and affective tones on “Little Ghetto Boy” and “Missing You,” which were the day her daugh-<br>ter, Rikki, was born.

Actually, the most striking aspect of “Bad Mool” is Lonnie’s consider-<br>able songwriting chops.

“There was a time when the idea of writing a song seemed out of my reach,” she says. “But I got over that in a hurry. I just got myself down and started letting my life expe-<br>riences take over. Honey, it was like opening a floodgate and...”

Within moments, Gordon began immaterializing people in music. “Bad Mool” was inspired by a se-<br>ries of depressingly real situations with an unsavory lawyer, while “Stay Together” was penned shortly before she separated from her husband.

“I never forget sitting in the liv-<br>ing room in my pajamas,” Gordon recalls, “He called and said, ‘I need you now, and before I knew it, it was right. Writing that song made me happy. It gave me an outlet to ex-<br>press my feelings. And there is great joy in having the opportunity to take those feelings and put them out there for other people to share.”

Bringing Lonnie’s music to the public has continually been fraught with complications and delays that include disagreements with produc-<br>ers and assorted legal entangle-<br>ments. “It has truly been one thing after another,” she says wearily. “But what’s life without drama? I sure wouldn’t know. But that’s OK, because I use every experience as a source of creative inspiration and character development. Ultimately, I’m a better and smarter person due to every single thing that has happened to me.”

Now that the album has started to circulate, picking up much-de-<br>served kudos along the way, Lonnie has begun to hit the concert trail once again. She will be on the road for most of the next three months. Her now-classic Stock Aitken Waterman-produced 1989 hit, “Hap-<br>pening All Over Again” has just been re-released, sporting solid re-<br>mixes by Jewel & Stone and Tony King. Waiting in the wings are Todd Terry’s remix of “Will Survive,” a reading of the Gloria Gaynor nugget that she cut in memory of her late manager and AIDS activist, Bob Civano.

“He kept telling me that I had to sing it, which I wasn’t too keen on at first,” she says. “But now when I sing it, I think of Bob and his strug-<br>gle to live. And now it doesn’t feel like some disco cover to me any-<br>more. It feels like an anthem for liv-<br>ing your life to the fullest. Bob did, and so I do.”

THE SINGLE LIFE: The Lon-<br>don trance scene has gotten a lot cooler and more interesting with the onset of Spiritual Feel. A set has been working DJs-in-the-know with crafty remixes and original production for about a half-second now. They get their first moment of

U.S. attention with “Forbidden Chant” (NovaMute), a daddy jam that proudly wears its influences, from Giorgio Moroder and Kraftwerk. Rapid-fire rhymes pop beneath knobby computer sounds, and faint vocal chants...guaranteed to leave any raver painter heaving with happy exhauster. Check out the High Lone-<br>some Sound System’s fun, spine-<br>crawling remiX. And while you’re at it, rock slower, break-<br>beated “Positive Vibrations” on the flipside.

Producer Ed Saugave continues to tweak the brain and the body with his act, Can’t Stop, which de-<br>serves to rise above cult status with “Where Do We Go From Here” (Nylon, U.K.). Featuring Priscilla Wattimena, this pillow top-dark-<br>house tingles with warm strings and organs, rendering it fine fodder for dub-dominated programs. The original version is a weird, but pleasing, retro-funk ditty, framed by jagged rhythms and brassy horns. Give it a whirl.

Though many a “bipster” would be loathe to admit it, Stacey Q makes an irresistible return to the dancefloor with “Too Hot For Love” (Thump, Los Angeles). The chitty, girlie voice behind the late-<br>80s camp twisters “Two Of Hearts” and “We Connect” sounds nice and comfby at the center of a melange of twinkly synths, light piano rolls, and clicking disco beats. She purrs and whispers like a sex kitten, while diva/lib “I’m hot for you” samples swirl about. Produced by Carlo Zanella, this single can also be found on Thump’s “Futuro-Retro-<br>Disco” compilation.

Speaking of returning songbirds, Kim Wilde steps back into action with an NRGentic rendition of the Yvonne Elliman evergreen, “If I Can’t Have You” (MCA). This track from her forthcoming “Greatest Hits” album is a delicious guilty pleasure, oozing with over-the-top strings and angelic backing vocals. Kim works her program for all it’s worth—and we’re buying it big-<br>time. Creative vixy Kelsey’s play-<br>ful remix. Lots o’ fun.

TID-BEATS: Heartly congrats to Manny Lehman, who has been upped to VP of A&R at A&M Rec-<br>ords in Los Angeles. He was previ-<br>ously director of A&R at the label. Manny’s illustrious dance-music history includes discovering CeCe Peniston and Malalika...MoJo Nicewia has been named director of dance/crossover at RCA Records. He was previously manager of dance promotion at the label. MoJo will soon relocate to New York from Los Angeles...Enduring diva Jody Watley resurfaces early next year with her fourth album for MCA Records. Joined by Art & Rhythm, David Morales, Jon Netleshow, and Terry Coffey, Watley effectively dabbles in delicate R&B rhythms and slinky dance beats. Her voice has grown tremendously, as exhibited on the

Axev Exec Raves About Label’s Expansion Plans

TOKYO—Following the massive suc-<br>cess of the Aug. 7 Axev Rave at the Tokyo Dome, which drew more than 50,000 people, Tokyo-based dance music label Axev has started taking steps toward expanding its base of operations.

Axev chairman Tom Yoda has formed a new subsidiary, Axev Systems Japan, a subsidiary that will concentrate on concert and event promotion and art-<br>ist management. Operations will begin in September 1, under the guidance of Sony Kimura, who previously has worked with Franklin Booking International (FBI).

“This means we are committing ourselves to artists,” says Yoda, whose company owns some of its suc-<br>cess to licensing techno tracks from various parts of the world. These tracks have been most prominent in a well-received hard trance compilation albums that have been marketed un-<br>der a tie-in with Tokyo’s popular Ju-<br>lian’s disco.

Yoda says that Axev will be the umbrella for a new, “cutting-edge” dance music label in the near future.

“We are in the middle of expanding our group concept,” he says.

Since Yoda and his five partners started Axev in 1988, sales have risen from 100 million yen ($740,000 in U.S. currency) during its first year to a projected 7 billion yen ($65 million) in the fiscal year ending Aug. 31, 1999. Axev releases roughly 100 titles a year.

Axev Rave ’98, which featured such acts as Rage, Praga Khan, and Pace, was the first free concert ever held at the Tokyo Dome. The event garnered widespread media coverage here, in large part because many of the young women who flocked to the event were dressed in revealing fash-<br>ions.

“It was an unexpected success,” says Yoda of the event, which was ac-<br>tually more a mega-sized disco in con-<br>tent than a rave. He adds that the label is a “little embarrassed” by the emphasis placed on the attendees’ clothing, adding that if another rave is held next year, a dress code likely will be enforced.
Between the dusk of reality and the dawn of fantasy lies D:REAM.

D:REAM

"U R The Best Thing"

Featuring the No.1 Billboard Dance Single

Between the dusk of reality and the dawn of fantasy lies D:REAM.

"U R The Best Thing"

Featuring the No.1 Billboard Dance Single

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BILBOARD SEPTEMBER 11, 1993

27
Tunesmiths Get Turn In Spotlight
Series Places Writers In Acoustic Setting

by PETER CRONIN

NASHVILLE—While “unplugged” performances have lately become de rigueur for rock bands, in Nashville the idea is as old as the hills. In the beginning, there was the “guitar pull,” a spontaneous and informal back-porch picking session with country songwriters and their fans. That concept was formalized with great success by Amy Kurland, owner of Nashville’s Bluebird Cafe (which recently was immortalized in Peter Bogdanovich’s film “The Thing Called Love”), with her venue’s ongoing and ever-popular “Writers In The Round” series.

In that tradition, the Beacham Agency, a Nashville-based booking agency, has announced the “Writers On The Road” series. Still in the planning stage, and scheduled to kick off sometime this fall, each of the series’ shows will feature four songwriters (picked from a pool that currently numbers 20 and is growing daily) performing a cappella versions of the country hits they’ve written for others.

Despite a rise in the number of country artists who perform their own material, the genre’s non-working artists (who still constitute a majority) generate enough demand for quality songs to keep Nashville’s thriving songwriting community busy.

“In Nashville, these writers are superstars,” says Steve Thurman, a Beacham Agency VP. “But the general public doesn’t know the writers, they know the songs.”

That song-recognition factor will figure heavily in the publicity surrounding the series, with the writers’ names sharing equal billing with a list of some of the biggest hits they’ve written.

Thurman says he believes “the songs are basically going to sell the package.”

The original was surmised with the idea by Micki Foster, daughter of legendary Nashville song writer Fred Foster and currently coordinator of A&R for Liberty Publishing.

“I grew up with Kristofferson, Mickey Newbury, Dolly Parton, Johnny Cash, and Roy Orbison around the house, so I’m a real songwriter ghurm,” Foster says. “It’s magic to me, and when these things work they really work. I feel a certain responsibility to see that this is done correctly and with some sense of dignity.”

While Foster has been discussing the idea for years with local writers, a “wildly successful” night of Nashville songwriters held at Denver’s Grizzly Rose convinced her that “Writers On The Road” could be successful.

Of paramount importance to that success, Thurman says, will be the current selection of venues. While the Bluebird’s writer’s nights are frequented by industry people and fans who know the routine, the general public may not be used to the “listening room” aspect of these performances.

“Real hardcore cowboy dance clubs will probably not be appropriate,” he says. “It will be to have a venue similar to the Bluebird, and not every market has that.

Among the major markets that are “very enthusiastic” about the “Writers” series are Chicago, Los Angeles, New York, Dallas, and Denver.

“Country music fans in most markets probably have never been to something like this, and if we get people out to all of them, a series will be established because they’ll have such a great time,” Thurman says. “Besides hearing the songs as they were conceived in the living room, these guys all have great senses of humor, so it’s a very entertaining evening.”

Thurman hopes to bring different groups of writers to each participating market four times a year. Songwriters currently committed to “Writers On The Road” include Jim Photoglo, Kathy Luvn, Allen Shamblin, Sammie Smith, Orange Nelson, Alex Harvey, Aaron Barker, Dennis Atkins, George McCor- kie, Scott Miller, Wayne Carson, Gary Burt, Bob DiPiero, Gerald Smith, Kent Blazy, Pat McLaughlin, and Craig Wi- seman.

Dancing The Night Away In Fremont, Ohio
Como & Crosby Crowd Sings Along With Garth

RICKLE-DOWN TREASURES: The most random of cir- cumstances have led us this Saturday evening to the Eagles club in Fremont, Ohio. And, like Minnie Pearl, we’re just so proud to be here. There’ll be bingo and dancing tonight, with music by the Main Street Band.

It is always instructive—and often inspirational—to take temporary leave of the place country music is made and visit those places where it is simply cherished. Places like this. No one would mistake the Eagles club for a rowdy Texas rodeo- house or a hip urban two-step shrine. The revelers here, by the most estimable charity, look to be in their 50s and 60s. Some are obviously much older. These are the people who grew up on the sounds of Guy Lombardo, Glen Miller, Perry Como, Bing Crosby, and maybe Roy Acuff, Kitty Wells, and Eddy Arnold.

But tonight, they are dancing almost exclusively to modern country music. The band seems to that. Still, when you notice that the dancers are mouth- ing the words to the songs, you know they are not being forced. Even in the midst of Garth Brooks reigns. Before the evening is over, the band will have covered “If Tomorrow Never Comes,” “Friends In Low Places,” “What She’s Doing Now,” and “The Dance,” the first strains of “Boot Scootin’ Boogie” and “Achy Breaky Heart,” the dancers swarm to the floor and allow their enthusiasm to compensate for any gaps in technique.

The four-piece band has done its work. Its members have bought the records, transcribed and memorized the lyrics, and learned to simulate all the signature licks. On goes the night with heartfelt versions of “Anymore,” “Money In The Bank,” “Whthin I Gonna Live,” and “Here’s A Quarter (Call Someone Who Cares).” The menu isn’t entirely new country. Now and again the band slips in such hoary rockers as “Matchbox,” “The Twist,” and “Woody Bully” to placate the invertebrate hedonists in the crowd. At the break, one of the dancers approaches the band leader and requests Vince Gill’s “Look At Us” for friends who are celebrating their wedding anniversary. No one in the band knows all the words, to the members scurry to their friends in the crowd, search of a line...a phrase. The patchwork they come up with does not quite coincide with what came out of the studio, but they perform it with all the fervor and honesty that fueled the original. And for the celebrants, it says it all.

REMEmBERING WITH RALPH: Friends and admirers of DaVall show host Ralph Emery recently convened for a party at the Country Music Hall Of Fame & Museum. The occasion was two-fold: to celebrate the release of Emery's second autobiography, "More Memories," and to observe Emery's presentation of a unique artifact to the museum. During his research for the second book, Emery met Bill Whitehead, who, as an investigator for the Federal Aviation Administration, combed through the plane wreck that took the lives of Patsy Cline, Hawkshaw Hawkins, Cowboy Copas, and Randy Hughes. From the wreckage, Whitehead retrieved and kept the plane’s clock, which had apparently stopped at the moment of impact. Whitehead gave the clock to Emery, and Emery, in turn, gave it to the museum. Among Emery’s well-wishers were Chet Atkins, Tom T. Hall, Steve Wariner, Bill Anderson, MCA Records chief Bruce Hinton, Emery’s literary agent Mel Berger, and his manager Bill Carter. Tom Carter, who helped Emery write this book and the last, was sidelined from the ceremonies with a broken ankle.

MAKING THE ROUNDS: Pat Martin, president of Turquoise Records, Whitesburg, Ky., has established the Crystal Agency there to book bluegrass acts. Initially, she will represent Special Consensus on a non-exclusive basis... At Country Club Enterprises, Greg Dear has been named manager of national club promotion, and Jody Jackson has been promoted to the post of director of national club promotion... Members of the Amalgamated Clothing And Textile Workers Union have picketing selected Diamond Rio concerts to protest the group’s affiliation with Laredo Boots. The boots are manufactured and marketed by Genesco of Nashville, which is embroiled in a dispute with the ACTWU, a union spokesman says, over contract concessions... Nashville publicist Martha Moore has been named talent coordinator for the “Heart To Heart” and “Americana Digest” series on the American Television Network... Walt Trott has authored an informative and fascinating “dual biography” on Kitty Wells and Johnny & Jack, It’s called “The Honky Tonk An- gels” and is published by Nova Books.

MARK YOUR CALENDAR: The 10th annual “Harlan Birthday Bash” is to get under way Sept. 14 at 6:30 p.m. in the BMI parking lot in Nashville. The lineup of performers includes Pat Alger, Marc Beeson, Guy Clark, Rodney Crowell, Steve Davis, Nashville's Harold Hatch, Ronnie McDavis, Freddie Hart, Hilly Kantor, Jackson Leasp, Sandy Knox, Kastas, Kathy Luvn, Deburt McLarty, Larry John McNally, Ronnie Milsap, Hugh Prestwood, John Prince, Ronnie Rogers, Tom Schuyler, Victoria Shaw.

(Continued on page 49)
TOGETHER WE CAN MAKE IT HAPPEN

ALIBIS (83463)
the latest platinum album from
TRACY LAWRENCE
ACADEMY OF COUNTRY MUSIC AWARDS: BEST NEW MALE VOCALIST + BILLBOARD's TOP NEW MALE ARTIST
THE FOLLOW UP TO HIS PLATINUM DEBUT ALBUM STICKS AND STONES. PRODUCED BY JAMES STROUD
CMA HORIZON AWARD NOMINEE

CONFEDERATE RAILROAD (83335)
the gold debut album from
CONFEDERATE RAILROAD
FEATURING "QUEEN OF MEMPHIS," "JESUS AND MAMA" "WHEN YOU LEAVE THAT WAY" AND "TRASHY WOMEN"
PRODUCED BY BARKY BECKETT
MANAGEMENT: INTERNATIONAL MANAGEMENT SERVICES
ACADEMY OF COUNTRY MUSIC AWARDS: BEST NEW VOCAL GROUP CMA AWARD NOMINEE - BEST VOCAL GROUP

LIFE'S A DANCE (82320)
the platinum debut album from
JOHN MICHAEL MONTGOMERY
FEATURING "LIFE'S A DANCE" AND "I LOVE THE WAY YOU LOVE ME"
PRODUCED BY DOUG JOHNSON; WYATT EASTERLING
MANAGEMENT: ESTILL SOWARDS AND JOHN DORRIS, HALLMARK DIRECTION CO. CMA HORIZON AWARD NOMINEE

AND BE SURE TO WATCH THE COUNTRY MUSIC AWARDS SEPTEMBER 29th ON CBS

...AND WE THANK YOU.
NASHVILLE — Two dozen new and veteran country acts will perform in a series of four showcases during the SRO '93 conference at the Nashville Convention Center Sept. 30-Oct. 2. Sponsored by the Country Music Assn., the event covers all facets of the touring industry.

In connection with the conference, the CMA also has announced the nominees for its annual SRO awards.

The first showcase will be held Thursday, Sept. 30, from 3-6 p.m. and will feature performances by Larry Stewart, Stephanie Davis, Lari White, Doug Supernaw, Toby Keith, Tim McGraw, and Leroy Van Dyke.

The second showcase, on Thursday, from 7:30-10 p.m., will feature various artists.

The talent lineup for Friday, Oct. 1, from 1:30-4 p.m. consists of Robin Lee, Tracy Byrd, Billy Joe Royal, Lynn Anderson, Andy Childs, and Celinda Pink.

The final showcase on Saturday, Oct. 2, from noon-3 p.m. will feature Rick Vincent, Brother Phelps, Joy White, Johnny Rodriguez, Palomino Road, and Bobbie Cynner.

The award categories and nominees are:

Talent Buyer/Promoter Of The Year: Joe Gehr, the Gehr Group, Fort Lauderdale, Fla.; Ron Jett, the Grand Palace, Branson, Mo.; Jim McCormick, Valley Forge Music Fair, Devon, Pa.; Cindy Mills, Concerts In The Country, Cumming, Ga.; George Moffett, Variety Attractions, Zanesville, Ohio; Bob Romeo, the Don Romeo Agency, Omaha, Neb.; and Tom Trex, the Palace At Auburn Hills, Auburn Hills, Mich.

New Touring Artist Of The Year: Sady Boggs, Billy Dean, Tracy Lawrence, Little Texas, John Michael Montgomery, and Aaron Tippin.

Touring Artist Of The Year: Garth Brooks, Brooks & Dunn, Billy Ray Cyrus, Vince Gill, and Travis Tritt.

Road Manager Of The Year: Leonard Arnold (for Trisha Yearwood), Tim Bowers (Ricky Van Shelton), Kelly Brooks (Garth Brooks), Carson Chamberlain (Alan Jackson), Mark Chamberlain (Travis Tritt), Mike Copeland (Marty Stuart), Terry Elam (Vince Gill), Graeme Lagden (Reba McEntire), and Gene Roy (Kenny Rogers).

Support Services Company Of The Year: Audio Visions, Omaha, Neb.; Bandit Lites, Knoxville, Tenn.; Endless Road Lighting, Weatherford, Ga.; Showco, Dallas; and Vari-Lites, Dallas.

Artist Manager Of The Year: Narvel Blackstock, Starstruck Entertainment, Nashville; Ken Kragen, Kragen & Co., Los Angeles; Jack McFadden, McFadden Artists Corp., Nashville; Stan Moore, Moress Nanas She Entertainment, Nashville; Rob Titley, Bob Titley & Associates, Nashville.

Talent Agent Of The Year: Steve Dahl, Moniker Artists; Joan Saltel, Buddy Lee Attractions; Dave Schuder, Buddy Lee Attractions; Rick Shipp, William Morris Agency; and Bob Younts, Bobby Roberts Entertainment.

Publicist Of The Year: Jennifer Boyler, Starstruck Entertainment, Cathy Curley, Curley & Co.; Pam Lewis, PLA Media; Nancy Russell, Shock Ink; and Evelyn Shriver, Evelyn Shriver Public Relations.


Radio/Large Network: WOR New York City; WOR Moody, WABC New York City; and WOR New York City.

Information on SRO '93 is available from Dave DeBoit at the CMA in Nashville.

EDWARD MORRIS

REPRINTS
For reprints of advertisements or articles appearing in Billboard, (minimum of 100) call Lydia Mikulko 212-536-5292
MAKING IT TWO CONSECUTIVE weeks that “Thank God For You,” by Sawyer Brown, has reigned atop Billboard’s Hot Country Singles & Tracks chart, and it’s a first for Sawyer Brown. The chart’s current top spot more than justifies a chart number—it symbolizes a chart consistency the band once had trouble maintaining. “Betty’s Bein’ Bad” reached No. 5 in December 1985, but this week’s No. 1, also in December 1989 that the band scored its next top five single. Five releases later, in November 1989, the act returned to the top five with “The Race Is On.” Their next five releases peaked at 33, 33, 40, 70, and 68.

Some changes obviously were necessary. While the group opted to stay with its current production team (band leader Mark Miller and Randy Scruggs), it decided to change managers, going with T.K. Kimbrell, then Steve Warner’s road manager. The group changed labels as well, leaving CurfLiberty to become a purely Curf-marketed act, with distribution by CEMA. Miller also took a more hands-on approach in promoting and marketing the band.

The group returned to the top five in October 1991, with “The Walk,” and its last seven singles all have hit the top five. Mike Curf, band member of Curf Records, states, “The priorityization we have given Sawyer Brown, and the cooperation we have had from them in terms of coordinatting their promotion and marketing, has been the key.”

THE MOST ACTIVE TRACK on the Hot Country Singles & Tracks chart is “She Used To Be Mine” (69-44), by Brooks & Dunn, followed by “Almost Goodbye” (68-53), by Mark Chesnutt; “Cowboy Boogie” (75-60), by Randy Travis; “Easy Come, Easy Go” (75-60), by George Strait; “Does He Love You” (58-50), by Reba McEntire with Linda Davis; “Holdin’ Heaven” (10-4), by Tracey Byrd; “I Fell In The Water” (51-40), by John Anderson; “Reckless” (debut-62), by Alabama; “Ain’t Going Down” (73) “The Sun Comes Up” (9-6), by Garth Brook; and “Only Love” (13-10), by Wynonna.

ALBUM SALES continue to drop. However, there is no panic on the streets of Nashville, as most label execs attribute the low numbers to a late-summer, early-autumn season, and expect that the new fall releases will be a more valid indicator of consumer appetites for country product. This week’s Greater Gainer is “Wind In The Wire,” (Brooks & Dunn). The “Positive Country” concept has been presented to all 2,600 country stations via a special two-cd promotional package serviced by CDX. CDB president Paul Loveless says, “We have gotten over ’r00 response cards returned to us in the first week. We also have gotten over 200 from gospel or religious stations ... Country stations seem to have been looking for something like this.”

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

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<td>30. HURRY SUNDOWN (Warner-Tamerlane, ASCAP/Dunia) BMI/BMI/ASCAP/Loyal Ink</td>
<td>ASCAP/EMI</td>
<td>Numbers One, BMI</td>
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<td>31. TAMAH WINS THE WAY Home’s Peak BMI/ASCAP</td>
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<td>22</td>
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<td>JUST LIKE THE WEATHER</td>
<td>BOB BELL</td>
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<td>EASIER SAID THAN DONE</td>
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<td>26</td>
<td>WELL BURN THAT BRIDGE</td>
<td>LARRY STUART</td>
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<td>27</td>
<td>I'LL CRY TOMORROW</td>
<td>PATTY LOVELESS</td>
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<td>6</td>
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<td>28</td>
<td>28</td>
<td>HURRY SUNDOWN</td>
<td>MCBRIDE &amp; THE RIDE</td>
<td>19</td>
<td>6</td>
<td>MCA</td>
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<tr>
<td>29</td>
<td>29</td>
<td>HALF ENOUGH</td>
<td>LORRENS MCGEE</td>
<td>19</td>
<td>6</td>
<td>MCA</td>
</tr>
</tbody>
</table>
Sales Trail Artistry In Canadian Country

BY LARRY LEBLANC

TORONTO—Country Music Week, Sept. 16-19 in Hamilton, Ont., is expected to attract over 500 national delegates. Discussion almost certainly will center on the growing world of Canadian country music, with the emergence of a domestic country video channel next year, and the unparalleled chart success of BMG-Arista newcomer Charlie Major.

Spearheaded by artists such as Major, Michelle Wright (Arista), Prairie Oyster (BMG), Jim Wittert (Chrysalis, Sony, the Rankin Family (EMI), Gary Fjelgaard (Savannah), Joan Kennedy (MCA), Anita Perras (Savannah), the Johner Brothers (Sceptre), Terry Kelly (Gun), Ron Hynes (EMI), the Barra MacNeils (Polygram), Tracey Prescott and Lonesome Daddy (Columbia), One Horse Blue (Savannah), Blue Shadows (Columbia), Lisa Brokop (Liberty), Don Neilson (Einstein Brothers), and Cindy Church (Polygram).

"Canadian country music is better than Canadian music of any other genre right now," says Rawlco Communications consultant Doug Pringle, who was responsible for launching country radio powerhouse CISS earlier this year. "There's a whole musical movement in embryonic form which is beginning to sprout."

"This industry is growing at a time when a lot aren't," says Chris Hughes, president of the Canadian Country Music Assn. "There's just so much talent in this country."

Denise Donlon, director of Music Programming for the national music video network MuchMusic, says, "In the past five years there's been some dramatic changes in the country music scene. Record companies now market and tour acts more like they do rock acts."

If such talk makes it sound as though Canadian country is a successful industry, it is a bit misleading. Despite the high profile of many artists, there's still one thing missing: sales. Not only have there been few sales triumphs— notably Wright, Prairie Oyster, Fox, and Ian Tyson—but labels are unlikely to re-coup on country albums unless publishing is involved.

"We don't have enough of a star system yet," says radio consultant Dave Charles, president of Joint Communications. "We have a lot of airplay stars, but we don't have many artists who are selling. There's not the faith in Canadian country at the rack level or at retail. The artists we're seeing with chances of cutting through are ending up in Nashville."

"It's a tough market," says Kim Cooke, VP of A&R at Warner Music Canada. "With the exception of Michelle Wright and Prairie Oyster being platinum-level artists [100,000 unit sales] one time around, it's a difficult genre to move a lot of quantity in. It tends to take quite a few albums, and a lot of artist development over a period of time, before any numbers start to come."

Attention currently is focused on the Aylmer, Quebec-born Major. When his lead-off single, "I'm Gonna Drive You Out Of My Mind," from his debut BMG/Arista album, "The Other Side," reached No. 1 on the Record's country chart the week of Aug. 30, he became the first Canadian male vocalist to reach that position, as well as the first Canadian artist to do so with a debut single.

"What's so ironic about Major's feat is that before he signed with BMG Canada, he was passed over by several labels here. It took him almost two years to lock in a contract with BMG."

"When I first came to Canada over two years ago, Alan Kates was on my case about Charlie Major," says Bob Jamieson, president/EM of BMG Music Canada Inc. "When we went ahead, my attitude was, 'We've got a great songwriter—who's make a record that's competitive and can be picked up by the Americans, and not be an embarrassment.'"

"I wanted to work with BMG," says Kates, who is Major's manager and also handles BMG Canada act Prairie Oyster. "People there, like Carol Wright [VP of artist management] and Ken Bain [manager of country radio promotion], were unbelievably supportive, but things kept stalling when it came down to getting Charlie signed. Finally, I went to Bob and said, 'Sign Charlie, let us make the record we want to make it, and it will be of international stature.' He said, 'If it doesn't work, I'm going to kick your ass across the Skydome.'"

Kates credits former BMG Music/RCA VP Mary Martin with introducing him to Major three years ago. "She flew me to Ottawa to see Charlie at the Ottawa Pacific National Exhibition. Then Mary and Bob Kirsh [former VP of PolyGram Music] congratulated him to the Country Music Hall Of Fame collection. Gregory donated two fiddles, a stage jacket, and a hat.

NASHVILLE SCENE

(Continued from page 28)

Even Stevens, Joy White, and Norro Wilson. Tickets are $15. Proceeds will be divided between Nashville Songwriters Assn. International and the Nashville Songwriters Hall Of Fame. The city of Glendale, Ariz., will host its second annual "Tribute To Marty Robbins" Sept. 26 at the Glendale Municipal Amphitheater. The free event begins at 7 p.m.

Friends of songwriter Steve Dukes will hold an "unplugged" benefit concert on his behalf Oct. 12 at Nashville's 328 Performance Hall. Dukes was seriously injured in a bicycle accident in May, and income from the concert will be used to pay some of his medical expenses. Already scheduled to perform at the event are Joe Diffie, Tracy Byrd, Mike Reid, Rob Crosby, Tim McGraw, and Matthew White, Wright & King. Radio station WSX will promote the benefit. In addition, event sponsors are planning a silent auction as part of the fund-raising activities. Additional information is available from Diana Henderson at Image Management in Nashville... The Oak Ridge Boys will star in a Family Channel special Oct. 22 at 7 p.m. Eastern time. It's called "The Oak Ridge Boys At Branson," and was taped at Branson's Crystal Palace.

SIGNINGS: Ronnie Milsap to William Morris for concert bookings... The Osborne Brothers to Pinecastle Records of Orlando, Fla.

Here's Your Receipt. Country Music Foundation director Bill Ivey, right, gives Step One Records' Clinton Gregory a certificate of appreciation for his donations to the Country Music Hall Of Fame collection. Gregory donated two fiddles, a stage jacket, and a hat.
### Billboard Top Country Albums

<table>
<thead>
<tr>
<th><strong>Week Ending</strong></th>
<th><strong>Artist</strong></th>
<th><strong>Title</strong></th>
<th><strong>Rank</strong></th>
<th><strong>Label</strong></th>
<th><strong>Weeks</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>SEPTEMBER 11, 1993</td>
<td><strong>Reba McEntire</strong></td>
<td><strong>A 7497</strong> (9/26/93)</td>
<td>1</td>
<td><strong>MCA</strong></td>
<td>16</td>
</tr>
<tr>
<td></td>
<td><strong>Clint Black</strong></td>
<td><strong>MC 6239</strong> (9/26/93)</td>
<td>2</td>
<td><strong>MCA</strong></td>
<td>11</td>
</tr>
<tr>
<td></td>
<td><strong>Bobby Bare</strong></td>
<td><strong>MC 6239</strong> (9/26/93)</td>
<td>3</td>
<td><strong>MCA</strong></td>
<td>11</td>
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<tr>
<td></td>
<td><strong>Reba McEntire</strong></td>
<td><strong>A 7497</strong> (9/26/93)</td>
<td>4</td>
<td><strong>MCA</strong></td>
<td>16</td>
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<tr>
<td></td>
<td><strong>Charley Pride</strong></td>
<td><strong>MC 6239</strong> (9/26/93)</td>
<td>5</td>
<td><strong>MCA</strong></td>
<td>11</td>
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<tr>
<td></td>
<td><strong>Ricky Van Shelton</strong></td>
<td><strong>MCA 6239</strong> (9/26/93)</td>
<td>6</td>
<td><strong>MCA</strong></td>
<td>11</td>
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<tr>
<td></td>
<td><strong>Charley Pride</strong></td>
<td><strong>MC 6239</strong> (9/26/93)</td>
<td>7</td>
<td><strong>MCA</strong></td>
<td>11</td>
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<tr>
<td></td>
<td><strong>Clint Black</strong></td>
<td><strong>MC 6239</strong> (9/26/93)</td>
<td>8</td>
<td><strong>MCA</strong></td>
<td>11</td>
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<tr>
<td></td>
<td><strong>George Strait</strong></td>
<td><strong>MCA 6239</strong> (9/26/93)</td>
<td>9</td>
<td><strong>MCA</strong></td>
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<td></td>
<td><strong>Anne Murray</strong></td>
<td><strong>MCA 6239</strong> (9/26/93)</td>
<td>10</td>
<td><strong>MCA</strong></td>
<td>11</td>
</tr>
</tbody>
</table>

**Note:** The chart ranks albums by their week-end sales data, compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan, Inc.
Nuestro Servicio No Se Puede Comparar

Le ofrecemos un servicio de primer orden, en nuestra tienda de discos, lo cual le brindamos gran variedad de servicios de calidad y precios. Nos especializamos en servicios de bajo costo para todos nuestros clientes, lo que ha llevado a que muchas personas elijan nuestro establecimiento.

Servicio de Nuestra Prioridad Numero Uno.

K.C. NANT STP: Always in demand producer K. C. Peter continues to build momentum in Latin pop market. His latest release, 'Naranja,' is currently one of the top-selling albums in the Hispanic marketplace. The album features successful singles such as 'La Tristeza,' which has been climbing the charts for the past couple of weeks.

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Nota: Le invitamos a visitar nuestra tienda de discos para disfrutar de un servicio de primer orden. Estamos siempre dispuestos a atender sus necesidades y brindarles una experiencia de compra memorable. ¡No dude en visitarnos!
Artists & Music

SHIPTING TIES: Delos Records, which has recorded the Seattle Symphony (under musical director Gerard Schwarz) exclusively for the past eight years, may share the orchestra with as many as three other labels beginning next season.

Delos Records President Amelia Haygood has denied rumors that the label's long association with the orchestra might be terminated. In Tokyo last week, where Schwarz was on tour with the Mostly Mozart Orchestra, the conductor underscored Haygood's statement.

Schwarz said he had every intention of continuing his relationship with Delos, particularly on the Great American Classics Series, whose recordings have been among the classical industry's more successful series in recent years. He also confirmed that talks with other labels are under way.

Haygood notes that the Seattle Symphony will begin recording the sixth volumes of both the Howard Hanson and David Diamond cycles for Delos in November and December. Past entries in each series frequently have charted. Other titles by American composers have been recorded and await release.

Also scheduled for a December recording in Seattle, Haygood notes, is a concerto d'esile with violinist Nai-Yuan Hu, a Queen Elizabeth Contest laureate.

Dorian is known to be among the labels that have been negotiating with Schwarz and the Seattle Orchestra, though a contract has yet to be signed as of press time. The other contenders have not been identified, but they are believed to include at least one multinational.

Like many other American orchestras, the Seattle is operating under financial strain. Operating costs keep rising, and contributions, both governmental and private, are harder to come by. Musicians in the orchestra received a substantially pay cut, and talks with the players are continuing. An active recording program is seen as one way to ease the strain.

OUT OF THE PAST: A 1917 recording by the Boston Symphony Orchestra, under Karl Muck, of a movement from Tchaikovsky's Fourth Symphony will be among the first titles released in a projected series of CDs produced by the orchestra under its own imprint, BSO Records. Unlike historical recordings, the orchestra will release a concerto d'esile with violinist Nai-Yuan Hu, a Queen Elizabeth Contest laureate.

The initial disc also will feature Muck in excerpts from Berlioz's Symphonie fantastique. Muck's tenure as musical director of the BSO came to abrupt end when he was arrested as an enemy alien during World War I.

The first BSO album also is expected to include works by Stravinsky and Ravel, conducted by Serge Koussevitzky in 1918. Both the Muck nor Koussevitzky titles have been authorized, and the orchestra plans to offer several of its own recordings as will be among the first of the year.

Also released in November and December are several CDs, including works by Barber, Copland, and Ives. For BBC6, which has been named producer of the series, he says that later releases will include some material that has never before appeared or disc.

Brian Hell, a producer of Boston Symphony broadcast for WGBH Boston, has been named producer of the series. He says that later releases will include some material that has never before appeared or disc.

As these test recordings and broadcasts by the orchestra dating back to the 1970s. Also being considered are the first recordings made by Koussevitzky at Tanglewood.

Transfers of the vintage material will be supervised by Ward Martin. The initial release target is January.

Top Classical Albums

Top Crossover Albums

JazzBLUE NOTES

by Jeff Levenson

A BECOME IS NOT A BECOME? Bobby McFerrin has the habit of appearing in one of the worst fits of the year (oh, let's forget year—make that all time). The movie is Blake Edwards' "Son of The Pink Panther," and McFerrin stars in the opening credits—which, it turns out, are the movie's only highlight. Through the magic of multiple-imaging, we see a quintet of McFerrins in a recording studio, running through Henry Mancini's celebrated "Panther" theme song; each of the boys is "playing," in vocables, a different instrument—an inventive use of the imaginfic McFerrin and his music. (A piece of advice: Purchase your popcorn in time to catch the opening, then split the theater and rent "A Shot In The Dark.""

THEY DID IT WITHOUT THE FEZ ON: It's reassuring to know that Walter Becker and Donald Fagen are officially strutting the closest jazzy sides of their personalities. On tour this summer, the Steely Dan band consisted of hardcore jazz players—pianist Joe Newhouse, Steve Smith, and Others; and Chris Potter; pianist Warren Bernhardt; guitarist David Zieg; bassist Tom Barnard; drummer Peter Erskine; and vhiHcr percussionist Bill Ware.

The effect? In New York, at least, a three-hour presentationan exceptional evening, but one that suffers from...a certain sense of "zzzzzzzzzzzzzzzzzzzzz.

Big Heroes on the Little Screen: Rhapsody Films has been given the opportunity to acquire quality jazz videos, has just added five series to its formidable catalog of titles: "Texas Tenor," the Arthur Elgort film on the life of Illinois Jacquet; "Bill Clinton's Tenderness," featuring the eloquent (and perhaps extrasensory) stripper "Alison Ray; "Last Date," the recent recording series of multi- reed virtuosos Eric Dolphy; and "Thelonious In Oslo," a 1966 recording that is precisely what you would expect from the title.
Here are some reasons why people all over the world will buy more CDs, cassettes and home video than any other classical label...

Deutsche

When people think of classical music, Grammophon they think Deutsche Grammophon.

**Top Contemporary Jazz Albums**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Pieces of a Dream</em></td>
<td>Peter White</td>
<td>Manhattan Blue Note</td>
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<tr>
<td><em>In Flight</em></td>
<td>Jean Luc Ponty</td>
<td>Atlantic</td>
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<tr>
<td><em>Promenade</em></td>
<td>Kenny G</td>
<td>Arista</td>
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<tr>
<td><em>Breathless</em></td>
<td>Michael Franks</td>
<td>Reprise</td>
</tr>
<tr>
<td><em>Dragonly Summer</em></td>
<td>Lee Ritenour</td>
<td>GRP</td>
</tr>
<tr>
<td><em>Body &amp; Soul</em></td>
<td>Straight Ahead</td>
<td>Atlantic</td>
</tr>
<tr>
<td><em>This Time Around</em></td>
<td>Alex Bugnon</td>
<td>GRP</td>
</tr>
<tr>
<td><em>One Touch</em></td>
<td>Eric Marienthal</td>
<td>GRP</td>
</tr>
<tr>
<td><em>Over the Top</em></td>
<td>Jim Chappell</td>
<td>Real Music</td>
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<tr>
<td><em>Heart of the Immigrants</em></td>
<td>Al Di Meola World Sinfonia</td>
<td>NEAR Records</td>
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<td><em>City Magic</em></td>
<td>Steve Bach</td>
<td>Verve</td>
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<td><em>ARC</em></td>
<td>Jimmy Haslip</td>
<td>GRP</td>
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<td><em>Devotion</em></td>
<td>Warren Hill</td>
<td>MCA</td>
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<tr>
<td><em>Another World</em></td>
<td>John Patitucci</td>
<td>GRP</td>
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<tr>
<td><em>The Film</em></td>
<td>Soundtrack</td>
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**Top Jazz Albums**

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<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td><em>When You Wish Upon a Star</em></td>
<td>Natalie Cole</td>
<td>Elektra</td>
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<td><em>Invitation</em></td>
<td>Joe Sample</td>
<td>Warner Bros.</td>
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<td><em>Reverence and Compassion</em></td>
<td>Charles Fambrough</td>
<td>Verve</td>
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<td><em>Three Graces</em></td>
<td>Jeff Beal</td>
<td>Telarc</td>
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<td><em>So Near, So Far</em></td>
<td>Joe Henderson</td>
<td>Verve</td>
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<td><em>Robert Hurst</em></td>
<td>Robert Hurst</td>
<td>Concord</td>
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<tr>
<td><em>From Brazil to Brazil</em></td>
<td>Susannah McCorkle</td>
<td>Concord</td>
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<td><em>Suite 4 y 20</em></td>
<td>Gonzalo Rubalcaba</td>
<td>Blue Note Capital</td>
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<td><em>Heritage</em></td>
<td>Nnenna Freelon</td>
<td>Columbia</td>
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<td><em>Aminal Dream</em></td>
<td>Laura Fygi</td>
<td>Verve Forecast</td>
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<td><em>Worth Waiting For</em></td>
<td>Stephen Scott</td>
<td>Verve</td>
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<tr>
<td><em>Blues at Bradley's</em></td>
<td>Branford Marsalis</td>
<td>Columbia</td>
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**Billboard**

FOR WEEK ENDING SEPTEMBER 11, 1993

Compiled from a National Sample of Retail and One-Stop Sales Reports.
by JIM BESSMAN

NEW YORK—The 10th annual MTV Video Music Awards have come and gone, leaving 1986 MTV Video Vanguard Award-winning director Zbig- nieb Rybczynski increasingly disillusioned from the art form he triaballized in the mid-’80s. It’s been five years since the Acad- emy Award-winning film maker has lensed a music clip. His credits include more than 25 videos for the likes of the Pet Shop Boys, Simple Minds, Yoko Ono, Nona Hendryx, and Lou Reed, and the Art Of Noise video “Close To The Edit,” which won MTV’s Most Ex- perimental Video award in 1985.

“My goal since I started making films was to develop techniques to achieve complete freedom of image, to create new reality,” the Polish filmmaker says. Music video, however, is no longer the means, he says.

“When started with Art Of Noise, I was lucky to get the best music, and a band that wasn’t involved in the pro- duction,” Rybczynski says, noting that it appeared the music video medium had set the stage for a new movement in art.

“But it turned into shallow, empty, ugly, awful kitsch,” says Rybczynski. “Famous musicians would tell me, ‘Zbig, I want to look much younger and beautiful.’ I’m not saying you should look ugly or old, but this is art.”

Rybczynski studies mathematics and computer language to further his own skill and says he is disappointed by an apparent lack of motivation among artists in music video.

“The development of technology and communication involves learning and study,” he says. “Music video deals with the most amazing and advanced tech- nology existing today but you have to spend a lot of time and study.”

Rybczynski realizes his views on contemporary artists, musicians, and music videos are not exactly popular. “I just flick through MTV and I’m not struck by anything. Artists and musicians should be the intellectual elite of soci- ety, but here there’s this amazingly tech- nological revolution of the last 20 years, and it’s most used for marketing and sales instead of creation.

“I’ve been in the U.S. for 10 years, and have met many artists and film makers in the commercial industry,” he continues. “And I’ve never met one per- son who is happy, who loves their job. So why do they do it? What culture do we create when everybody involved hates what they do? This is why I esca- ped from Poland! It’s worse than social- ism.”

The film maker emigrated to the U.K. in 1985, a year after his homeland fell under martial law. His music video cu- reer introduced mindboggling special effects to the format via technical inno- vations such as the “instant video” proc- ess. The procedure, used on Cameo’s “iendo,” Mick Jagger’s “Let’s Work,” and Herb Alpert’s “Keep Your Eye On Me,” required virtually no post-production.

Performance footage—including spe- cial effects—was shot live, in-studio against a blue screen, and ultimat- ed onto a preset background. By the end of the shoot, the video was finished. The approach gave the illusion of a single, perpetual take, as well as the layering-in- of infinite shots of the same image.

In 1987, Rybczynski turned his atten- tion to music-based longform video. His work was recently made available by the Santa Montes, Calif.-based Voyager Video. A 1986 film Rybczynski lensed in- cludes a feature of his ground- breaking music films, including “Tango,” “Steps,” “The Fourth Dimen- sion,” and the HDTV opus “The Or- chestra.”

Rybczynski is preparing to relocate to Germany, where he has formed a new firm, Peter Rybczynski, Berlin; Al- li, owner of Berlin HD factory VTT, and Gerald Schmidt, owner of the Gemini Films production facilities in Cologne.

A main event of the new enter- prise, says Rybczynski, is the creation of a studio for special effects. Based on the Motion Master motion-control sys- tem he’s been developing over the last three years. This will permit the in- gration of computer-generated visual elements with live-action material.

“Until now, there’s been no connec- tion between the camera lens and com- puter graphics,” he says. “Now I can take images by Magritte, Dalí, Breugh- hel, and Velasquez, and create the work in full motion with all kinds of other effects, without having to draw them frame by frame.”

Rybczynski has already applied the invention to an award-winning one-hour Kafka biography for French television. His next project will be a feature film based on a classic Russian novel by Mikhail Bulgakov.

• F.M. Rocks director F. Gary Gray directed Johnny Gill’s “Cute, Sweet Love Addiction” for Motown, as well as Cypress Hills’ “Ain’t Goin’ On It Any More.”

• Pamela Birkhead of Soundtrack City directed MC Lyte’s “I Go On” video for Atlantic. Alliston Bara produced.

• Tom Surgal directed and pro- duced the Jon Spencer Blues Explosion video “Afro” for Matura Rec- ords.

• Director Diane Marbet is the eye behind Mariah Carey’s Colum- bia video “Dreamlover.” Gina Har- rett produced the shoot for The End. Jim Fealy directed photography.

OTHER CITIES

• Alice In Chains’ new Columbia clip, “Down In A Hole,” is a Propa- ganda Films production directed by Mikel Duke. Timo Sururidou produced the Mojave Desert-based shoot.

THE BOX BOWS ON: BET BANS GUNS; MVA REPORT

FUNKY REQUEST: Miami-based VTN, which operates the view-pro- grammable music video network The Box, closed its anticipated deal with StarMedia (CEO’s Partners II) (Bill- board, Aug. 7): Aug. 27, and com- menced satellite distribution of the interactive network Aug. 30.

To have satellite launch was marked with the premiere of “Interac- tive,” a funky new track written, re- corded, and produced by that Paisley Park artist formerly known as Prince. The artist is a big fan of The Box, and he wrote the tune at the re- quest of the N’awlins VP of pro- grammimg, Les Garland.

The five-minute music- video interlude served as the BOX’s element during The Box’s Aug. 30 sign-on seg- ment, as the network infiltr- ates its millions of homes sub- scribing to small cable sys- tems.

The Box now can be seen in more than 18 mil- lion homes in the boxes, Puerto Rico, and the U.K.

GUN CONTROL: Black Entertainment Televi- sion plans to ban videos depicting guns during the month of September. BET spokesperson Craig Muckle explains the net- work’s temporary “no guns” status as BET’s way of ad- dressing violence on TV and the prevalence of guns in the African American community.

Muckle refutes the notion that BET’s temporary action could be perceived as a form of censorship. “It is not a censorship piece,” he says. “It is a fine line, but we’re not asking anyone to change their pres- entation. It’s like anything else. You have to hold some standards, and this would be a standard.”

SELL-OUT: The Music Video Assn. recently released the results of its first college research project, con- ducted by Univ. of Wisconsin mar- keting professor Sixty-six of the 100 college respondents said they watch a video program on a regular basis, but the money they spent remained consistent—$10-$20 per month—or was determined by what they viewed. High school students, the survey indicates, tend to buy albums chart- ing on the Billboard 200. College respondents tend to purchase more catalog product and music that re- ceives little or no video play, accord- ing to the study.

FIGHTING BACK: The Music Video “Southeast” with full-Fair P Farray committee recently drafted a letter to the Manhattan Neighbor- hood Network in re- sponse to the VTN deal that could threaten the produc- tion and distribution of lo- cal music videos, as well as the kut. The letter was delivered to the network’s crite- ria for locally produced programming and could be bumped off the air.

“Public access is a good stepping stone for new produc- ders who want to get in- volved in this business,” says committee co-chair- man Mark Weinstein of R N’R Freelance. “To see them getting short shrift just because they use pre-existing material isn’t fair.”

Weinstein says MNN brass main- tain that the policy isn’t new. But the MVA is working to obtain a copy of MNN’s franchise agreement in order to determine whether or not the pol- icy conflicts with that agreement, says Weinstein.

REEL NEWS: L.A.-based F.M. Rocks signed DJ Webster ... High Five Productions has moved to 3725 W. Olive Ave. in Burbank, Cali-

SHOW TIME: Oakland, Calif.-based R&B video programmer M&M will hold its 13th annual Hollywood Awards Ball and Dinner. Oct. 21 ... St. Louis-based urban video show “Daddy D. Live” can now be seen on L.A.’s Continental Cable.

FULL SEASON: “Crave Tree Vee” is a current music video show, set to program authentic house and techno music clips beginning in October. The package includes every- thing from “Dominator” by Human Resource to clips by Robin S. Videos will be mixed with fashion, culture, and club news.

Aldo Bender says the late-night, half-hour show will debut in about 24 markets via CBS, NBC, and Fox. The weekly program is being produc- ed at the KHCA TV studios in Bur- bank, Cali.
metal (Strip Mind, Sam Black Church), punk blues (Come), and folk-rock (Patty Larkin, the Story, and newcomer Melissa Ferrick). There's even a country-rock movement in Yankee land, with Capricorn Records' the Swingin' Steaks recently becoming the first Boston band to land on that Southern-dominated label.

"The local scene is teeming with adventurous new bands," says WBCN disc jockey Albert O., who runs the station's Sunday night "Nocturnal Emissions" show. "For example, the rock band Sugar who named their new record "the Burden of a Young Man," is part of the current Boston scene. In fact, the whole album, "Massive Bluff," justifies the glowing notices she received while touring Europe with British mope-rockers the Stone Roses.

But this streak of attention is a turnaround. Only a year ago, Boston was rocked by a number of band breakups and roster dropouts that dampened enthusiasm. The Neighborhods, which recorded for Atlantic, split, and their guitarist, Kevin Neilan, is now in Paul Westerberg's touring band. Long-standing acts such as the Springfield based Melina T and the Hopedale based Teenage Headlines are now on the radio more often.

"The music scene in Boston is now more diverse and competitive," says Nolan Townes, a member of the band the City Lights. "People are more interested in supporting local bands and there's a bigger audience now."

"Our fans are more active and engaged," agrees the band the Blackmarket. "They come to our shows and support us on social media."

But the biggest change has been the emergence of the local music festival scene. The two largest festivals are the Boston Calling Music Festival and the North Coast Music Festival, both of which attract thousands of fans each year.

The Boston scene has also benefited from the growth of the local music industry. The city has a number of music venues, including the House of Blues, the Paradise, and the Middle East, which are home to many local bands.

Despite these changes, the Boston music scene remains rooted in its local community. "We're still a small city with a big heart," says Brian Lee, a local music journalist. "And that's what makes us special."
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**Bright Future For Home Shopping Interactivity Will Bring Niche Channels**

BY DON JEFFREY

NEW YORK—The coming interactive digital revolution will revolutionize the growing home-shopping business, spawning numerous new channels and challenging nearly all varieties of shopping channels, each devoted to a particular commodity such as books, exercise, or music.

At home shopping was a $2.5 billion market in 1992. That amounts to about one-tenth of 1% of the nearly 32 trillion retail sales market. Value malls around the nation direct-marketing industry, according to figures provided by the U.S. Dept. of Commerce, Paul Korn Associates, which sponsored the seminar, estimates that home shopping will be a $10 billion business within 10 years.

Boyd said QVC is exploring interactivity, and has held talks with more than 70 companies involved in the emerging industry. He stressed that the expanded capacity provided by an electronic superhighway—which is to consist of fiber-optic transmission lines and high-speed switching networks to create rapid two-way interactivity—would yield “limitless” selling opportunities on TV in three to five years. But Alan Gerson, executive VP of Home Shopping Network—soon to be merged with QVC, its biggest competitor, warned that the costs of interactive programming would not justify the services consumers would be charged for products. That, he said, could lessen the already small goods offered and diminish profits.

Executives on the home-shopping panel listed other benefits of the technology such as alleviating product shortages, increasing impulse buying, and providing strong, unregulated revenue streams for cable operators worried about the effects of new government regulation.

And though they agreed that interactivity might amount to “a solution looking for a problem,” Robert Johnson, chairman of shopping network Valtech, noted that interactive systems would connect users at home directly to a seller’s inventory. That might solve what he called as a frequent problem in the TV shopping business: shortages of product.

Moreover, interactivity might increase impulse buying of goods, if consumers need only press a button on a TV remote control to purchase an item without an in-home salesperson, could lead to significant gains in sales.

However, the downside of that gain is increased returns. All the executives agreed that returns are a problem, especially since home-shopping channels have branched into soft goods like apparel.

Boyd said QVC has an 18%-to-19% return rate. Gerson noted the phenomenon of “sports buying,” in which a consumer purchases five varieties of a single item and returns one. He said Home Shopping Network was monitoring such buyers and encouraging them to change their ways.

Most observers believe it is possible for major music and video retailers to buy time on cable shopping programs or roll out their own channels in expanded systems. If so, those would be following the lead of R.H. Macy & Co. The department store chain will be on cable this fall with TV Macy’s, a channel airing 24 hours a day and seven days a week, and focusing on selling the retailer’s merchandise. The enterprise will be a joint venture with Cablevision Systems, Home Shopping Network, and Don Hewett Associates.

Eugene Robbins, group VP/business development for Macy’s, said the company decided to try TV because it will wind up spending the same amount of money—“tens of millions of dollars”—it would to open a new store, but will reach a much wider audience.

He said Macy’s had considered other forms of advertising, like direct mail that he described as “saturated, bloated, and crowded.” He added that catalog retailing had the most to lose from growth in TV shopping.

The Macy’s executive conceded that returns were a “big hurdle” that might keep a lot of retailers out of TV shopping. However, he said, Macy’s plans to allow customers to return merchandise to its stores. That way, that might allow additional sales might be achieved.

Another point raised at the panel was the impact of shipping and handling charges on consumers’ TV purchasing habits.

Boyd said QVC loses money on shipping and handling, preferring to view the service as a convenience for (Continued on page 49)

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**NARM Report: Sell-Thru Picks Up At Vid Stores**

BY TRUDI MILLER ROSENBLUM

NEW YORK—A recent NARM survey shows that audio stores are increasingly adding selling to their retailing mix. More than two-thirds of those surveyed listed the addition of video as a way to increase business, with more than half listing it as a major problem to be solved.

But, he also quipped that interactivity might amount to “a solution looking for a problem,” and argued that, while the idea of a shopping channel might work, it would require a lot of investment and a lot of effort on the part of the retailers.

Boyd said QVC loses money on shipping and handling, preferring to view the service as a convenience for (Continued on page 49)

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**Smash Records Resists Majors, Cultivates Loyalty**

BY PAUL Verna

NEW YORK—While most record stores live and die by the supernova, Smash Records in New York’s East Village thrives on alternative rock acts like God Street Wine, Phoebe Legere, Björk, Smashing Pumpkins, Suede, Liz Phair, the Julianna Hatfield Three, Blind Melon, Bettie Servert, and Dead Can Dance.

Smash owner Gary Rosenowitz’s ethic—typical of indie retailers nationwide—is to live by his own rules rather than by those the music industry tries to impose on him.

More often than not, that means going against the grain. When Smash opened its doors as Zig Zag Records in the early ‘80s, it was one of the first stores to specialize in CDs. It also distinguished itself by employing jewel-box-only merchandising in an era when the bulk of U.S. retailers used the now-extinct longbox.

Historically, Rosenowitz has been an outspoken advocate of indie retailing, taking strong, anti-major positions in Billboard commentaries on such issues as imports and some labels’ release decisions in the early days of the compact disc.

“Years ago, [the majors] made it sound like imports were the worst thing that could happen,” Rosenowitz says. Meanwhile, we were getting all the industry. People coming in the store to see who’s selling, buy the right, sign up, then put a hand out, and later say. ‘Oh, you can’t sell that.’”

When the video craze was peaking, then, that Rosenowitz has strong opinions about used CDs, by far 1990’s hottest retail leek. He is uninterested by some majors’ policies of withholding ad dollars from accounts that sell second-hand CDs, because Smash didn’t use coins in the first place.

Furthermore, Rosenowitz vigorously defends his used CD business on the basis of customer service. His argument is that if he didn’t sell used product, his customers would go down the street to one of the stores near Smash, that do.

Rosenowitz says he can’t afford to lose his loyal customers any more than he can afford to give up his crucial used CD revenue, so he takes great pains to accommodate his longtime clients.

He spends hours each week sourcing and clipping the leading trade and consumer music magazines for capsule reviews that he tapes onto his display jewel boxes. In this technique, he says, helps shoppers keep pace with the rapidly changing music world.

“There’s thousands of bands out there doing it right now,” says Rosenowitz. “How do I know which to keep up. I can’t even keep up, so how does the average person keep up? They can’t know everything.”

Perhaps the ultimate service he offers to his most loyal and knowledgeable customers is to hire them, as he did with Rob-bert Eichman, a longtime Smash fan who is now a manager.

“Rosenowitz says. "You see who your major music fans are, and you get to trust them. You interview them when they don’t know it. You get to know them as a customer.”

Another devotee is Joey Calderone, who rents sidewalk space in front of Smash to sell vinyl albums for $2.99, or 10 for $25.

“We have our loyal customers, people who’ve been coming in here every week for years,” says Rosenowitz.

Accordingly, Rosenowitz maintains business relationships with his own men-tor in retail, Alan Melzer, owner of Tines Oakes and CD One-Stop. “I thought Alan was good,” says Rosenowitz, “because he collected ‘Sane’s Majesties’ covers.”

Rosenowitz started his retail career while he was in college, working for Meltzer at the Titus Oakes store in Brooklyn. Now he buys approximately 95% of his domestic stock from Meltzer’s Bedell, Conn.-based business.

He left Titus Oakes to open his own store, Zig Zag, which moved from Brooklyn to the East Side of Manhattan in the early ‘80s and soon became Smash. The shop moved to St. Mark’s Place in the East Village because Rosenowitz wanted to take advantage of the foot traffic, the tourists, and the late-night crowds in the Village. A few years ago, the store moved down the street a few doors, where it now occupies a 100-square-foot space that, like the surrounding neighborhood, is cluttered, noisie, intense, and full of music people.

Some of Smash’s celebrity shoppers have been Cher, Rick Rubin, Jules Shear, Iggy Pop, Paul Simon, Ingrid Bergman, the Psychedelic Furs, Peter Buck of R.E.M., and members of the Ramones, the Who, the Doctors, the 14/35’s, and Deer- Lite.

Rosenowitz says he plans to expand the operation in the coming year, either renting the floor above him to enlarge the store or opening an additional outlet on the Upper West Side or Upper East Side.

When Smash expands, it will continue to use the lift-jewel-box display system, which it has employed for 10 years. Rosenowitz says. The system allows him to keep to a minimum, since live jew-el is kept behind the register counter or is locked in cabinets underneath the bins. While empty jewel boxes are slipped in the flip-through transparent boxes.

Jewel-box merchandising saved Rosenowitz the headache of converting his store from the longfingers to the jewel boxes—a problem most retailers have confronted this year.

In fact, Rosenowitz likes to keep all headaches to a minimum. Above all, he likes to avoid contact with the major labels, which account for at least 60% of Smash’s business.

“I don’t like dealing with them,” he says. “I stay in my own world.”
Several days after Jeffrey A. Jones had to report to Wall Street and the press on the worst quarter in the history of Trans World Music Inc., it was announced that he had resigned as senior VP and CFO for the 659-unit chain to "pursue other opportunities."

In a brief news release, chairman Bob Higgins said: "We wish Jeff well in his future endeavors. A search for a replacement has begun. In the interim, my office will assume the duties of investor and banking relations, and our controller, John Sullivan, will assume additional financial responsibilities."

Paul Cardinal, Trans World's general counsel, denies any link between the disappointing second-quarter figures and Jones' resignation. "It has nothing to do with the company's recent financial results," he added. "The parting was on a friendly basis."

Jones had been with the music and video chain for about three years. Sullivan, who will serve as acting CFO, has been with the company about two years.

Trans World lost $2.05 million, or 21 cents per share, for the quarter that ended July 31. But the company said it was willing to pay that price in order to implement a number of changes in preparation for the future.

In an interview before his resignation, Jones said the installation of a new $12 million merchandise-replenishment system had distracted management and store personnel during the quarter, resulting in the poor performance. But Jones added that the system will provide the company with invaluable information that will improve performance in the future.

Trans World reported total sales of $90.64 million during the quarter, a 7% gain over the $90.34 million in sales the company generated during the same period last year. For that quarter, it showed a profit of $32.8 million, or four cents per share. Despite this sales increase over 1992, comparable-store sales for stores open more than a year decreased 3%, leading to the loss.

In the first half of the company's fiscal year, Trans World generated a net loss of $2.38 million, or 24 cents a share, on sales of $190.9 million. Last year's first six months saw a net income of $57.2 million, or earnings of 90 cents per share, on sales of $181.88 million.

The stock market responded predictably to the company's unexpectedly poor performance, sending Trans World's share price down $1.375 to close at $12.25 on the day that earnings were announced.

Craig Bibb, an analyst with New York-based PainWebber, issued a report saying the 21-cent loss per share was greater than his 12-cent loss estimate, and consequently he was adjusting his earnings estimate for the current quarter to $1.45 to $1.30, and for next year from $1.90 to $1.80.

During an Aug. 24 conference call with the press, Jones said, "The focus by management and the transition between systems led to some lost sales. During the quarter, the company took more than 500 inventories to start perpetual inventories. And like many things of this magnitude, it disrupted the company."

While the merchandise-replenishment system actually was installed last year, it was only during the most recent quarter that the company began bringing the system online, which led to the negative performance. In fact, Jones said that Trans World is likely to experience more pain during the third quarter because of the new system, but he expects it to have a positive impact during the Christmas selling season and beyond.

As a result of the poor company's store sales, gross profit and selling, general, and administrative expenses were also negatively affected. Gross profit, as a percentage of sales, decreased to 37.7% from 40.7%, while SG&A expenses rose to 39.9% from 37.7%.

The new management information system should decrease SG&A, as well as bring many other benefits to the company, Jones said. In addition to going live on the merchandise-replenishment system in the second quarter, the company plans to remodel the third quarter. Trans World executives negotiated a larger revolving-credit facility, and obtained $50 million by selling securities in the private placement market.

Moreover, the company has continued to remodel its stores, changing 24 outlets to jewel box-style merchandising during the second quarter. During the current quarter, the company plans to remodel another 100 stores. So far, the changeover is yielding about a 10% increase in sales, but the transition itself is causing disruptions that negatively impact sales, Jones reported.

The music side of the business was the crux of the company's problem during the second quarter, but Jones said the company's Saturday Matinee video concept is having a "sensational" year so far. Video sales increased from 10.7% in the preceding second quarter to 11.8% of the company's total sales, he reported.
SELL-THRU PICKS UP
(Continued from page 47)

think we'll really have to look at the next couple of years to see if it's a trend or just a change this year.”

The independent music retailer continues to be the one-stop’s main customer; that type of store accounted for 63% of outlets serviced by one-stops. But chain retailers jumped 14 percentage points to account for 34% of the outlets serviced by one-stops.

In terms of genre popularity, the survey found that although the rock/pop/R&B/oldies category continues to lead the way, urban singles sales and country/western/folk album sales have increased markedly.

SoundScan data show that the rock/pop/R&B/oldies category’s share of album units sold declined from 58% to 54%, while country/western/folk’s share jumped from 11.9% to 15.2%. For singles, rock/pop/R&B/oldies fell from 90% of all units sold to 69.6%, while urban music jumped from 16.7% to 25.5%.

As for formats, CDs led the way with 52.4% of dollar sales, with cassettes at 42.2%.

Additionally, the survey found that customers are increasingly using cash or checks for purchases (up 3.1 percentage point to 76.4% of purchases), while credit purchases are down (to 23.6%).

HOME SHOPPING
(Continued from page 47)

the customer rather than as a profit center for the company. Johander said ValueVision has charged a flat fee for unlimited purchases within a 24-hour period.

Most of the executives said they believe that the telephone company is a formidable competitor for cable shopping networks. Gerson said the test for any new system would be its superiority to the telephone. Johander pointed out that the anticipated rolloff of video phones may make it possible for consumers to shop at their favorite stores via live, televised sales pitches over the phone.

All the executives agreed convenience was driving the business and, as Gerson said, no matter what kind of technology emerges to provide interactivity, the products are going to remain the real stars.

Mark Riely, of the investment firm MacDonald Grippo Riely, pointed out that cable operators find home shopping attractive because, as the government establishes restrictions on what cable can charge consumers, new unregulated sources of revenues, such as a cut on TV shopping sales, are being sought.

Riely also noted that percentage revenue growth for TV home shopping had been in the “mid-single digits” for the past four years, adding that “expanded channel capacity” would “open up the business.” He agreed that high-capacity systems would result in “fragmentation, more and more networks, with no one serving more than 30-to-40% of the population.”

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BILLBOARD SEPTEMBER 11, 1993 49
prefer to sell off longbox product instead of breaking down the boxes. As expected, most chains are using keepers for security reasons, but they indicate they are anxious to switch to jewel box-only merchandising when the security issue is finally settled by the six majors.

Some, like WaxWorks, are experimenting with jewel box-only in some stores, but they also are awaiting a security system resolution.

The National Assn. of Recording Merchandisers has recommended acousto-magnetic technology for source tagging—the implementation of an electronic article-surveillance tag—at the time of manufacturing a music carrier. But the six majors are still testing EAS technology to see if it can be done. Even while that testing is going on, Gold Mountain, a major artist management company, has come out against acousto-magnetic technology (Billboard, Aug. 28), claiming it damages some cassette products.

CEMA president Russ Bach says, "We are still doing our testing, but we should be done this month, and then we will be ready for a meeting with the Recording Industry Assn. of America." At that meeting, the six majors will discuss the issue before making a recommendation.

Some chains are converting to jewel box-only merchandising in stores that do not have high shrinkage problems. For example, at Redwood, Ill.-based Rose Records/Stirling Ventures, Dave Roger, CEO of the store unit chain, says, "We started using keepers, and we will continue that in our high-theft stores. But in the stores where theft isn’t a problem we are converting going to the jewel box-only. Within a year, half of our stores will be jewel box-only, while the other half will continue to use keepers."

While Torrance, Calif.-based Warehouse Entertainment would like to go jewel box-only because "it looks better than keepers," the 33145-unit chain is only testing that type of merchandising in a few stores because of the theft factor, reports Chuck Lee, assistant VP of purchasing at the chain.

Like many other retailers using keepers, Lee says stores looked better when the 33145s were packaged in the longbox, which had far superior graphics to jewel box-only packaging. "We still haven’t found a jewel merchandising look with the keeper," he complains. "Also, there is the noise: when you get a lot of people in the store, all you can hear is the clack, clack, clack of the keepers."

Conversely, Compact Disc World’s Lang says the keepers have cut his chain’s shrinkage rate in half. "The casual shoplifter has a problem with the keeper," he says.

While Lang is happy about the keeper’s role in reducing shrinkage, Randy Davis, VP at St. Louis-based Streetside, extols the virtues of jewel box-only merchandising—to which the 24-unit chain has converted—by pointing out a 17% capacity in the chain’s bins. He says that Streetside will order product to fill the bins as the holiday selling season draws closer.

Retailers are unsure, however, whether jewel box-only merchandising has boosted sales. Overall, 650-unit Trans World Music Corp. reported a 3%-comparable-store decrease in its most recent financial reporting period (see Retail Track, page 48). However, a spokesman says that in 100 of the chain’s "small-store concept" outlets in malls, sales increased by 10%.

In fact, Trans World is so pleased with the sales uptick that it plans to convert another 130 stores from the keeper to jewel box merchandising in the coming quarter, Jones says. But at Streetside, Davis says the chain hasn’t noticed any sales increase due to jewel box merchandising.

Meanwhile, merchants hope that the labels will move quickly to help make shopping their stores easier. "The labels have to get the names on the top spine; that’s imperative," says Woodward. Five of the six majors say they are working on that; WEA will wait and see what the other majors come up with.

At PolyGram Group Distribution, Jim Caparzo, president says, "Our labels have chosen to support the top spine. Prototypes are complete, and we are just doing financial analysis on them." He says his company is about 90 days away from coming out with top spine titles.
Tower's National Distrib Under Fire For 'Indie Shuffle'

**The Hustle Is On:** The 1993 National Assn. of Recording Merchandisers (NARM) wholesalers conference, set for Oct. 15-20 at the Arizona Biltmore in Phoenix, is a mere six weeks away. The conflab's independent distributors will converge on the mountain-top conference, scheduled for the first three days, promises to be an affair as fraught with intrigue as a Tom Clancy novel.

As noted in an eye-opening front page story in this publication last week, Tower Records' tilt toward purchasing from national distribution alliances instead of traditional regional ones has served as the starting gun in what appears to be a race to the finish line among indie distributors.

Several well-entrenched regionals who cannot be taken lightly by the siren song of national distribution appear to be re-evaluating their options and pondering whether to band together with other regionals to form nationwide webs.

This year's NARM Wholesalers Conference—probably the biggest annual faceoff between indie distributors and their labels—may serve as an introduction to newly forged distribution alliances. So swiftly in the terrain changing that some agreements, in fact, may actually get hammered out at the conference itself.

One thing is unmistakable: Everybody is carefully weighing options at the moment.

On the label side, the word “exclusive” probably will be cropping up more frequently in some imprints' vocabularies, as the number of companies staking their chips with one national distributor continues to grow.

Most recent example: Durham, N.C.-based Sugar Hill Records, which is being handled exclusively by Westbury, N.Y.-based distributor Koch International as of this week. Has followed suit and gone the exclusivity route joins Shanachie, HighTone, and Smithsonian/Folkways among Koch's burgeoning list of non-classical labels.

Sugar Hill president Barry Posse, echoing the sentiments expressed by other independents, offers his reasons for the route the company chose.

"We're absolutely convinced," he says, signed with Koch "to try to get some consistency and stability in the marketplace." Noting stark discrepancies in pricing toward nationalization of distribution, he adds: "There are a lot of different distributors calling on the same accounts. The flux of all this was increasing."

No kidding. And it won't come as any surprise if a number of indie labels follow the path of exclusiveness in the wake of the Wholesalers Conference.

Anticipating that event, and surveying a year ago, a big reason that makes the uncertain outcome of six months ago look absolutely stable in comparison, one can't help recalling the immortal words of Bette Davis in "All About Eve": "Fasten your seat belts—it's going to be a bumpy ride."

**MOVIN' ON:** It looks like Bayside Records, distribution's consolidation at Tower is nearly complete. The phone at Bayside's former headquarters in San Rafael, Calif., has been disconnected, and the company now has offices at Tower's Sacramento, Calif., headquarters. For the time being, at least, Bayside has its own line, suggesting that it hasn't yet been completely rolled into TRIF, Tower's in-house distribution unit.

**DANCING WITH MR. B.:** Monogram Entertainment Network, a Canadian-based label run by dance-music producer Tony Green, has landed an exclusive pact in the U.S. with Miami-based Jerry Bassin Distrib. Monogram, which will have its American offices in Miami, will issue new releases later this year by Fred-Die James (best known for "Get Up Laffin'""); the exploitation of home-entertainment releases as a 16-year-old, sold a 1979 top 15 hit with "Come To Me Okay)."

**FLAG WAVING:** Okay, Rosie Flores is a goddess, but the guitar-flaring country-rock vocalist hasn't always had the easiest time getting exposure in her current hometown of Los Angeles.

"It is very tough to get heard in L.A. because the major radio stations don't play you unless you're very mainstream," Flores says. She adds that she has gotten play on the alternative airwaves, "but it doesn't really count for going up the charts.

Well, listen up—Flores' new HighTone album, "Once More With Feeling," exhibits her at her best, as an adept writer and soulful singer of hard-edged, well-crafted neo-traditionalist country and a picker who can hold her own with the best anywhere.

The album, which includes vocal appearances by Joe Ely, Kathy Moffatt, and local L.A. hero James Intvedd, reflects Texas-born Flores' depth of experience. Through the 70s, she fronted her own band, Rosie & the Dreamers, and played with the all-girl cowpunk unit the Screaming Sirens. As a solo artist, she cut an excellent album for Warner Bros. in 1986. After spending two years living in Austin, Texas, she returned to L.A. In 1988, she landed a deal with the rootsy HighTone imprint.

Although many view Nashville as country's answer to Mecca, Flores likes L.A.'s club scene just fine. "You get more honky tonks in L.A.," she says. "I can go out and play guitar in somebody else's band. I've still had to struggle, so for me L.A.'s the still the best place to play."

While playing with her own band (which includes her producers, guitarist Greg Leisz and bassist Dusty Wakeman, and drummer Donald Lindley), Flores also took the guitar chair last year in the deliciously entertaining all-girl blues band the Blue Bonnets, which also included ex-Go-Go and fellow Texan Kathy Valentine.

"I loved doing it," she says. "It's like meul like to put in a blues band to go with me, and I'm from Austin. I'd do Jimmy Reed, some Robert Johnson, even some Hendrix." Flores says she may try to split her time between L.A. and Austin. "My heart belongs in Texas," she says. "I love L.A., but I also want cleaner air and a slower pace."

The touring pace could quicken for Flores this fall. There's the possibility that she will tour with fellow HighTone artist Dave Alvin or hit the road on her own.

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**Handelman Reports $2.7 Million Loss Firm Blames Weak Sales, Decrease In Racks**

**By Don Jeffreys**

NEW YORK—Handelman Co. reports that weak consumer spending and a decrease in the number of departments in its stores led to declines in music and video sales in the first fiscal quarter.

Those declines resulted in lower overall revenues and a loss for the quarter, which ended July 31. The nation's biggest rackjobber reports a net loss of $2.7 million on net sales of $194 million. In the same period last year, the company reported a profit of $8.5 million on sales of $209 million.

Larry Edwards, VP treasurer for Handelman, says the company lost 270 departments during the quarter. Many of these were at Wal-Mart, which earlier had announced that it graduated would turn over many of its video rack jobber departments to Western Merchandisers, a rackjobber that it owns.

Music sales declined 13.5% in the quarter, to $113.3 million from $131 million a year ago. Besides the decrease in departments serviced, the company attributes the fall to the fact that it has been involved in sales of budget recordings, which carry higher profit margins; a reduction in prompt-payment discounts by labels because purchases decreased; and difficulty in matching results for 1992, when Handelman had only budget CDs in some major accounts.

Video sales were off 10.9% in the quarter, to $57.2 million from $64.2 million a year ago. A big reason for the increase was in the proportion of megahit sell-through titles, which have lower margins than other product.

The poor results were not unexpected. Handelman announced on July 21 that it would post lower sales and a loss for the quarter. The actual results were a little better than expected.

On the net loss was noted that, despite a reduction in sales, expenses went up. Selling, general, and administrative expenses rose 4.3%, to $46.2 million from $44.3 million last year.

To get costs under control, Handelman announced this summer that it would reduce the number of independents served, enthusiastic performers and non-classical labels, which have already begun to negotiate about the terms of distribution. For many independents, these negotiations have been difficult, as the majors have put the onus on the independents to absorb the cost of distribution.

The independents have argued that the majors are using their size and market power to dictate terms, and many have threatened to sue the majors if they do not get a fair shake. Some independents have already filed suit against the majors, and the independents are likely to file more suits if they do not get a fair shake.

The independents have also threatened to go out of business if they are not given a fair shake. They have argued that the majors are using their size and market power to dictate terms, and many have threatened to sue the majors if they do not get a fair shake. Some independents have already filed suit against the majors, and the independents are likely to file more suits if they do not get a fair shake.

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Album Reviews

Edited by Paul Verna, Chris Morris, and Edward Morris

Spotlight

John Mellencamp

John Mellencamp has created an album of hits and heart-stoppers whose hallucinatory vivacity will envelop old and new fans to listen with fresh ears. The band of bulb surprise that is Mellencamp. Title track and previous albums ("American Fool," "Nothing Matters Anymore") and a classic melody that make up our uncountable culture. The record explodes like a full-color urban block party: 'With Jesus Left Birmingham,' a persuasive and movingly virtuosic piece that works better than anything he's ever done—despite the possible exception of another new Bill & F retarded gems called 'French Shoes.' This period's finest imitations of arrangements are filled with infectious touches that combine organ, piano and thunder-claps, and a revealed guitar, a rocking groove that is certain to be widely copied. Whether it's still sounding like 'Armie' and 'Chicago,' the sensing place. As the inquisitorialisher of the title track and the concluding "To The Elvis" (co-authored with James Ian), Mellencamp has stoked the record's internal energy to the stations of a special celebrity. Jerome Kern, among others, Another era, another world, and altogether a delight.

ManagerInterface
BILLY JOEL: It's About Time (A&M) (DG) (12-inch single)

This is a heartfelt and introspective track that showcases Billy Joel's emotional depth. The music is gentle and the lyrics reflect on the passage of time and the journey of life. It's a beautiful reminder of the importance of cherishing our memories and the people we love.

ROCK TRACKS

SOUL ASYLUM Without A Trace (J) (3:22)

Soul Asylum's "Without A Trace" is a hard-driving rock song with a strong rhythm and catchy melody. It's a perfect example of the genre's power and energy, and it's sure to get the audience on their feet.

MELISSA ETHERIDGE The Only One (Reprise) (2:45)

Melissa Etheridge's "The Only One" is a powerful and emotional song that speaks to the pain of heartbreak and the struggle to move on. It's a testament to the strength and resilience of the human spirit.

DANCE

ANNIE MAC Don't Let Him Go (ERTH) (3:40)

"Don't Let Him Go" is a heart-wrenching ballad from Annie Mac's latest album. The song explores the pain of losing someone you love and the struggle to move on.

R&B

PICKS

New releases with the greatest chart potential: CRITIC’S CHOICE (1) New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the breaded audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 135 Broadway, New York, N.Y. 10035. Country singles should be sent to Billboard, 40 Music Square W., Nashville, Tenn. 37203.

P.O.P.

DR. DRE Let Me Ride (4:20)

Producers: R.D.R., Snoop
Singer: Dr. Dre
Publisher: Warner Chappell, BMI
Death Row/Yourth/Interscope 2070 (45 rpm) (Cassette single)

This is a quintessential gangster rap track with a hard-hitting beat and catchy hooks. It's a perfect example of the genre's raw and intense style.

RAKASTELTJA

SINETA (Part 1) (3:50) Producers: Phil Wright, Willy Singe
Writer: Willy Singe
Publisher: Iron Man, BMI
Singer: Sineta

"Rakastelija" is a beautifully crafted love song with a simple and heartfelt melody. It's a perfect example of the genre's emotional power and the ability to connect with listeners on a deep level.

MARK KOZELEK

Cross My Heart (4:16)

"Cross My Heart" is a beautifully melancholic ballad from Mark Kozelek's latest album. The song explores the pain of loss and the struggle to find hope in the face of darkness.

R&B

MICA PARR Whisper & Prayer (3:54)

Producer: L. Parker
Writer: L. Parker
genius.com/lyric/MICAPARR/Whisper-And-Prayer
Singer: Mica Parr
Publisher: Virgin Songs (BMI) Music/Sony/Interscope

"Whisper & Prayer" is a soulful and emotional track that explores the power of faith and the importance of devotion. It's a perfect example of the genre's emotional depth and the ability to connect with listeners on a deep level.

There are many great tracks to enjoy, but these are some of the highlights that stand out for their musical merit and chart potential.
Majors Eye India’s Potential
PolyGram May Establish Subsidiary

BY ANIL CHOPRA

BOMAH—India’s music market is poised to receive major-label attention after the relaxation of rules on foreign investment.

PolyGram appears to be in the lead in the race for India, and is planning to establish a full subsidiary, sources say. Sony Music is also looking at prospects in India, although its entry into the market is not thought to be imminent.

PolyGram entered the Indian market in 1992 with a majority stake in the local Polydooyor company, which then changed its name to PolyGram India. Now local sources say PolyGram has agreed to buy the remaining stake in Music India, which will then change its name to PolyGram India. Reports here suggest the deal is being finalized, although no word has come from PolyGram or Music India. PolyGram International executive VP Maurice Oberslein visited India earlier this year on a fact-finding mission.

Vijay Vazraz, currently VP-marketing for Music India, is likely to become the first president of PolyGram India. Sources say PolyGram’s license for the company’s work in the past decade and is strongly identified with the PolyGram label.

Four other majors—EMI, Sony, BMG, and WEAE—are all marketing their catalog through licensing agreements. Yet this is almost certain to change given that India has a market of 840 million people and is the second most populous country after China. English is still the official language in India, with the third-largest English-speaking middle class in the world, according to the U.S. and U.K.

IFPI figures for the Indian market in 1992 put total sales at 85.47 million, with CD sales of 500,000 units and cassette sales of 1 million. The figure is still being re-evaluated and is thought to be lower than stated.

With MTV Asia receiving a significant viewing figure in the territory, India is

(Continued on page 55)

Belgium Tries 2-Track CD After Cassette Single Misises

BY MARC MAES

BRUSSELS—Belgium record companies are preparing to follow their European counterparts with the full-scale launch of the 2-track CD single in September and October.

Until two years ago, Belgium was one of few European territories with substantial vinyl singles sales. The thriving market was mainly due to the success of local talent production, propelled by programming on Flemish TV station VTM.

The 1991 launch of the cassette single proved a misss: The fact that the industry was not offering a constant flood of hit releases on cassette single kept the consumer interest low, and the project was abolished soon after its birth.

But, says Bert Cloeckheer, managing director of PolyGram Belgium, and president of IFPI Belgium, “The fact that today we see an increase of 72% in units for the CD single format is something to build on. And we’ve learned a lesson from the cassette single. We now have consumer interest as a firm basis and the price difference between CD single and the multitrack CD maxi as communication tool.”

Prior to the industry campaign, both EM Belgium (with the Radio “Non, Non Rien A Changé.”)

and, more recently, Vigny released one-track CD singles is search of an alternative to the vinyl single.

“CD singles haven’t taken over the market,” says Indi general manager Richard Dedapper, who decided not to wait for IFPI’s two-track campaign, “and initiatives like ours go Vigny and Isabelle A’s new single releases are attempts to keep the singles market from bleeding to death.”

Dedapper adds, “The CD single should be available at the price paid for vinyl, offering one digital-quality track.

The industry itself plans a campaign toward the consumer clearly indicating that the price of the 2-track CD single (sold at less than $1 in cardboard sleeve) and the slim jewel box-packed CD maxi-single with three or more tracks, for a price of approximately $9.

“We have made solid arrangements with the industry to start releasing repertoire on a massive basis in September on 2-track CD,” says Cloeckheer, “and we have also designed 280 special displays for POS use, creating a CD-single chart.”

October is planned as “CD Single/CD Maxi Month” in Belgium, with IFPI concluding promotion deals with key media. A special IFPI sub-committee, chaired by former IFPI president Charles Ljuppe, is preparing the media launch of the 2-track CD singles.

At a 24-hour Record Shop chain, general manager Lou Boon confirms full support for the industry’s campaign to launch the 2-track CD.

Just like in Holland, where Free Record Shop was instrumental in promoting the new format to

(Continued on page 57)

BMG Victor Creates Sales Arm New Division Set For Oct. Startup

BY STEVE MCCOLURE

TOKYO—BMG is setting up its own sales network as it continues to adopt a higher profile in the Japanese music industry.

Victor Entertainment, formed this year when sales/distribution company Japan AVC merged with Victor Musical Industries, will handle BMG Victor’s product until October, when the company’s new sales division will take over the task of selling to retailers nationwide.

“BMG Victor is growing up as a record company,” says president Osamu Sato, explaining the move, which will see 90 new employees recruited by BMG Victor to staff the new sales division.

“In the software business, the most important thing is to deliver information to retailers,” Sato says. “The pipeline between us and them must be short and strong, so we want to have our own distribution network, instead of going through Japan AVC.”

Physical distribution of BMG product will still be handled by JVC affiliate NFC, which along with Javel Inc. distributes most music software in Japan.

Another reason for setting up an independent sales team, Sato says, is that Japan AVC continued to charge the same percentage fee for handling BMG Victor’s product, despite the company’s recent quantum leap in sales. Sato says the company’s sales totaled 33,65 billion yen ($423 million) in the year ending June 31, up 37% from the previous term.

One reason for that impressive performance is the extraordinary success of the soundtrack album of “The Bodyguard” in the Japanese market. The album has now sold 1,85 million copies here, making it Japan’s all-time top-selling foreign album. That distinction was previously held by Michael Jackson’s “Thriller,” with 1.46 million copies.

Strong results by domestic acts such as F’x, whose latest album, “Frenzies,” has sold 1.9 million copies since its December 10 release, have also been crucial in BMG Victor’s development into a major player in the Japanese music industry.

Other top-selling BMG Victor domestic artists include Toshi (dead singer of glam-rock band X Japan), Fumino Hamashita and Toshihiko Katozaka.

Domestic product now accounts for

(Continued on next page)

Greek Pride Boosts Sales For Local Acts

BY JOHN CARR

ATHENS—Blame it on the Balkan conflict, The Greeks are now aware of their position as the only stable democracy in the Balkans, are taking more visible pride in their own music.

Leading music executives are happily waving the flag along with the rest. “There’s a new nationalist feeling in the air,” says BMG Greece managing director Milton Karadas. “It’s translating into sales.”

In the past two years, BMG’s domestic repertoire has shot up from 13% to 45% of the company’s total sales, as buyers turn to actively marketed local artists.

Minos EMI, a traditional domestic repertoire leader, has seen its share jump about 19 points, up to about 60% of overall sales, in the space of a year. Other labels report similar increases. Nationwide, domestic repertoire accounts for 35% of overall sales and is rising.

For the past year-and-a-half, tensions between Greece and its

(Continued on page 57)
BILLBOARD 

September 11, 1993

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INTERNATIONAL

HONG KONG MOVIES ARE HOT Ticket For P'GRAM

TedPolY Looks To Break Away From Typical Fare

By MIKE LEVIN

HONG KONG—PolyGram’s enter-

tainment division has ordered its first

movies, its Far East president, Norman

Cheng, couldn’t be happier to oblige.

Not only is he sitting in Asia’s film mecca,

but after a quick phone call to follow TedPolY

& the Playmates (a Thai pop band) mem-

ber Teddy Thobin Kwan, he had the serv-

ices of one of Hong Kong’s top independ-

ent movie producers.

Set up only 18 months ago, Poly-

Gram’s newest Asian division—TedPolY

Films—has one movie in the can and an

invitation to show “Temptation Of A Monk” at the Venice International Film

Festival. The film’s early critical success

shows it might be possible for local mov-

ies to break away from the formal mold of

karaté dramas and slapstick comedies.

The company’s move into movie thea-

ters seemed obvious. “It was so natural

for us because people are so familiar with

the interfacing between the music and

movies industries,” says Cheng. “So many

top local stars have become movie stars.

many go the other way as well.”

Movies made in Hong Kong are the

hottest tickets throughout the region.

The company’s production house is

putting out between 80 and 120 films each year,

earning about $000 million. About 70% of

 revenues come from distribution in

Southwest Asia, Taiwan, and China.

As Southeast Asia’s top record com-

pany, PolyGram has readily made entry

into the entertainment market for almost

any product bearing its name. But mov-

ies arc far from the sure thing that Chine-

ese pop idols represent. “Music business

depends completely on an artist’s name

here,” says Cheng. “Stars are also valua-

ble in movies, but equally important is a

story that people can identify. It’s usu-

ally a very cultural thing.”

“Temptation Of A Monk,” in Manda-

rin, was made for less than $1 million and

follows a popular Chinese movie formula

of historical romance: Tang Dynasty

warrior becomes fugitive, finds girl, loses

girl, becomes a monk. “The invitation to

Venice shows that people think it’s an

art movie, but I think it has to be com-

mercial as well,” says Kwan.

Ironically, there is no soundtrack for

PolyGram to market because Chinese

movies rarely use anything more than

classical music. The “Temptation” theme

(נון is sung by Cindy Chui) is the first

Poly is a music joint venture between Do-

y & film producer Cinema City.

Yet Kwan says that the company’s move

will be a brave move to promote Chinese

artists, and that he’s sure he could score with an animation us-

ing PolyGram stars, the same way Fil-

ipino Lea Salonga did with the theme of

Disney’s “Aladdin.”

China while its film experience is

limited and that he has given full creative

control of TedPolY to Kwan. But until the

film unit solidifies control, Kwan will

be fully backed and his decisions will

be governed by PolyGram, which owns be-

tween 50% and 75% of the division, will

rung tight. “It’s a much higher risk than

music,” says Cheng. “We can’t ever compete with local

industry leaders, Golden Harvest and Shaw Brothers, but there’s no rea-

son that [percentage] returns from the

film division couldn’t eventually outstrip

record returns.”

Although the company’s two-year go-

al is to produce as many films as the market will allow and create a distribution
division that will include U.S.-made movies, New

Videos, audiovisual, and karaoke prod-

ucts will strengthen an assault on South-

east Asia’s entertainment industry that

analysts figure is growing 550%-600% a

year. Cheng also believes Japan and

South Korea could become target mar-

kets.

An inevitable next step for TedPolY is a

U.S. venture that would produce films for

international audiences. “My plan is to make films that appeal to the

west as well as the east,” says Kwan. Growing overseas Chinese popula-

tions and films could help the crossover

attempts.

However, one ethnic-Chinese director

who has seen the venture in action ex-

pects that the break will have to wait until

western partners are willing to risk in-

el perfecting even a little article contest to

Asian creative teams, which has rarely happened in the past.

“Up to now, Asians are a source of

money—that’s it,” says Cheng.

By using a wide music network in Asia

and the parent company’s multistat

distribution arm in the U.K., PolyGram’s

Chinese products have a chance to be

seen by larger audiences than those of

most other Asian producers, as Kwan

puts it: “If we can now do just as good a job, with the right marketing.

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DANISH CD PLANT SUED ON BOOTLEGS
(Continued from preceding page)

artists such as Bruce Springsteen and Nirvana have been taped in the U.S.—without the artists’ permission—and released on CD in Denmark two weeks later.

"It is a problem for IFPI because the U.S. hasn’t signed the Rome Treaty, which protects artists from this," says IFPI Denmark secretary Johan Schlueter.

GREEK PRIDE
(Continued from page 51)

northern neighbor, the former Yugoslavian republic of Macedonia, have given gestures of support in song for northern Greece a glamorous spin. Veteran balladier Dimitris Mitropanos had only to issue an album last year titled “Looking For You In Salonica” to chalk up double-platinum sales of more than 120,000 units. Salonica is the main city of northern Greece and an emotional center of tension with Macedonia.

At a time when even Michael Jackson can barely top Greek sales of 45,000 units and the average foreign act manages about half that, such figures could point the way to a more lasting Greek music revival.

"People now want the genuine Greek article," says Makis Matsas, managing director of Minos EMI. That means, in numerical terms, that Greek traditional is outselling Greek pop 3 to 2. Warner Music has signed such veteran heavy-weight artists as Yannis Voyatzis and Stamatis Kokotas. "It’s clean stuff," says Minos EMI A&R manager Vangelis Yannopoulos. "No drugs, no alcohol, suggestiveness, or anything like that.

BMG, on the other hand, is cultivating local pop with such artists as Danty, Constantina, Stefanos Kokolia, and the Cyprus-born Alexia. Warner Music is playing both sides of the field, with Glykeria on the traditional side and pop group Zиг Zиг on the other.

The national interest in native music has even invaded the once-impregnable stronghold of foreign pop—the disco. Even Greek hits from even the early ’60s are being trundled out in milder moments to widespread acclaim, "Youth is turning back to Greece," says Karadas. "The trend isn’t going to stop now."

2-TRACK CD SINGLE
(Continued from page 51)

the buyers. Boon is willing to step into possible campaigns here as well, such as price cuts for 2-trackers.

"If the consumer wants to limit his budget for CDs, the record industry itself should also perhaps reconsider its price policies. The problem is that artists, record companies, and retailers serve different interests. But I strongly believe in a common campaign, like Giving The Gift Of Music or the ‘National Patentiendaagse’ in Holland, where all parties involved team up to promote releases supported by the campaign."
Sales Trail Artistry In Canada's Homegrown Country Market

(Continued from page 33)

helped to pick the songs for the album.

Martin wasn't the only Nashville industry insider to notice Major early on. Another major supporter over the years has been singer Ricky Van Shelton, who recorded Major's song "Backroads" (up for SOCAN Song of the Year at the CCMA Awards Sept. 18) and took it to No. 1 on Billboard's Hot Country Singles chart in the summer of 1992. Van Shelton also passed Major's nine-song demo tape around Nashville. Ironically, despite being hailed as one of Canada's brightest newcomers, Major now finds himself without an American commitment for "The Other Side." It hasn't been for lack of trying on the part of BMG Canada and Kates.

While Major was recording the album with producer Steve Fishell (Radney Foster, the Mavericks) in Nashville earlier this year, Jamieson and Kates played tracks to their contacts at Arista and RCA in Nashville, looking for support. "We had enough positive feedback that I knew we were on the right track," Jamieson says, "and we're still very confident we are going to end up with Nashville being involved in this record." Because the U.S. is the predominant international marketplace for country music, and because it is increasingly difficult to recoup in Canada, it has become essential for Canadian labels like BMG Canada to join with American firms in recording and promoting Canadian acts. Without U.S. label support, radio airplay, and video exposure— including spillover from CMT and TNN—it is extremely difficult for an artist to build a substantial sales base here.

Even so, "The Other Side" is selling. "Charlie has already sold more than most people who've had two or three albums," Kates says. "We have a real good [advance] order of between 20,000 and 25,000, and we're now starting to sell product."

Meanwhile, the hopes of many other Canadian artists and managers are riding on the development of a domestic country video service within the next year. Currently, Canadian country videos are limited to such weekly shows as CBC-TV's "The Country Beat" and MuchMusic's "Outlaws and Heroes," or one airplay on TNN and CMT. Five broadcast groups, including Standard Broadcasting Corporation, Shaw Radio, and MuchMusic, have said they are interested in developing this month with the Canadian Radio-Television and Telecommunication Commission for a Canadian country video service. Considering the need for hearings and deliberations, however, it is unlikely that such a service will be in operation before the summer of 1994.

"If you can't get your video played in decent rotation on CMT, occasional rotations on "The Country Beat," and on "Outlaws and Heroes," you can't get a [sales] return," says Brian Ferri-man, president of Savannah Records and manager of Wright, Fjelgaard, and Perrin.

MuchMusic's Donlon adds, "Ultimately, we need a Canadian country service that deals with our [domestic] acts. CMT and TNN play some Canadian country acts, but we'll play a lot more."

"If Canadian country music is to get up there with Canadian rock music, it's needs to have all the same advantages that Canadian rock has had, and video is necessary," adds Rawlco's Pringle.

Gary Slaght, president/CEO of Standard Broadcasting Corporation, charges that "TNN and CMT boom in here, take out a huge amount of money, and put absolutely nothing back into our industry. There should be a Canadian country music video channel, instead of American ones. We don't expect them to be gone totally. We expect that they would be bumped to another tier."

Whatever broadcaster ends up with the country music video license is almost certain to have included incentives in its application to stimulate the production of Canadian country music videos.

"There's more videos being produced now, but we have always had trouble finding Canadian videos," says Steve Glassman, producer of CBC-TV's "Country Beat."
Wednesday's The Day For Video
Universal Street Date Gains Retail Favor

**By Trudi Miller Rosenblum**

NEW YORK—The common-street date for rental titles is common currency in the video business.

Two years ago, when the National Assn. of Video Distributors began campaigning in earnest for deliveries to be restricted to a single day of the week, acceptance seemed an uphill battle. The statuesque had their schedules, generally Tuesday through Thursday, and no changes were contemplated—until NAVD pushed.

Now, even after a test conducted by the association in Charleston, S.C., proved inconclusive, the distributors' choice of Wednesday has become a foundation of the trade.

The chief reason, of course, is that retailers are happy with the choice—as indicated by an informal survey of store owners and managers. They support all the points NAVD touted to suppliers, including speed, efficiency, and savings. Apparently, only a smidgen of midweek promotional opportunities keeps Wednesday from being a complete hit.

That, at least, was the response shared by 10 of 12 retailers surveyed at random. In a distinct minority was one store that says same-day deliveries have no effect, and another that says Wednesday only hurts because it takes business away from Monday and Tuesday.

"Wednesday used to be a quiet day; now they're all coming in to see the new releases," says Tom Weldon, VP of Video Box Office in Orange, Conn.

"It puts the people who want brand-new movies to come in during the week, then the movie is there, ready for the weekend," agrees Steve Blackman, VP of Hollywood Videos in Charleston, S.C.

Retailers also cited other advantages—the convenience of unpacking videos once, instead of several times a week; the ability to more easily detect missing tapes, and get problems rectified before the weekend; and the savings in shipping costs for distributors.

"It takes time to prep 45 tapes. If you have to pull people off the floor every day, you lose customer service," says Gary Lampsheer, manager of Video Manias in Reno, Nev. "This way, we can do it all at one shot."

Carlos Aguilar, assistant manager of Moonlight Video in Houston, picks up orders rather than having them shipped. With the common street date "we pick them up on one day, instead of two or three times a week—you could say it's helped us have a personal life," he laughs.

Interestingly, most of the stores have not done anything special to promote the Wednesday street date; customers simply have recognized it over time. A few outlets have put up signs reading "Wednesday Is New Release Day," and some have tied it into other promotions. For example, Jeff Seagrrins, owner of Mountain Video in Cadilph, Calif., occasionally has run a Tuesday special with 25-cent rentals. "People came in for that; then they had to come in Wednesday to return them, and when they saw that all the new videos had come in, they stayed to rent them," he says.

Video Box Office's Tom Weldon always has done a Wednesday special of "rent two, get one free." But before the common street date, most people rented just one cassette. Now, many customers opt to take two new movies and round it off with a catalog release, Weldon observes.

One minor disadvantage is that "everyone runs in at 8 or 9 Wednesday morning looking for new movies, and it can cause a bottleneck," says Herman Junkermann, owner of Movie Man Video in Glasgo0n, Del. "But I'd rather they all run in on Wednesday than not come in at all!"

Last October, NAVD did a month-long promotion of the common street date in Charleston. The results were a mixed bag, and the association decided not to try to finance national advertising in USA Today (Billboard, April 3). However, Charleston retailers contacted say the promotion was a big help. "It was wonderful—they spent about 50 grand in... (Continued on page 64)

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**By Seth Goldstein**

**Middleman: Never mind a good five-cent cigar. What this country needs is a home video job broker—or so says George Spitzer, an Irvington, N.Y., consultant who until now has helped move inventory rather than people. Spitzer just formed a "management and executive search division," essentially a fax service that alerts clients at both ends of the job market to what and who is available. A recent issue carried listings for a national sales manager (rental only) "for an established independent label," operations director for a mail-order company, and a salesman for a used-tape broker.

Spitzer claims mid-sized companies, his target, have had nothing like this. The big search firms, like Korn Ferry International, go after the big jobs with commensurate fees. His clients represent "too small a niche," he says. They're active, though his first effort produced 40 faxed resumes for eight openings. Queries are kept confidential, but Spitzer has created a database of company and personal information.

"I'm surprised at how high salaries are" for regional and national sales positions, he notes. "I see people getting $70,000-$80,000" in jobs he evaluated at half that. But because of home video consolidation, Spitzer believes people "want stability. They're willing to sacrifice salary. Stability isn't much in evidence. Of the 100 or so job seekers who've reached him, Spitzer estimates 50% are out of work and 50% want change. The best openings are for those who want to sell, the old-fashioned way, not sit at a desk. "I've placed a few," he adds. "As for clients, he says, "I'm not telling you, I'm not telling anybody."

Brokering jobhops may be better business these days than broker- ing cassettes. "It's very dry," says Spitzer. "There are far more buy- ers than sellers." The chief reason: "One-million unit mistakes no longer are the case. It's closer to 10,000-to-30,000 unit mistakes."

Spitzer also thinks sellers want too much. "Prices have stiffened," scaring off buyers. This hurts holders of inventory because "the first offer is always the best offer." (Continued on page 62)
"LITTLE NEMO" CELEBRATES THE HOLIDAYS WITH OCEAN SPRAY® & EAGLE® NUTS

CONSUMERS SAVE $5.00 on LITTLE NEMO when they buy Ocean Spray® Cranberry Juice Drinks or Eagle® Nuts products.

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Street: Oct 13

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**LITTLE NEMO**
Adventures in Slumberland

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**Top Video Sales**

Compiled from a national sample of retail store sales reports.

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Title</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performer</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Sales Rank</th>
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<tr>
<td>11/13/93</td>
<td>U2: Numb</td>
<td>Island Video 44008816331</td>
<td>U2</td>
<td>1993</td>
<td>NR</td>
<td>9.5</td>
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<td>11/20/93</td>
<td>Mclintock!</td>
<td>Goodtimes Home Video 60222</td>
<td>John Wayne Maureen O'Hara</td>
<td>1965</td>
<td>NR</td>
<td>19.9</td>
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<tr>
<td>11/27/93</td>
<td>Blade Runner: The Director's Cut</td>
<td>Warner Home Video 12662</td>
<td>Harrison Ford Sean Young</td>
<td>1982</td>
<td>NR</td>
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<tr>
<td>12/11/93</td>
<td>Playboy's Erotic Weekend Getaways</td>
<td>Playboy Home Video 60741</td>
<td>Various Artists</td>
<td>1993</td>
<td>NR</td>
<td>29.5</td>
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<td>12/18/93</td>
<td>Penthouse Video: The Great Pet Hunt Part II</td>
<td>Penthouse Video 50424</td>
<td>Various Artists</td>
<td>1993</td>
<td>NR</td>
<td>19.9</td>
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<tr>
<td>12/25/93</td>
<td>Penthouse Video: The All-Pet Workout</td>
<td>Penthouse Video 50370-3</td>
<td>Various Artists</td>
<td>1993</td>
<td>NR</td>
<td>19.9</td>
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<td>12/31/93</td>
<td>Penthouse Video: Pet of the Year</td>
<td>Penthouse Video 50423</td>
<td>Julie Strain</td>
<td>1993</td>
<td>NR</td>
<td>24.5</td>
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<tr>
<td>1/1/94</td>
<td>That Darn Cat</td>
<td>Walt Disney Video 58</td>
<td>Hayley Mills Dean Jones</td>
<td>1965</td>
<td>G</td>
<td>19.9</td>
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<tr>
<td>1/8/94</td>
<td>Herbie Rides Again</td>
<td>Walt Disney Video 42</td>
<td>Helen Hayes Keenan Wynn</td>
<td>1974</td>
<td>G</td>
<td>19.9</td>
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<tr>
<td>1/15/94</td>
<td>Dances With Wolves</td>
<td>Orion Pictures 8756</td>
<td>Kevin Costner</td>
<td>1990</td>
<td>PG-13</td>
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<td>2/5/94</td>
<td>The Shaggy Dog</td>
<td>Walt Disney Video 43</td>
<td>Fred MacMurray Annette Funicello</td>
<td>1959</td>
<td>G</td>
<td>19.9</td>
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<tr>
<td>2/12/94</td>
<td>Penthouse Video: Kama Sutra</td>
<td>Penthouse Video 50668-3</td>
<td>Various Artists</td>
<td>1993</td>
<td>R</td>
<td>29.8</td>
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<td>2/26/94</td>
<td>Beyond the Mind's Eye A</td>
<td>Miramar Images Inc. BMG Video 7233380018-3</td>
<td>Jan Hammer</td>
<td>1992</td>
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<td>19.8</td>
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<td>3/12/94</td>
<td>Rock with Barney</td>
<td>The Lyons Group 99081</td>
<td>Various Artists</td>
<td>1992</td>
<td>NR</td>
<td>14.5</td>
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<tr>
<td>3/19/94</td>
<td>Making F**king Videos: Parts I &amp; II</td>
<td>Getten Video 39542</td>
<td>Guns 'N Roses</td>
<td>1993</td>
<td>NR</td>
<td>34.8</td>
</tr>
</tbody>
</table>

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Billboard® FOR WEEK ENDI NG SEPTEMBER 11, 1993

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KID-VID PUSH
(Continued from page 59)
just to the fact that we've evolved into a sterile.’

The Wee Sing line was created by a pair of mothers, Susan Nipp and Pam Beall, who could not find collections of childhood songs anywhere for their own kids. They first put together songbooks, which spanned audiocassettes (also multimillion best-sellers), and finally video. The first Wee Sing video, “Wee Sing Together,” was released in 1986, and one title per year has been released thereafter. The titles are billed as “children’s musicals” and rightfully so. They are live-action productions, featuring classic and original children’s songs linked by a storyline, and are 60 minutes in length. Suggested retail price is $14.98.

A total of seven Wee Sing titles on the market now have sold more than 4 million copies, according to Cass. Last year, he says, four Wee Sing titles sold more than 100,000 units each. An eighth title, “The Wee Sing Train,” is due for release Sept. 15. Liz Stahler, Wee Sing product manager, says the one-year schedule—a relatively slow release pace designed to help maintain the product’s quality—will likely increase to one every nine months. “We don’t want to dilute the quality,” Stahler says, “but we do have to build the line.”

This past spring, PSS released its first non-Wee Sing title, an original production called “Lost in Dinosaur World.” Additionally, the publisher recently acquired distribution rights to the award-winning line of children’s videos by independent manufacturer KidVid in Newton, Mass. Cass says Price Stern Sloan is looking to make similar arrangements with other, smaller studios providing their output “complements what we do.”

The Wee Sing line was “a major, major part” of what influenced Putnam to acquire Price Stern Sloan, according to Rena Wolner, VP of the Putnam Berkeley Group, and now senior VP of PSS. “We’ve identified room for improvement and increased visibility at the video retail level, and we’re working on plans to penetrate that area.”

“My job is to build the video retail business,” says Cass. “I’ve been doing a lot of networking, calling major chains directly. We have a fairly solid force that’s calling as well.” Wee Sing has had some video store penetration, he notes, particularly in Blockbuster. “Local franchises have brought our product in last year, and we went to the corporate stores and placed the whole line in their fourth quarter store-through programs,” Cass says. “They did well, but on a shelf full of hundreds of video titles, getting prominent placement has been the biggest issue.”

Cass says that until now, Toys ’R’ Us has sold more Wee Sing titles than any other retailer. The line had been backed by Pittsburgh-based Rank Retail Services. When Paul Tassamarelli left Rank to form Visual Expressions, which handles the chain’s new store-within-a-store Movie ’R’ Us, Wee Sing switched. The expanded section will be in 120 Toys ’R’ Us outlets by mid-September, says Cass.

According to Stahler, a number of retail promotions are in the works for “The Wee Sing Train,” including in-store events employing characters from the video. The storyline is fun and

(Continued on page 63)
Big B’S KIDS: Even the most jealous critics of Blockbuster Video admit the giant chain has a public relations coup in its "Kidprint" promotion, which offers consumers free ID videos of their children. “We’re the first to congratulate Blockbuster when it’s doing something good,” says Wayne Bailey, owner of Video Unlimited in Aurora, Colo.

Bailey says Kidprint “makes every Blockbuster store a hero in the community” with incredible word-of-mouth. It’s also an idea on which “any video store can capitalize,” Bailey says.

The 35-minute tapes are produced by independent video companies based in San Diego, Chicago, Charlotte and Denver. The tapes have been sold to Blockbusters in 22 percent of the country so far, Bailey says, and the company has increased its production from 200 tapes a month to 2,000 to meet demand.

Blockbuster is working with the National Center For Missing & Exploited Children, and again will make a donation to the organization. Since 1990, Kidprint has raised more than $85,000 for the center.

According to U.S. Department of Justice figures quoted by Blockbuster, each year 1.4 million children are reported abducted, become runaways, or are otherwise missing. Over the past seven years in the U.S., 27,350 missing children have been reported to the missing children’s center—more than 10 per day.

At the Meeting:

That Other Meeting: The curiously-named Laenacae Group continues to flourish, according to founder Wayne Bailey of the aforementioned Blockbuster Video Unlimited. Bailey won’t say if a second section might be added. A meeting Oct. 16-17 in Indianapolis is sold out, with 30 registration blanks.

(Please turn to page 62)

Blockbuster Gets Kudos For ‘Kidprint’ ID Program

is always the best offer.” Spitzer doesn’t blame a declining store count, which he thinks is actually on the rise.

Goin Once: Faxes are helpful in other ways. Joseph Butcher, owner of the Seattle-based North Coast Enter-

PITCure THIS
(Continued from page 59)

tainment, and a silent partner, employed by one of the studios, has created the Electronic Auction for cassette inventories. It’s a spinoff of the Discount Video Buyers Club they started about three years ago. DVBIC charges $5 to bring together via fax buyers and the seller, who ships direct, taking each only and no returns. Most of the suppliers are small players like Flare Entertainment, but “I’m constantly soliciting the majors,” says Butler. “Soomer or later someone’s going to give us a crack.” The studios, of course, have to worry about distributor relations. However, Butler thinks they’ll overcome their inhibitions, even to the point of auctioning limited quantities of a new title. The numbers at present range from a few hundred to 15,000 for Orion titles bought from an Atlanta retailer; prices can vary from $1 a tape to $5.8k. Butler wants a tad more for his ’86 Rolls Royce Silver Dawn listed in a recent Electronic Auction. His minimum bid: $24,000.
for Pioneer LQCA, notes that Pioneer’s “April-June hardware numbers were bigger than what we’d normally sell in the Christmas selling season,” Wallace declined to reveal sales figures for LD hardware.

“The 12-inch [laserdisc] business is plugging along,” says Colleen Bernu, director of business development operations for MCA. “We see good numbers on our blockbuster titles. It’s a steady business. I can’t complain. It’s better than last year. I’ve seen a steady increase year after year. We wouldn’t be doing this [laserdisc] if it wasn’t profitable.”

Liz Collins of the Voyager Company, which focuses on special-edition laser-discs and CD-ROM software, says the company is seeing increasing sales.

The number of laserdiscs hitting six figures in unit sales continues to rise. Three laser titles—“Top Gun,” “Terminator 2: Judgment Day,” and “Fantasia”—have sold more than 200,000 units each, and the format may see its first 300,000-unit seller with next year’s re-release of “Jurassic Park” and this fall’s re-release of “T2.”

“T2” will be re-issued in three new editions, each with added footage and THX quality control. There will be pan-and-scan widescreen versions, and a special edition with a supplementary book.

There are other positive notes this year for the laser format. One of the biggest box office summers in history should contribute such hit films as “The Firm,” “Indecent Proposal,” “Cliffhanger,” and “Sleepless in Seattle” to disc before the end of the year.

Disney will be releasing the complete version of “Beauty And The Beast” on laser, and probably also “Aladdin.”

5-INCH CDS ON HORIZON

Nevertheless, the film and video industries continue to buzz with talk about the advent of 5-inch CDs as the next video format (see story, page 6). The idea of selling movies on a 5-inch CD appeals to a broad segment of the video business, due to the comparatively low costs of CD manufacturing and packaging, plus distribution economies that might result. The average LD costs approximately $10-$20 to manufacture; a CD costs $1 or less.

But skeptics contend that current 5-inch technology, using the MPEG-1 standard, has significant drawbacks when compared to 12-inch laserdiscs, including lower picture quality, inferior audio, the absence of Dolby Surround encoding, and the lack of value-added elements such as extra audio tracks.

In addition, detractors of 5-inch CDs say that VCR owners are unlikely to pay extra money for a format that offers roughly VHS visual quality.

“CD-I is a good start for 5-inch, but the collector is not going to buy it,” says Dave Lucas, owner of Dave’s Video: The Laser Place in Studio City, Calif. “When GM, marketing of Rank Video Services to president/CEO. He will move from Los Angeles to corporate headquarters in Northbrook, Ill.

Robert Komisar, formerly sales director for Western Publishing, joins Rank Retail Services America as director of field sales. Alan Leven is named manager of retail operations. His previous post, executive director of marketing, has been eliminated.

Peter Schiesel is promoted to business affairs VP, Columbia TriStar Home Video.

WEDNESDAY’S THE DAY FOR VID (Continued from page 59)

advertising in a month. We definitely got results out of that,” says Hollywood Video’s Blackman.

The majority of the retailers say sell-through videos need not go to Wednesdays, although it wouldn’t hurt. Most of those respondents are looking for a specific title, as opposed to rental enthusiasts who can’t wait to browse among the new titles. Their presence already outweighs the impact of a sell-through release.

“It’s been very well received by virtually all of our accounts,” says Kirk Kirkpatrick of distributor WaxWorks/VideoWorks, based in Owensboro, Ky.

“And it has environmental benefits: we’ve figured that in one year, we would save enough plastic shipping bags to fill our telemarketing room, which is 80 feet by 40 by 12, twice over.”

In April, NAVY calculated that the common street date saves $6 million a year in UPS costs, a reduction of 159-176 (Billboard, April 3).

However, not everyone is thrilled with Wednesday-only. Dale Laurence, president of Box Office Video in Fortlage, Ind., says he was enthusiastic when the idea was first proposed, “but now that it’s here I’d rather go back. Before, people would not key in to just one day—they would come in across the board. Now Tuesdays are way off. It’s had a negative effect.”

for Defender LaserDisc 302.

Analyst Tom Adams of Paul Kagan Associates says he sees 12-inch and 5-inch discs as “two different markets, at least for the foreseeable future.”

He adds that the quality of movies using the MPEG-1 standard “leaves laser alone in the playing for market in high-quality packaged video.”

“Nobody will buy CD-I just to watch movies,” he adds. “It’s an extra benefit, rather than the main desire in buying something like CD-I is interactive programming.”

In the next few years, the MPEG-2 video compression standard may offer the potential of laser-quality visuals for digital video in the broadcasting, cable, and satellite media. But the MPEG-2 standard, which requires an extremely high data output rate, is unlikely to be feasible for delivering enhanced full-motion video on 5-inch CDs for many years to come.
Paramount Makes ‘Proposal’; Image Lets Fly With ‘Dove’

**LASER SCANS.**

by Chris McGowan

**Top Laserdisc Sales**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Retail Price</th>
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<tr>
<td>2</td>
<td>BRAM STOKER’S DRACULA</td>
<td>Columbia TriStar Home Video</td>
<td>Gary Oldman, Winona Ryder</td>
<td>1992</td>
<td>29.98</td>
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<td>4</td>
<td>SCENT OF A WOMAN</td>
<td>Universal City Studios, Home Video 4154</td>
<td>Al Pacino</td>
<td>1992</td>
<td>39.98</td>
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<td>5</td>
<td>HOME ALONE 2</td>
<td>FoxVideo 1989</td>
<td>Macaulay Culkin</td>
<td>1992</td>
<td>24.98</td>
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<td>7</td>
<td>A FEW GOOD MEN</td>
<td>Columbia TriStar Home Video 27896</td>
<td>Tom Cruise</td>
<td>1992</td>
<td>36.95</td>
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<td>9</td>
<td>ARMY OF DARKNESS</td>
<td>Columbia TriStar Home Video 41903</td>
<td>Bruce Campbell</td>
<td>1992</td>
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<td>10</td>
<td>THE CRYING GAME</td>
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<td>Stephen Rea,</td>
<td>1992</td>
<td>34.95</td>
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<td>12</td>
<td>THE ABYS</td>
<td>FoxVideo</td>
<td>Ed Harris</td>
<td>1989</td>
<td>39.98</td>
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<td>13</td>
<td>HOMeward BOUND: THE INCREDIBLE JOURNEY</td>
<td>Walt Disney Video, Image Entertainment 180145</td>
<td>Michael J. Fox, Don Ameche</td>
<td>1993</td>
<td>35.98</td>
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<td>14</td>
<td>1492: CONQUEST OF PARADISE</td>
<td>Paramount Pictures, Pioneer LCA, 15184</td>
<td>Gerard Depardieu</td>
<td>1993</td>
<td>39.98</td>
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<td>17</td>
<td>LORENZO’S OIL</td>
<td>Universal City Studios, MCA/Home Video 41290</td>
<td>Nick Nolte</td>
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<td>JENNIFER 8</td>
<td>Paramount Pictures, Pioneer LCA, 32945-2</td>
<td>Andy Garcia, Uma Thurman</td>
<td>1992</td>
<td>39.98</td>
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<td>24</td>
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<td>Walt Disney Video, Image Entertainment 239</td>
<td>Animated</td>
<td>1940</td>
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<td>25</td>
<td>MATINEE</td>
<td>Universal City Studios, MCA/Home Video 41448</td>
<td>John Goodman</td>
<td>1993</td>
<td>34.98</td>
</tr>
</tbody>
</table>

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**BILBOARD** SEPTEMBER 11, 1993

**BILBOARD** SEPTEMBER 11, 1993
BOOK PUBLISHER BOOSTS KID-VID PUSH

(Continued from page 61)

educational, she says: a girl and boy. Casey and Carter, are in their playroom constructing a train set out of items found around their house, when Wee Sing music makes everything come to life. Their conductor Tusky is now the conductor, and the train itself is a dual character, Chup-a-long the Enchanted Caboose. They visit different fanciful locales, encountering musical cowboys, paper-doll performers, singing vegetables, and other characters taking part in nine songs, including "Down By The Station," "Home On The Range," and "The Old Grey Mare." The underlying message, says Stahler, is "better safe than sorry. Have fun, but be careful, and you'll have even more fun." Plus, says Stahler, the program emphasizes creativity, with the children building their train from found objects.

STORE MONITOR

(Continued from page 62)
tail firms represented.

The Laennec gatherings are in no way competitive with VSDA, Bailey says. "We strongly support VSDA. One difference is that we can get into issues like price, [because] we are not a national organization. We have only 31 states represented. VSDA has to be careful about discussing prices, because of antitrust laws. We've had our legal counsel look into this for us."

Meanwhile, interest in Laennec and its members continues to grow, though Bailey avoids any discussion of how various attendees are being approached. Attendance lists are not made available.

Laennec's next project, Bailey says, is to create an order service with a centralized computer system. The system would allow Laennec stores to order directly from one of the large video distributors. "They could order in a single www in print over-

ight for $4 delivery, or $4 for three-

day delivery, right to their home," he says.

MUSIC

Clannad, "Past Present," BMG Video, 10 minutes, $14.98.

You don't have to be driving a Volkswagen to enjoy the cascading Celtic waves of "Past Present," Clannad's whose single "Harry's Game" has attracted much attention from its use in TV commercials and the film "Finding Forrester." This video, filmed in 1990 in the band's home town of Donegal, Ireland, showcases 12 music videos as well as interviews with several of the band's members. Don't be disenchanted just because this video was made three years ago; Clannad has been around for more than 20 years, and has spent much of that time in relative obscurity, making the music that has been so eagerly embraced of late. This material is plenty current. Among the selections are "Harry's Game," "In A Lifetime," featuring a guest vocal by longtime fan Bono; and "Something To Believe In," with Bruce Hornsby on piano.

CHILDREN'S

"Mary-Kate And Ashley Olsen: Our First Video," Zoom Express/BMG Kids, 30 minutes, $12.98.

How much cute can be too cute? This first video from the omnipresent Olsen twins begs that very question. A compilation of seven clips, it features the little darlings in a variety of musical settings, from the saucy, silly "Brother For Sale" and the new single "I Am The Cute One" to a saccharine-waft-

to mom. The lighter tunes go over much better than the more profound numbers, perhaps because the young entertainment moguls, who seem an art of being adorable. The video does feature some unique moments.

DOCUMENTARY


A literary pioneer of the American West, Edward Abbey voiced his contempt for the development of the land in 21 novels and books of essays, including "Desert Solitaire," "The Monkey Wrench Gang," and "The Brave Cowboy." As a biography as well as a travelogue, the video weaves in collaborations between BWM and Malibo Video, "The Wilderness," which makes a magnificent photographic that is brought to life via history lessons that offer fascinating tidbits about Mars, Venus, Mercury, and this solar system's other heavenly bodies. A fun educational tool, the video also passes along the indirect message that we earthlings had better take good care of our ozone layer or else face the consequences. Good heavens.

SPORTS

"Three Peat: The Chicago Bulls' Historic Third Championship Season," CBS Cable Video, 60 minutes, $49.95.

New York Knicks coach Pat Riley may have coined the phrase "three peat," but the Bulls have been hunkering in its glory ever since they won their third straight NBA championship earlier this year. This video provides side-by-side coverage of the not-always-smooth path the team took to the title. Jackson had to travel to New York and, finally, Phoenix. The final battle of the television commercial giants in Bulls superstar Michael Jordan and the Suns' answer, Charles Barkley, the championship games were often nail-biting episodes that turned up not a few last-minute surprises. Interviews with Bulls themselves, including Scottie Pippen, Horace Grant, B.J. Armstrong, and Jordan, who says the Bulls emerged victorious because they never let the Suns in "Three Peat" out of their
Pro Audio

Harman Buying Majority Stake In AKG
Firm Looking To Offer ‘System Solutions’

BY MARILYN A. GILLEN

NEW YORK—Looks like another company will soon join the Harman fold.

The Northridge, Calif.-based firm, which earlier this year bought Lexicon Inc. under its expansive corporate umbrella, has resulted in an agreement to purchase the majority of shares in AKG. Harman announced the deal, which has been the topic of industry speculation for several months, only last week.

"A user can go to one supplier to provide all of their needs," says minority interest, he says. In the past, Harman has preferred to purchase the whole of a company as a whole, as it has been reported in the Austrian press that Harman bought 75% of AKG and paid about 18 million pounds toward its bank debt and 1 Australian dollar for the company. The main investment of the company was, however, believed to be owned by the company's founder, Harman would not confirm that information.

If the deal moves ahead, AKG will join existing Harman Professional Group companies JBL Professional, Soundcraft, and DOD. The acquisition of AKG represent a significant step in the continuing development of Harman International's strong capabilities in the pro audio business," said Dr. Sidney Harman, chairman/CEO of Harman International Industries Inc., in revealing the agreement.

James adds, "One of the things that's growing in general in the pro audio industry is the use of system solutions to solve people's problems. So an end user, instead of having to go to a half-dozen suppliers and pin down everything that's going on, can now go to one place and get everything they need from AKG."

(Continued on page 69)

EUROSOUNDS

SWITZERLAND

A column by Zvonko Schoepe on the European professional audio industry.

SSL 1000 G Plug sales adding to the European first at Master Studios in Zurlach include Dender Lumina Commercial's Plastic Studio in Rome (SL4004 with Ultimation) and Bullett Studios in Niederhardt der Berg, Holland (SL4004 with Ultimation). Five SL4000s have been supplied by distributor Lexicon to RTE in Spain.

SSL has announced it is "hearing for another record year," according to marketing director Colin Pringle. "That is a considerable achievement given the economic climate and the state of the market," he says.

FRANCE

Six SONY 3241S DASH machines have been installed into the country recently to Jean Michel Jarre, film production training school La Femis, postproduction facilities Longue Courrier and Avutec, Radio France, and rental operation I.L.

National broadcaster Polish Radio also has bought two machines and adding to Kenny Radios has become the first customer in the Middle East to buy a PCM3318.

THE COMEDY FRANCISCE THEATRE at the Palais Royal in Paris has taken delivery of an onboard Electronics S22 automation system supplied as a stand-alone, with eight inputs routed to 16 inputs via an automatically mixing matrix with levels controlled by the company's own moving faders.

DENMARK

Two SOUNDCRAFT Vienna consoles have been installed in the Concert Hall Aarhus. The desks are configured to operate independently as one 24-channel and one 32-channel desk or as a single 52-channel console.

"We were looking for a desk with 45 channels or more," says sound director Greg Pedersen. "In the end we realized we could use two Viennas rather than a single big desk, fulfilling all our requirements and also offering a good deal of flexibility."

THE NETHERLANDS

The first two AMS LOGIC 3 compact digital mixing consoles have been ordered by John Blake Studios in Amsterdam, where they will be used for the postproduction of TV and radio commercials alongside AMS AudioSpec S-series. Its clients include American Express, Procter & Gamble, and McDonald's.

Big Doings. Atlantic act Mr. Big recently wrapped up work on its third album, "Bump Ahead," due out Sept. 21. The set was recorded at Rumbo Recorders in L.A. and mixed at Fantasy Studios in Berkeley. Century was involved in producing the board for the first two sets, again produced. Shown at Fantasy Studios, back row, from left, are Elson. Sandy Einstein, Nightmare/Herbet Management, and Pat Torpey, Mr. Big. In front, from left, are Kevin Williamson, an Atlantic A&R rep; and Mr. Big's Eric Martin, Billy Sheehan, and Paul Gilbert.

Rooney Always Makes Tracks At Jack's
Producer Cites Nashville Studio As Key To Success

BY PETER CRONIN

NASHVILLE—"Come on in. Can I get ya a cup of coffee?" It's shortly after 9 a.m. and a sleepy-eyed Jim Rooney is beginning yet another day at Jack's Tracks, the Music Row studio where he's been spending lots of time lately working on projects with Hal Ketchum, Nanci Griffith, and Dave Mallett, among others. One of the many of Nashville recording facilities built by Cowboy Jack Clement (a living, breathing piece of history and a real country music eccentric, but that's another story), the studio has been the home of Garth Brooks' producer Allen Reynolds (Clement protege) and serves as home base for Forerunner Music, a publishing company whose writers include many of Rooney's clients.

Clement gave Rooney his first break when the singer/songwriter/guitarist arrived in Music City from the East Coast in 1976. "I had a motor home, and I just parked it right outside here," Rooney recalls with a laugh. "In the morning I'd knock on the door, and Jack would let me in.

Starting out as a rhythm guitarist on various Clement-produced sessions, Rooney soon was learning his way around the mixing console and the Cowboy Arms Hotel and Recording Spa, a recording studio built by Clement in an old house on Nashville's Belmont Boulevard.

After an album he produced there for Texas folkie Richard Dobson, he found his way to singer/songwriter/ Griffin, the struggling musician contacted Rooney and started working together. Out of those sessions came Griffith's seminal "Once In A Very Blue Moon" album. That record, with its weightless, shimmering acoustic sound, was as crucial to the sound of Jack's Tracks as the recordings as the musicians who played on them.

"In that room, if you're playing acoustically, you can play without headphones and hear everything," Rooney says. "It has a wonderfully natural sound."

Although he was forced to "basically start all over again" when he arrived in Music City, Rooney was no newcomer to the music business. Having run the legendary Club 47 in Cambridge, Mass., and directed the Newport Folk Festival during folk music's early-70s glory days, and having overseen projects by the likes of Van Morrison and the Band as manager of Bearsville studios in upstate New York during the '70s, Rooney already had done "just about everything you can do in terms of getting music out to an audience." But Clement's hands-on, seat-of-your-pants school of engineering was new, even to someone who considered himself an "old hand."

"Jack's philosophy of recording was very simple and common sense," Rooney says. "He gave me very basic instructions, like 'keep the needle in the middle,' and 'if something isn't sounding good, try another microphone.' I always thought there was some mystery to all this, but with Jack it was, 'if it ain't broke, don't fix it.'"

As Clement began to throw more and more projects his way, Rooney made the studio his second home, engineering everything from bluegrass bands to Vic Damone. When Damone says, "I was messing bulta," says Rooney, "Here was a real pro, and he had no idea that I didn't really know anything about all this. So I pressed the button, he sang a song, and they all came in. I pressed playback, and it played back—much to my amazement!"

When all is said and done, and "the press" the philosophy pretty much sums up his working methods through the years, as Clement, Rooney says, in the preparation.

"Having been a picker and a singer and a sort of victim in the studio for so many years, I knew what I wanted in an engineer," he says. "Basically, you have to be ready to record when the pickers are ready to pick. I think of the top of my head, and make sure everything is as set up as I can get it before they even get there. Then I hustle."

Hustle is a good word to describe the way Rooney managed to coax such a relaxed vocal performance out of inexperienced singer/songwriter De Ment. In an effort to head off her nervousness, Rooney admits that he "basically had to sneak up on her," by asking the singer to lay down a "guide vocal" for the band. When De Ment came back to do the final vocal tracks, Rooney simply informed her that she already had.

With his recent co-production (with Allen Reynolds) of country hitmaker Ketchum's first two records (both recorded at Jack's Tracks), his production work has entered the mainstream. But Rooney, who still (Continued on page 68)
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BILBOARD SEPTEMBER 11, 1993 67

AUDIO TRACK

NEW YORK

Producer Brian Eno has been at Skyline Recording Studios, working on tracks for the new Laurie Anderson project. Tracks were recorded through an SSL 4064 G series console. Engineering the session was Joe Ferla, assisted by Hiro Ishihara.

Blues crooner Benny Ray has been cutting tracks for an upcoming release at BMG Studios and Sorcerer Sound, with bassist Ray Brown and drummer Grady Tate. Neve and Sony consoles were used on the project, and tracks were recorded onto Studer 827 machines with Dolby SR.

At Baby Monster studios, Rufhouse/Columbia recording act Cypress Hill has been working with producers D.J. Muggs, Joe Nicolo, and Chris Schwartz. Engineer Jason Roberts sat behind the Neve Custom 8038E console and recorded the band onto a Studer 827 24-track machine. Roberts was assisted by Rojo.

Epic recording act Rage Against The Machine recently was at the Magic Shop, recording some self-produced tracks with the assistance of engineers Steve Rosenthal and Joe Warda, who worked behind the vintage Neve wraparound console.

LOS ANGELES

A rock act Black Bast has been working in Pacific Studios, putting the finishing touches on its debut single, "You Don't Know". Band founder (and former Bus Boy) Brian O'Neal is producing, with engineer John Graves recording the band through the Trident 80B console and onto a Studer A-820 analog machine.

Alice Cooper has been working at Music Grinder Studios with producer Andy Wallace, recording tracks for his upcoming Sony Music release.

Mercury recording artist Vanessa Lomas has been cutting tracks at Westlake Audio. Producer Gerry Brown and engineer Bill Malina mixed through the Neve VR-72 console and recorded onto a Studer A-820 multitrack. Bryan Carrigan assisted.

Producer Rick Rubin was recently behind the SSL G Series console at Larabee Sound Studios. Rubin, working with engineer Dave Bianco, was recording an A/C/E reel for the soundtrack of "The Last Action Hero".

WEA International recording artist Luis Miguel has been working at Ground Control Studios, mixing his upcoming self-produced release with engineer Humberto Gatica. Tracks were recorded through the SSL 1000 E with G computer and onto a Sony 3318 digital recorder.

NRG Recording recently played host to Atlantic recording act Chairs Of Griffins. Producer on the project was John Agnello.

NASHVILLE

MCA RECORDING ARTISTS Trisha Yearwood and Vince Gill spent some time recently at Sound Emporium.

(Continued on next page)
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

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

Billboard

Pro Audio

AUDIO TRACK
(Continued from page 66)

rum, recording spots for the Target chain of department stores. Robert Irving produced the sessions, with Gary Laney engineering on the Neve console.

Atlantic recording artists the Screaming Cheetahs Whedees have been recording tracks for their upcoming release at 16th Avenue Sound. Paul Abesold produced and engineered the sessions behind the SSL 1000E console.

Karla Bonoff has been at Bennett House studios, working with producer Keith Thomas on a cut for the soundtrack of the upcoming MCA film "8 Seconds: The Lane Frost Story." Engineer Bill Whittington worked behind the Caliber 64-input console.

At the Money Pit, Epic recording artist Collins Kaye has been cutting tracks for an upcoming project with producers Paul Worley, Ed Scay, and John Hobbs. Scay engineered the sessions on the Trident 80 console with Discmix automation.

OTHER CITIES

STOCK "G" OF Digital Underground recently was in Fantasy Studios in Berkeley, Calif., with producer Ben Sidran, recording overdubs for a song to be featured in the upcoming film "Hoop Dreams." Engineering the sessions was Vince Wujno.

Atlanta Falcons player Andre Rison was working on his upcoming album project recently at that city's Doppler Studios. Blake Eiseman engineered the sessions, using the WaveFrame digital workstation for sweetening tracks and flying and comping vocals. Eiseman was assisted by Steve Warner and Kyle Dickinson.

At Reel Time Recording in Floral Park, N.Y., London PolyGram recording artist East 17 has been working on its next single, "Do's." Producers Bobby Guy and Ernie Lake worked on the Soundtracs Quartz 64-input console.

At Trutone Recording in Hackensack, N.J., leibham Surfside recording artist General Johnson has been working with producer Phil Austin on an upcoming release. The album was mastered using Sony's 1630 Processor and Sontec's 130 B equalizer. Amazing Recording artist Jupiter Coyote has been working at Duck Tape studios in Decatur, Ala., with producer Johnny Sandlin, who worked on the Amek console and recorded the band onto Néiss ADAT.

San Francisco's Different Fur Recording recently played host to PolyGram recording artist Robert Gray, who was mixing his latest on the Solid State Logic 1060EUG console. Steve Savage engineered the sessions, with Ron Rigler assisting.

All material for the Audio Track column should be sent to Pierre Crux, Billboard, Fifth Floor, 15 Music Square W., Nashville, Tenn. 37203.

JIM ROONEY
(Continued from preceding page)

prefers to record on analog tape, sees very little difference between working on his quieter acoustic projects and getting Ketchum's more radio-ready sound.

"Hal was the first artist that I've worked with where we were actually thinking about radio," Rooney says. "The only difference would be that some material, a six-minute song for example, is not going to be appropriate for radio."

Rooney's career has come full circle with his recent production of Griffith's "Other Voices, Other Rooms" album, a collection of classic folk tunes.

"For that record, I pulled on all the years that I've been hanging in and around the folk world," he says. "Maybelle Carter, Odetta, Merle Travis, Earl Scruggs—I've worked with all of them, so there are things I can draw on. My philosophy is treat the pickers right, and they'll do wonders for you."
HARMAN BUYING MAJORITY STAKE IN AKG
(Continued from page 86)

themselves, can potentially go with one overall supplier to provide all of their needs.

"The Harman family of companies is very comprehensive in terms of the products and services we offer, but we have not been able to offer as part of that overall system packages microphone or headphones. So we see this as an excellent opportunity for the overall Harman Professional Group to round out its product line-up."

The consolidation of certain pro audio product lines under Harman has sparked some concern among fellow manufacturers. In the signal processor arena, for instance, Harman would add BSS, Dbx, and Orban to existing concerns DOD and Urei; with mixing consoles, it would add a 30% interest in Amek (the part owned by AKG) to existing lines Soundcraft MBL, and Allen & Heath.

Says Todd Wells, chairman of independent mixing console manufacturer Soundtracs, "There is obviously a focusing of console brands under the Harman Group name. In my estimation, if they own Amek outright, they would account for over 50% of what I call the middle market, which I think is unhealthy for the consumer."

James calls it "premature" to discuss any operating or staff changes that might be made at AKG if the deal is consummated. "We have spent most of our time looking at AKG from a financial perspective," he says. "We have not really had an opportunity to actually look at the company from an overall business perspective. Any decisions along those lines would be made after we had had a chance to completely understand the business and get acquainted with the key management.

In a press release from Giro-Credit, an Austrian bank that owns 50% of AKG, deputy managing director Herbert Lugmayr described the sale of AKG as the optimal solution for the concern, which it says otherwise would have gone into insolvency.

AKG is a leading manufacturer of microphones and related instruments for professional and commercial use. It has subsidiaries in the U.S., U.K., Germany, France, India, and Japan. Total sales are said to be $100 million annually.

Assistance in preparing this story was provided by Zenon Schoepf in London.

Inquiring Minds. Sunkyon Magnetic Media has opened a $15 million, state-of-the-art research and development center at its parent company's manufacturing facility near Seoul, Korea. Staffed by top-level scientists and technicians, the facility will concentrate on new product planning and development, as well as completing products already in development, such as MD and DCC. It also houses a pilot plant, pictured above.

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Pro Audio

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Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPT. 4, 1993)

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<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>MODERN ROCK</th>
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<tr>
<td>TITLE/Artist/Producer (Label)</td>
<td>CAN'T HELP FALLING IN LOVE</td>
<td>RIGHT HERE</td>
<td>THANK GOD FOR YOU</td>
<td>SOUL TO SQUEEZE</td>
<td>CHECK YOURSELF</td>
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<tr>
<td></td>
<td>UB40/UB40 (Virgin)</td>
<td>(Human Nature)</td>
<td>(M. Miller, M. McAnally)</td>
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<td>MUSCLE SHOALS ( Muscle Shoals, Ala )</td>
<td>THE BIG HOUSE (Los Angeles)</td>
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<td>(NY-Virginia Beach)</td>
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<td>(Brendan O'Brien)</td>
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<td>Larry Funk, Matt Foster/Franklyn Grant</td>
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<td>Neve 8068</td>
<td>Neve</td>
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<td>UREI 813 Yamaha NS10/Yamaha NS10, Em\n</td>
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<td>GEORGETOWN NASTERS Denny Purcell</td>
<td>MASTERDISK Howie Weinberg</td>
<td>BERNIE GRUNDMAN Big Bass Brian</td>
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<td>Capitol Manufacturing</td>
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REAL ESTATE TO THE STARS

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LIFELINES

BIRTHS
Boy, Evan Michael, to Dave and Jeannie Durocher, July 29 in Nashville. He is professional manager at Bug Music Nashville. He is a singer and songwriter.

Girl, Brittany Victoria, to Jay Dorfman and Rhonda Herlich Dorfman, Aug. 6 in Tenafly, N.J. He is president of Unherd Of Productions. She is national AC director for Virgin Records.

Girl, Geena Patricia, to Charlie and Vicki Lombardo, Aug. 10 in Long Island, N.Y. He is music director of WALK-AM-FM Long Island.

Girl, Katharine Bradford Cloe, to Crispin McCormick Cloe and Krista Bradford, Aug. 15 in New York. He is a saxophonist and member of the Uptown Horns. She is a television and print journalist.

Boy, Evan Alexander, to Ric Sherman and Donna Rotunno-Sherman, Aug. 17 in N.J. He is director of sales for Nimbus Manufacturing.

MARRIAGES
Per Gessle to Asa Nordin, Aug. 21 in Sweden. He is a member of EMI recording duo Roxette.

David Bower to Anne Roseberry, Aug. 28 in Suffolk, England. He is an entertainment marketing consultant with The Big Picture. She is senior VP of A&R at Elektra Entertainment in London.

DEATHS
Donald Myrick, 68, of a gunshot wound, July 30 in Los Angeles. Myrick was a saxophonist who performed with many jazz artists including Stanley Turrentine, Grover Washington Jr. and Carlos Santana. He also performed in concerts and on albums by Earth, Wind & Fire, Phil Collins, Diana Ross, Nancy Wilson, Ramsey Lewis, and the Jacksons. His performance on Earth, Wind & Fire's "Runnin'" won a Grammy for best R&B instrumental. Myrick was also a member of the Phoenix Horns Esquire, who toured with P.F. Harris on the "Soul Tour." The circumstances of his death were unclear at press time. He is survived by his wife and three daughters.

David Rogers, 57, after a long illness, Aug. 10 in Atlanta. Rogers was a country singer who recorded for Columbia, Atlantic, United Artists, and several smaller labels from the '60s into the early '90s. His hits included "Need You" and "Lovin' You Has Changed My Life." Among his survivors are his wife and two children.

Charles G. "Chuck" Eastman, 63, of lung failure, Aug. 10 in Nashville. During his years as a talent manager and booking agency executive, Eastman worked with Ray Studebaker, Jerry Lee Lewis, and other major country and rock acts. He was a former band member of the National Academy Of Recording Arts & Sciences and board secretary of Talent Agencies-Nashville. He is survived by four sons.

L. W. Richardson, 80, of lung cancer, Aug. 17 in Nashville. Richardson was the lead singer of the cappella gospel group the Fairfield Four from 1960 until mid-1970. His 1969 Warner Bros. album, "Standing In The Safety Zone," was a Grammy nominee.

Carlo Menotti, 84, of natural causes, Aug. 27 while on vacation in the Pocono Mountains, Pa. Menotti was a vocal coach who trained such performers as Tony Bennett, Judy Garland, Liza Minnelli, Geraldo Rodriguez, Paul Anka, Connie Francis, Pat Boone, Franke Avalon, Diana Ross, Annette Funicello, Fabian, David Soul, Lukic Ball, Red Buttons, Harry Belafonte, Bobby Darin, Nancy Sinatra, Jerry Vale, and Frank Sinatra Senior. Brangan was born in São Paulo, Brazil, and his career spanned five decades.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

NEW BOARD MEMBER: Billboard associate publisher Gen Smith has been elected to the board of directors of the J.T. Martell Foundation for Leukemia & AIDS Research.

CHARITABLE TONNAGE: What is deemed the longest, most well-organized U.S. food drive in history ended in Southern California Aug. 28 at the Pacific Amphitheatre. The tour, the American leg of the worldwide Van Halen tour in connection with USA Harvest, brought in a total of 180 tons of food distributed to needy Americans, including Midwest food victims. In addition Warner Bros. Records donated 12,600 pounds of chicken on behalf of Van Halen to four South Central Los Angeles charitable organizations.

PLACE FOR PERFORMERS: Shari Lewis, the longtime children's performer, has been named chairman of Kids For Music for the National Music Foundation, a non-profit group whose mission is to build a national music center where artists from music, radio, and recording can retire. For more info, contact Jef Tents or Anne-Marie Korbut at 202-323-8987.
BICK DEEES
OF THE TOP 10 WITH
SALUTES 10 YEARS
A BILLBOARD ADVERTORIAL
CONGRATULATIONS TO
RICK DEES
ON A DECADE
OF EXCELLENCE.
THANKS
FOR LETTING US
BE A PART OF IT.

Katz Radio Group Syndication

Rick On A Roll
Continued from page RD-2

KLOS' Mark and Brian or KROQ's Kevin and Bean take shots at Dees, he keeps his spirits up.

"It would be easy for me to make fun of Howard Stern," says Dees. "But, the way I see it, it's like the hula hoop. That was real popular and then it went away. Take Play-doh; that has stayed around for years. I think those shows are kind of a novelty and I hate to see [other radio personalities] be so mean on the air."

Dees' show is filled with family-style fun. Among the cast of continuing characters are doddering psychic Willard Wiseman (who lives in a cardboard box under the Santa Monica Freeway), the half-human, half-canine Dogman and the Time Fairy, who flies in to give (what else?) time. Dees' wife of 15 years and a voice artist in her own right, Julie, contributes the bubble-headed blonde Candy Plastique. She also appears as Sparky, a deep-voiced cigar-chomping guy fond of calling Dees "Boss."

Dees' 14-year-old son Kevin occasionally doubles as MTV's lovable morons Beavis and Butthead.

When Dees isn't acting out one of his characters, he moderates "Battle Of The Sexes," a trivia contest between a man and a woman, or gets a little frisky with "Spousal Arousal," a contest where a spouse is lured home for a "quickie" at lunch.

Greensboro Cheerleader

But, if it weren't for his parents' constant fighting, Rigdon Osmond Dees III may not have become the Rick Dees we know today. As he explains it, "I thought that being funny helped lighten things up around the house. I could always remember trying to cheer everyone up."

Dees, who grew up in Greensboro, N.C., says that even at age four he was a prankster. That disposition only grew more animated as he got older. "I remember that the only way I could get a laugh was to moon people. Howard Stern copied that," he jokes. "I was this chubby little kid in the first grade, and I could remember making up dances for kids to watch."

It wasn't until a fifth-grade talent show when he realized what his true calling was. "At this time I knew I enjoyed entertaining, I didn't know exactly what I wanted to do, but I knew I loved to perform, and then I became consumed by it," he says.

That "calling" probably wouldn't have been answered if it weren't for a fellow student named Paul Allen. After being teased for his dramatically deep voice, Allen turned out to be the guy responsible for turning Dees on to radio. "We'd go around school making fun of how he did the P.A. announcements until I found out that he did radio on the weekends at WGBG, the country station. So, he said, 'If you think you can do it, why don't you try it some time?'

The rest is broadcasting history. Dees, at age 17, got a weekend gig (for $1.50 per hour) at WGBG and stayed there until he started a campus radio station at the University of North Carolina, where he later got a degree in radio, television and motion pictures.

"It would be easy for me to make fun of Howard Stern," says Dees. "But, the way I see it, it's like the hula hoop. That was real popular and then it went away."

Dees gives the tax man his due on April 15.

Dees provides the fuel for "Free Gas Friday.

RD-4  BILLBOARD ADVERTORIAL  RD-8

BILLBOARD SEPTEMBER 11, 1988
Congratulations Rick Dees for Ten Years with

Rick Dees
Weekly Top 40

and

Thanks for the great Ten Years with us at Gallin-Morey Associates
Providing the finest compact disc mastering and replication service to the radio syndication market

Happy 10th Anniversary, Rick!
Continued success with the "Weekly Top 40"

Providing the finest compact disc mastering and replication service to the radio syndication market

RICK DEES?

We Can't Help But Love The Guy!

Since Rick Dees joined FM 802 with Rick Dees' Weekly Top 40 in April '91, he's been #1 in his time slot (Saturday's from 7:00 p.m.-10:00 p.m.). And that's helped us to be #1 right across the board ever since! And now people tell us he's been at it for 10 years with Rick Dees' Weekly Top 40 all over the world. Way to go, Rick! Congratulations! But it's no surprise to us here in Western Japan.

SUNTORY presents
RICK DEES WEEKLY TOP 40
Starring RICK DEES (w/ SHIZUE ODA)
SATURDAY'S from 7:00p.m.-10:00 p.m.

Clean Sweeps And Custom Tailoring
Keep The Countdown Up

What started on Sept. 1, 1983, as a Top 40 countdown show for KIIS and KIIS alone—has evolved into one of the most listened to and critically acclaimed countdown shows across the country and internationally.

Not only could Dees celebrate the 10th anniversary of the successful "Rick Dees' Weekly Top 40" this month, but he can take pride in the fact that once again the show has taken honors for best syndicated Top 40 program of the year in the 1993 Billboard Radio Awards. The show also won those honors in 1988.

The program is syndicated by the 20-person staff of Dees' company, CD Media. According to Dennis Clark, director of its international division, "Rick Dees' Weekly Top 40" is heard on 350 stations in 46 countries outside the U.S. The latest international affiliates include 74 stations in France and 68 in Spain. In addition, beginning this month, the show will air on stations in Indonesia, the Philippines and Australia.

Domestically, "Rick Dees' Weekly Top 40" is quickly approaching 400 affiliates. Clark explains the show's phenomenal success: "Rick knows what separates the other countdown shows from ours. He is the only (syndicated Top 40 countdown host) who actually plays the music every day. The show is programmed to sound like how the radio stations sound."

Clark points out that, for example, Dees' show doesn't stop in...
HAPPY BIRTHDAY
RICK DEES WEEKLY TOP 40

"Our Boss"

WE ARE SO PROUD THAT YOU'VE HAD THE OPPORTUNITY TO WORK WITH US FOR THE LAST 10 YEARS!

The Staff of the Rick Dees Weekly Top 40

Betsy Chase  Dennis Clark  Reggie Collins
Vic Jacobs  Paul Joseph  Ellen K.
Paul Liebeskind  Robert Llteras  Keith MacGregor
Stacie Parra  Leo Quinones, Jr.  Craig Rogers
Linda Sanchez  Billy Sherry  Tom Shovan
Lisa Smith  Kathy Stanclift  Dean Terry
Johnny Vega  Nick Vestuto  Louise Violano
Lon Weyland  Brian Whitman  Williard Wiseman
Dear Rick

Young Staff is proud to represent your outstanding programs in Japan.

Our big salute to Rick on your 10th Anniversary and our best wishes for more success in the years to come.

from Saburo Okada and all
at Young Staff Co. Ltd. Japan
RICK DEES MAKES THE COOKIE CONNECTION

In 1983 my wife and I moved to LA, invested our life savings, and started a small walk-in cookies store in Hollywood. It was met with resounding lack of success. One day a friend suggested we send some cookies to Rick Dees on the radio. For fun we did this. Dees welcomed us into his studio, without an appointment, tried the cookies on the air and said, "How would you like to send some warm Snookies Cookies to someone you love?"

Immediately the phone began to ring! At first we could not understand what had happened. After about the third call we realized people expected us to deliver warm cookies, so we decided to add this service. After Rick's show, he called and talked to Snookie my wife, and invited her onto his show the next day. She agreed to appear. All day long the phone rang and people came by, mentioning the appearance of my wife on the Rick Dees morning show. Soon we became aware of just how many people listened to this "Dees" guy. It seemed like everyone in the world listened to him, and by the end of the day our sales went through the roof.

Going on his show terrified Snookie but she had agreed and knew she had to do it. She did not sleep all night, by the time she got to the station and on his morning show, she was a quivering mass of nerves. Rick was a master with my wife through the interview and made her look like she had been on the radio everyday. After Snookie's appearance, everyone felt like they had a personal connection with her. That very same day we began delivering cookies all over Los Angeles and now ten years later we can proudly say we have delivered and shipped cookie gifts all over the US numbering well over 1/10th of a million.

And it all started with Rick Dees. Rick Dees truly saved our business and we owe him a lot. He is the most generous, good-natured person we have had the pleasure of knowing. I sometimes think in the morning, when I listen to his show, that he is what makes the huge area of Los Angeles and southern California come together. With a sense of humor, positive outlook, and willingness to create fun on the radio Rick Dees sets the tone for millions of listeners who then pass this positive feeling on to others - - it's infectious! The only thing that comes close to time spent with Rick Dees is time spent with warm chocolate chip Snookies Cookies.

Love,  
Don & Dianne Fell  
Snookies Cookies

CREATIVE GIFTS
More Than just Cookies!  
Find out about our Gourmet Foods - wines, cheeses, sauces, lovely silver and porcelain items, stuffed animals, balloons, flowers... and more!

CONGRATULATIONS RICK,  
HERE'S TO THE NEXT 10 YEARS!  
from the staff at  
Europe’s Music Radio Newsweekly  
visit us at stand no. 148 at the NAB Radio Show
The morning show crew (from left): Commander Chuck Street, Rick Dees, Ellen K. and Vic "The Brick" Jacobs

Rick On A Roll
Continued from page RD-8

another radio personality walked up to Dees, explained how glad he was to meet the Weekly Top 40 host, then proclaimed himself "the guy who beat your numbers" in his respective market. Dees' rejoinder was "Good for you. I'm glad I had a record to beat." People, he admits with a laugh, "can sometimes be annoying. I have to look past that and see that I created this, so I have to live with it. I enjoy putting something positive in people's lives, because there's something negative being thrown at them all the time."

The kindheartedness is a genuine part of Dees' persona, off or on air. As his shift moves to a close and KISS mid-day personality Whitney Allen begins preparing for her shift, Dees encourages interesting looks over and says, "You sounded great yesterday. Terrific!"

Rock Dees & Rocket Rick

For his work, Dees has been honored with many awards. He has been Billboard's major-market Top 40 radio personality of the year 10 times, a 1977 People's Choice Award winner for "Disco Duck," a 1984 Grammy nominee for "Hurt Me Baby, Make Me Write Bad Checks," recipient of a star on Hollywood's Walk Of Fame, and winner of one award that is especially dear to his heart--Father Of The Year, from the California Parents-Teachers Assn.

With all this under his belt, Dees still has the same ambition that he had when he was building his career. At the moment, he's involved with several projects, including putting out the world's lightest videocassette called the V-Lite. He's also looking into two separate television projects. One's a music, comedy and interview show that he is talking about with Barry Diller at QVC. The other is an entertainment interview show with Sony TV. (Dees is no stranger to TV or the big screen. His late-night show, "Into The Night Starring Rick Dees," ran on ABC from July 1990 to July 1991.) He also portrayed '50s KRLA personality Ted Quillen in the movie "La Bamba," "Rocket Rick in "Jeopards: The Movie," hosted "Solid Gold" and was the voice for Rock Dees on "The Flintstones."

Another move in the works is taking his KIIS morning show nationwide. Dees expects this feat to happen by the end of the year. However, he says the show may be modified into a comedy-talk format without music.

Meanwhile, he hopes to get enough capital to set up a trust to award four teachers a year with $100,000. Dees, a man who has long given to various charities, says 10 percent off the top goes to God, meaning various churches. Other charitable activities have included the March Of Dimes, Big Brothers, Spare Change and the Neil Bogart Laboratories for Cancer Research.

Summing up her theory about why Dees remains the leader of the pack, Ellen K. cites "his uncanny ability to ad lib. It's just something he was born with--that on-the-spot cleverness. I think he's very talented, and we learn from him every day."

Quackin' Up

When Disco Hit, Dees Ducked

"That song was the breaking point of my career," says Dees. The song, of course, was "Disco Duck," which hit No. 1 on Billboard's Hot 100 chart in 1976 and sold 4 million copies.

The record, Dees concedes, "made me know that indeed I can be one of those people who is lucky enough to have something happen on a national and international scale."

Dees had a recording contract with Freetime Records at the time; however, none of the comedy songs he had recorded for the label hit. Until, that is, the disco craze and another song called "Do The Duck" (Jackie Lee's Top 20 hit from 1966) gave the air personality the idea to write his hit "Disco Duck."

The record was cut on a $500 budget for one track date. When it was finished, Dees says, "I thought, 'Wow, this could be a smash.'" Dees then tried to get the song placed with a larger label. Al Coury at RSO Records got hold of it and played it for his own children, who loved it, recalls Dees. RSO bought the master tape for $3,000 and began working the song.

On Aug. 14, 1976, "Disco Duck" debuted on the Hot 100 at No. 89. It peaked at No. 1 on Oct. 16 and stayed on the chart for a total of 25 weeks.

Dees says he earned a penny a copy (which totalled $40,000) and writing royalties of $30,000 for the record. Ironically, Dees wound up getting fired from WMPS, the Memphis station where he was working at the time, for playing his song. Management thought it was a conflict of interest. "It was real strange," Dees concludes, "because I was sad that I didn't have a job, but happy that I had a hit." C.B.
Gannett Radio And 102.7 KIIS-FM
Salute Rick Dees,
Who Has Kept Us Laughing
And Entertained In L.A. And
Around The World For
10 Years On

Rick Dees
Weekly Top 40

With

Willard Wiseman, Spousal Aroused, Dare The Dees, Dees Sleaze, Battle Of The Sexes,
Phone Booth Parties, Dear Diary, Juke Box From Hell, The Time Fairy, His Cast Of
Idiots, Chuy From La Puente, Candy Plastic, Marty In The Morning, Don Hardo, Leena
Wayback, Bernie Shelley, Ciel, Leonard Moon, Carl The Cameraman, Abe From Fairfax,
Bagosheet, Regis, Bill The Big Fan, Mary Tart, Beaver Cleaver, Dangerboy, Klaus Of Auto
House, John Ravolting, Slim Skulley, Dick Butkick, The Boss, Long Dong Wong, Rick's
Mom, Houndini, Reverend Jesse, Len From The CHP, Bush On The Line, Clinton, Perot,
Sean Connery, Sean Penn, Pepe Guapo, Nasty Nancy, Dave From New York, Tennequa,
Dr. Rude, Dr. Funny, Dr. George, Glenda The Goodwitch, Cher, Tammy Faye, Jane Fondel,
By Spinning B-Sides, Black Radio Stays In Step With Street Beat

NEW YORK—B-sides are back on black radio. Decades after Motown doubled its listeners with hit-heavy two-sided singles (the Miracles' "Goin' To A Go-Go/"Choosey Beggar"), more and more labels are again enjoying double-sided successes on urban and top 40/urban radio.

"It’s like bell-bottoms—history repeating itself," says Steve Crumley, OM/PD at WOWI Norfolk, Va.

Four B-sides (or double A-sides, as labels prefer to call them) appeared on the Billboard Hot R&B Singles chart within the last month. They include SWV’s No. 1, “Right Here (Human Nature)/Downtown,” Silk’s “Girl U For Me/Lose Control,” L.L. Cool J’s “Back Seat (Of My Jeep)/Pink Cookies in a Plastic Bag Getting Crushed By Buildings,” and Yo-Yo’s “The Bonnie and Clyde Theme/I.B.Win Wit My Crewin’.”

According to Billboard chart methodology, if airplay for the B-side of a single is detected by Broadcast Data Systems, which has been tracking R&B stations since November 1992, both songs are listed on the chart, with the more heavily played title appearing first. That order can change within different formats, though. For instance, this week on the R&B singles chart, Silk comes in at No. 6 with "Girl U For Me/Lose Control." Although that is the same order the songs appear on the Hot 100 Singles chart, in August the order was reversed on the R&B chart—urban stations were playing "Lose Control" more heavily.

The B-side trend comes in, in part, as a response to urban radio’s rapidly changing landscape. In order to stay on top of the street beat, stations are becoming more adventurous in terms of finding new songs for rotation. Not only are a growing number spinning records by unsigned acts (Billboard, Aug. 28), but they’re quicker to delve into album cuts. That in turn is influencing labels, which seem to be reacting to radio in terms of single selections and B-sides.

Jefferson Ward, PD at top 40/urban WIOQ (Q102) Philadelphia, says the station was already playing Silk’s "Girl U For Me," SWV’s "Downtown," and L.L. Cool J’s "Back Sent (Of My Jeep)" months before they were released as B-sides.

More frequently, labels are polling PDs about what follow-up singles should be, in order to avoid misfires.

The pace at which street tastes move can be maddening for the labels, though. When EastWest Records included Yo-Yo’s "The Bonnie and Clyde Theme," featuring Ice Cube, as a B-side, it never expected stations to jump on it. But that’s just what KKDA-FM Dallas, WBLS New York, WRRS New York, and others did. The label, which already had shot a video for the A-side, had to go back and tell programmers that the B-side was now the one to spin.

A clear example of a label following radio’s lead is SWV’s "Downtown." As Roland Edison, RCA’s VP of black music promotion, tells it, the label was trying to decide on the trio’s follow-up to their chart-topper, "Weak." In order to solidify SWV’s base at urban radio, he felt, "Downtown" was the right move. The fact that scores of independently minded PDs already had begun playing the record helped finalize the decision.

The complete radio promotion strategy behind "Right Here (Human Nature)/Downtown" is one of the most convoluted, yet successful, in recent times.

"Right Here" actually was the first release from SWV’s album, "It’s About Time." It performed moderately well on the R&B charts, but the trio’s follow-up singles, "I’m So Into You" and "Weak," went on to be hugely successful. Meanwhile, a new "Human Nature" remix of "Right Here" was put together and placed on the "Free Willy" soundtrack, and also was included on more recent pressings of SWV’s album. The minute we heard it, we knew it was a hit," says Butch Waugh, RCA’s senior VP of pop promotion. That was confirmed when, prior to the movie’s release, programmers at top 40/rhythm KMEL San Francisco heard the remix and immediately asked for a copy.

(Continued on page 73)

For format share by daypart, spring ’93 Arbitrons

Persons 12+
Monday-Friday 6-10 a.m.

Adult Contemp. 16.3%
NewsTalk 19.3%
Top 40 9.0%
Album Rock 9.0%
Spanish 4.6%
Oldies 5.6%
Classic Rock 4.7%
Country 13.4%

Persons 12+
Monday-Friday 3-7 p.m.

Adult Contemp. 17.5%
NewsTalk 15.4%
Top 40 10.6%
Album Rock 9.6%
Oldies 6.4%
Spanish 4.4%
Classic Rock 4.1%

Persons 12+
Monday-Friday 10 a.m.-3 p.m.

Adult Contemp. 19.3%
NewsTalk 15.4%
Top 40 9.6%
Album Rock 9.0%
Classical 1.7%
Religious 1.9%
Modern Rock 2.1%
Adult Alternative 2.1%
Spanish 3.9%

Persons 12+
Monday-Friday 7 p.m.-Midnight

Adult Contemp. 14.5%
NewsTalk 15.4%
Top 40 13.0%
Country 10.5%
Album Rock 8.7%
Spanish 4.4%
Classic Rock 3.3%
Oldies 4.9%

Source: Ratings, the Arbitron Co.; formats, Billboard magazine.

Copyright 1993, the Arbitron Co., Billboard magazine.
NAB Megashow Plans Get Mixed Reactions

**BY BILL HOLLAND**

WASHINGTON, D.C.—Reactions have been mixed to the announcement by the National Assn. of Broadcasters that starting next year, it will replace its annual fall radio show with a megashow teaming NAB with the Radio-Television News Directors Assn., the Society of Broadcast Engineers, and the Society of Motion Picture and Television Engineers (Billboard, Sept. 4).

Sources at NAB say that while the news is seen as a plus by some radio folks on a tight schedule and budget, some “purists” have complained that despite the fact that each group will continue to hold its own conference, the exhibition-only marriage may result in a show that isn’t as focused on radio as they would like.

“We’ve made it pretty clear nothing will change on the conference side,” says one staffer. “And we made it clear that unless there were changes, there might not be any radio show in the future.”

That is a reference to previous NAB complaints that a lack of support for the radio-only conference among broadcasters (i.e., dwindling attendance) was making the annual event less feasible economically.

**FCC OFFERS UPGRADE EXAMPLES**

The FCC is offering the public a series of theoretical examples to clarify the recent amendment to its rules, which establishes a new “one-step” form process, along with a $565 “minimum charge” fee, for retailers to request upgrades on adjacent and co-channeled, modifications to adjacent channels, and downgrades to adjacent channels.

The examples illustrate that even a one-step application might be blind-sided by unexpected problems such as rulemaking cutoff dates, and are fairly tough going for anyone other than a station’s communications lawyer.

However, the examples basically chart out clear courses, with indications where conflicts may pop up.

Stations planning such upgrade changes should contact the FCC’s FM branch for a copy of the 21 examples before filing the one-step applications.

Once an application has been filed, licensees will be notified by letter whether the changes have been granted.

**PANELS TARGET ‘G GENERATION’**

NAB show staffers say the attendants remain interested in the format sessions at this year’s radio show—being held Wednesday (8) through Saturday (11)—and in such topics as digital audio broadcasting and FCC guidelines for time sharing and leasing. One of the sleepier topics, however, may be programming- and sales-oriented sessions targeting the so-called “Generation X” or “Lost Generation,” that still-amorphous group of 18-to-25-year-olds also known as “the babies of the boomers.”

Programmers say the “Generation X” listener is difficult to define and target and, therefore, difficult to program to. A Friday (10) session from 4:30-5:40 p.m., featuring speakers from alternative radio and programming consultancies, will investigate ways to reach those listeners.

A Friday sales-oriented session from 9:10-10 a.m., entitled “The Lost Generation And Your Bottom Line,” will seek to focus on the same listeners, who are the second-largest population cell in the country.

Session leaders say “Generation Xers” are poor newspaper readers and spend little time with TV. Karen Ritchie of McCann Erickson will advise attendees if and how radio can reach them.

NAB also will be offering a two-day Digital Radio Seminar at the radio show on Wednesday (8) and Thursday (9), but the seminar requires separate registration.
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**Album Rock Recurrent Tracks**

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<td>LIVIN' ON THE EDGE</td>
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**Radio**

**Writing The Book On Building Cume; KITS Thinks Local; KONO’s Elvis Offer**

Steve Carrozzi is challenging listeners to request Elvis songs to benefit local stations. If they win, Carrozzi will buy the winner a 1963 Chevrolet Suburban valued at $30,000.

With Hawaii’s impending water shortage, KSSK-AM and KSSK-FM Honolulu are giving away free “frugal flash flappers,” which save 3.10 gallons of water per flush. WTNY-FM Watertown, N.Y., invited listeners to call in and sing a voice-related song to win a free eye exam, a pair of prescription glasses, and a pair of daily wear contact lenses.

WMAL Washington, D.C., has opened its second “Rush Room,” at its downtown restaurant. “Rush Rooms” are places where Rush Limbaugh fans go to listen to the EFM Media personality’s cannibal show and eat lunch (Billboard, July 31).

Relief for flood victims still is going strong. KSHE St. Louis hosted a benefit concert with Jackyl and My Little Fun House. The station already has raised more than $20,000 from other events. Also, WHCO Sparta, Ill., raised more than $36,000 from a benefit concert featuring local bands, and from a 17-hour radiothon featuring phone-in guests such as Ed}

**Promotions and Marketing**

By Carrie Borzillo
ABRITRON RATINGS
(Continued from page 72A)

The spring book also brought good news for oldies, which was up 5.9%-6.1% after two consecutive down books, and urban, which posted a 9.9%-9.1% gain.

THE FOUR-YEAR PICTURE
In the last four years, several formats have made significant moves in both directions in the national ratings. Top 40, of course, has been the most troubled format, losing 6.1 shares of the 12-plus audience since 1989 (15.9%-9.8%). On its heels is easy listening, which has lost not only audience (9.6%-6.1%) but also a significant number of outlets in the last few years. Not surprisingly, most of easy listening’s losses have come from its biggest demo, ages 35-64, where it has lost 7.9 shares of its audience.

In contrast, several formats have demonstrated healthy growth in the last four years, particularly N/T (11.7%-15.4%), country (9.4%-13.1%), urban (7.6%-9.1%), Spanish (3.3%-4.4%), and rock (0.7%-1.8%), which has seen its most significant growth in the 18-44 demo, where it has risen 11.1%-3.6%.

N/T’s four-year growth pattern includes gains in every demo and daypart, particularly men 18-plus, where it has picked up a whopping 8.5 audience shares (9.9%-18.4%). Country’s growth also was the result of gains in every demo and daypart, with a significant portion coming from teens (2.8%-9.0%), who are now tuning in to country in record numbers (Billboard, Aug. 21).

Many of those teens have defected from top 40, where teen share has shrunk from 56.6%-37%-since 1989. In addition to teens, top 40 has experienced losses in every other demo and daypart.

AC has lost a tiny percentage of its audience during the past four years (17.2%-16.9%), with most of the erosion coming from the male 18-44 demo, where it lost 1.4 shares. Like country, AC’s biggest growth demo has been teens. The format has picked up 2.9 audience shares in that demo since 1989.

Urban has posted gains in every demo and daypart, and also has had particularly strong growth among teens (15.7%-20.9%).

The four-year picture for album rock is not nearly as gloomy as its winter-to-spring showing. That format has lost only a fraction of its 12-plus audience (0.6%-8.9%), and while some of its 18-34 audience has eroded (17.9%-16.5%), much of that audience seems to have aged and merged into the more advertiser-friendly 25-54 (9.5%-10.4%) and 35-64 (3.6%-5.1%) demos.

Classic rock has risen 3.2%-4.0% since 1989, with particularly strong growth in the 35-64 demo (1.7%-3.2%).

In other four-year showings, the 12-plus audience share for oldies has remained flat at 61.1%, adult standards has lost a fraction of its audience (3.4%-2.5%) and lost 1.2 shares of its target 35-64 demo, the religious format is up a bit (1.5%-2.1%), adult alternative is off 2.1%-1.9%, and classic has remained flat at 1.7%.

For complete ratings information, see charts this page and page 72A.
Weatherly attributes the recent ratings increases in part to the station's "KROQ Weenie Roast and Sing-A-Long" concert/festival this summer, which drew 15,000 people.

"The constant challenge we face is straddling the fence," he says. "We want to keep our finger on the pulse of the cutting edge, yet play the hits. It's a fine line, because alternative has reached the mainstream. Also, some alternative stations drop records that go to top 40 or other mainstream stations. A year ago, 'Under The Bridge' was not on the air because it crossed over. My philosophy is that these are the records that we made hits, and that's when you should own them."

One reason other programmers keep a close eye on what KROQ plays because is the station is on top of many records first, sometimes weeks or months before they become hits. For example, Weatherly says KROQ was the first to play Stone Temple Pilots' "Plush," and got on Blind Melon's "No Rain" and Radiohead's "Creep" early on. KROQ also is musically adventurous enough to play Primus and Rage Against The Machine.

Right now KROQ has the alternative market solely to itself. In the past however, stations like KEDG, KOCM/KSRF (Marx FM), and KQLZ have tried to take a piece of its pie.

"It goes back to the fundamentals of marketing," Weatherly says. "We were the first, so in the consumer's mind were they go for this music. KROQ is a brand name, not just a radio station. Kids say, 'it's KROQ music,' not alternative music."

Weatherly doesn't care much for commercial mass marketing, such as television spots or billboards. Instead, he opts for a more "street" marketing philosophy. The station makes its presence known all over Southern California by hosting KROQ nights at clubs, and by being at the beach and at concerts.

An added benefit is the station's popular weeknight "Loveline" on-air program, which is expected to be syndicated shortly.

Weatherly says he doesn't set goals for the station based on Arbitron numbers. Instead, he says, he strives to stay in tune with what his listeners want.

**PROMOTIONS**

(Continued from preceding page)

McMahon and Sen. Paul Simon (D-Ill.)

KJZY (KJ103) Oklahoma City's "Mornin' Krew" broadcast their show on top of a Coca-Cola billboard on the highway to raise 1 million pennies for the Ronald McDonald House in Detroit. They raised $24,000 for Children's Hospital of Michigan from the sales of the "3rd Best Of Purtan," a compilation of skits and blooper's from morning man Dick Purtan.

**PRO-MOTIONS**

WQCD (CD101.9) New York director of marketing and creative services Larry Miller exits and is replaced by Russ King from cross-town WBLS-AM (Billboard, Sept. 4) . . . WNY New York promotion director John Platt exits. Promotion assistant Jim Ferguson takes over.
WGCI Jock Loses Sex-Discrimination Suit; Interpre Backs Data System; DeBeilla Exits

NEWSLINE...

Owen Weber has left his executive VP/ radio position at Summit Communications in order to start his own group, HMW Communications. Dallas-based Hicks, Musc & Co. is backing HMW's planned station acquisitions.

Jack Bryant is upped from co-president to president of American Urban Radio Networks following the departure of Jay Williams (Billboard, Aug. 28). Jerry Lopes is upped from VP of programming to president of program operations and affiliations at AURN.

Ted Utz has been named executive VP/GM of WIBF Philadelphia (known on-air as WDRE). He was previously a partner at consultancy Harris, Utz & Associates, which is renamed Harris & Associates.

Clancy Woods exits the GM chair at KHMX Houston for that job at WFXR Atlanta, Ga., where he replaces Eddie Eosner, now at KABL-FM/KNEW/KSAN San Francisco. Woods is replaced by KLUC Las Vegas GM Don Peterson.

Bruce Blevins has been named GM of KMLE Phoenix replacing VP/GM J.D. Freeman, now VP/GM at sister KLAC/KZLA Los Angeles. Blevins was previously GM of co-owned KNEW/KSAN.

Dick Stein has been upped from VP/station manager to VP/GM at KFRT/ WFXB St. Louis replacing John Gutbrod, who exits.

CBN Radio Network has been sold from Pat Robertson's U.S. Media Corp. to Salem Communications for an undisclosed price. U.S. media will now concentrate on its news service, Standard News.

Station Sales: KBLA/KNAC Los Angeles from Fred Sands to Key Markets Communications for an undisclosed price; KIHH Denver from CLG Media to Salem Communications for $5 million (effective Oct. 4, the entire staff is out and the format will change from adult alternative to Christmas). KXCI-AM-FM Kansas City, Mo., from Gannett to Bonneville International, owner of crosstown KMBZ/KTHL, for an undisclosed price. (Bonneville immediately will begin operating KCMG-AM-FM under a local marketing agreement pending FCC approval of the sale.)

Luz Erdmann, who recently joined KIIS Los Angeles as a regional AE, is upped to NM. She was previously GM at crosstown KAZX/KBBZ.

KFBK Sacramento, Calif., night talk host Christine Kraft, who made waves by coming on the air with friends on increasingly friendly terms with her, was on the air at about 7 p.m. local time, according to the local affiliate.

Mark Ramsey's San Diego-based consultancy, Edge Marketing Group, has changed its name to NOVA Marketing Group to avoid confusion with Jacobs Media's "The Edge" format, to which it has no involvement.

Jo Je is out as part of the morning team at WHI-FM Wisconsin. John Genovese takes over as solo host. Also, production/research director Alan Fox takes over the overnight shift.

Comedienne Janice Ungaro joins the morning team at CKZZ Vancouver, British Columbia. . . . Dallara Farms joins WTCR Huntingdon, Va., as the new A.M. . . . Former WXYT Detroit morning show producer Art Regner joins crosstown WWLZ in that capacity.

Former SKSG Salem, Kan., PD Steve Janus joins KTLJ Wichita, Kan., for weekdays/swing.
BIONDI TO KEYNOTE BILLBOARD MUSIC VIDEO CONFERENCE

(Continued from page 1)

the chief executive at Viacom since 1987, will describe the ramifications of this project for the home entertainment market. Biondi will also discuss other changes in the cable landscape and how they will affect program suppliers such as music video companies.

"We're very honored to have a sanguine industry leader like Frank Biondi as our keynote speaker," says Billboard editor in chief Timo
th Thomas, "and we think this year's agenda will have a broad interest, not only for those who will describe the issues include music video, but for anyone interested in innovative ways of marketing music."

"Music video programming supplied by major label recordings is one of the building blocks of the first generation of cable networks," says Ken Schlager, managing editor of Billboard, who is coordinating the conference. "This year's conference will attempt to re-

The conference also will feature an opening-night extravaganza

sponsored by MTB (Nov. 3), as well as the annual Billboard Music Video Awards (Nov. 5). Once again, The Beach Boys will have a separate landmark project; and, of course, the annual Artist Panel. The agenda will also include roundtable discussions of current issues, such as the use of music videos in film and television.

Early-bird registration for the convention is $325 (through Oct. 1); on-site registration will be $395. For further information, contact Melissa Subatch at 212-586-0816.

NDEGEOCHELLO READIES HER R&B/HIP-HOP BREW

(Continued from page 1)

ly steered contemporary music in a new direction. "I don't know what to call my music," she said a few days after her concert at the Manhattan venue. "No one has been able to define it, or put a tag on it.

NdegeOcello's debut album, "Plantation Lullabies," for which she wrote and arranged every song, is due Oct. 19. Her lyrics come poetically spoken, flowingly rapped, and beautifully sung. She sings her own background vocals, plays piano and keyboards, bass, guitar, and pro-

grams drums. She co-produced the al-
bum with Dan, Ashley and Bob Pow-
er, and Andre Betts. Joshua Redd-
mond, DJ Premier of Gang Starr, and

Geri Allen are among the luminaries who make brief guest appearances on the album.

"She went to therapy, I made an album," she says, laughing. "I mooshed everything I knew to
goto..."

As a bassist, NdegeOcello (pro-
ounced N-day-gay-O-chel-lo) has re-
corded with Steve Coleman, Caron Wheeler, Lenny White, and Toshibu
Kobuta. She was one of the few musicians invited to audition for Liv-

ing Colour (Doug Wimbish got the same part). "I sent them a tape to, too," directed for Arrested Development when the band appeared on "Saturday Night Live." She likes to "everything," she says, including A Tribe Called Quest, Schönberg, Piaf, Hendrix, Van Morrison, and Queen. "I guess my major influences have been mostly big band stuff, jazz—I love Herbie Hancock. But when I got into hip-hop in college, I found a voice I could speak in.

NdegeOcello's thoughts on "black" literature and hip-hop are clearly current-
ating in the R&B market-
place.

She says in "Untitled," a poem re-
cited over music: "Her beauty cannot be measured with the standards of a colonized mind/her features are built with the striking of her/him/her fingers stretch endlessly into his world of pain/she lovers it/even though his existence is pre-
determined to be one of no remorse, no com-
passion/nor is it clouded with the del-
usion of equality/he loves her/carries her until death. She can never ever/be there's such purity in a love that's essential to the loy-
ing of oneself." These are issues that universe. Love songs/never addressed in urban music—or,

perhaps, have never been addressed so compellingly.

A NEW RENAISSANCE

Benny Medina, GM of Warner's R&B/Hip-Hop/West Coast VP, sees NdegeOcello as more than an artist. "McShe'll herald a new re-

naissance of black art and artists. She has the sensitivity of a young woman, but she has the heart and the feeling of a fifty-year-old. She's been growing up in this business. She's been around, she's had it all, and I look for her to do something big.

She moved up the coast to Harlem, gave birth to a son, Aska, and began playing gigs and doing studio work. Eventually, she was spotted by BMG's Cat Jackson. "She was up for a job at Maverick, and played [a demo
tape] for [Maverick exec] Andre Betts as an example of the kind of thing she would sign if she worked there.

Impressed, Maverick execs attend-
ed one of her shows that Sunday, and

by Wednesday, she was in L.A., audition-

ing.

NdegeOcello negotiated her own record deal. "No lawyer, no nothing." She says that because Warner has such a large ro-

ser. I thought I would get more atten-
dion from a smaller label. They've taken me where they were going to take me. They tell me 'do what you want.'"

NdegeOcello was at the end of her professional reporting being signed with Maverick coming through. Having been turned down by "every major label, literally, over the last two years," she was making arrange-
ments to sell her equipment and had started barber college. "I feel like Doobie in the tornado song," she says, laughing. Then she starts talk-

ing about something else that has her excited. The prospect is araw of money for someone she admires: Chaka Khan.

CELEBRATING BLKNESS

"I always hear lyrics, you know? I just hear them. And musically, I hear beats and basslines. I hear them in my head. Today, I'm sure the clock police will come after me some-
times, 'cause the chords I hear are really strange. People have said I cre-
ate love songs beyond love songs. I like that. Music doesn't have to sound and all programmed. It doesn't have to sound like Rap or Hip Hop on the ra-
dio. I'm not into that. I want to hear the music with my heart, you know. I like to think of my songs as love songs amidst rock and roll, blackness. Some love songs submerged in pain and loss.

She has high hopes for her 15-track debut, which includes the essential "I'm Diggin' You (Like An Old Soul Record)," "Shootin' Up And Gett'n Down (Like On Ice)" and "Outside Your Door."

"I mainly want my songs to exist and be heard. To somehow convey what I feel. I put love music. A girlfriend of mine told me her and her man were having sex to my album. That's the biggest com-
}
VSDA Denied Access To Documents From Orland Deal

LOS ANGELES—A federal judge has denied the Video Software Dealers Association's attempt to get documents relating to the deal Orland Home Video struck last fall with fast-food giant McDonald's. McDonald's has announced a "Dances With Wolves" promotion.

In a decision handed down Aug. 25 in New York, Federal District Court Judge Jon O. Newman Jr. rejected the VSDA’s claim that it has a "proprietary and commercial" interest in the bankruptcy court case, according to the McDonald’s Corp. The bankruptcy court had ruled that the agreement contained "confidential" information. Orison was in Chapter 11 bankruptcy proceedings when it made the McDonald’s deal.

VSDA argued that commercial information can only be protected if it rises to the level of a trade secret. The bankruptcy court ruled that it had the discretion under the Federal bankruptcy code to protect trade secrets or commercial information. Grieve ruled that the bankruptcy court had the power to seal the agreement. VSDA executive director Don Rosenberg says VSDA is considering an appeal.

VSDA has condemned the studio's practice of offering sell-through titles to fast-food chains at prices and terms that cannot be offered to video specialty stores. Typically, these are older titles which have already gone through mass market and sell-through cycle video stores.

During its promotions, McDonald’s makes the videos available directly to consumers through McDonald’s outlet advertising. But a rival company executive says, "We have no intention of changing the flag. It is useful and necessary." We’ve contacted Chris Philips, Sony, Matsushita and JVC, and are scheduled to meet in Eindhoven, the Netherlands, Tuesday (9) to sort out confusion over Video CD compatibility.

In other video news, JVC has announced that four companies have accepted a new video format, W-VHS, based on the Japanese high-definition television broadcast standard known as Hi-Vision, which uses analog signals. W-VHS will thus be forward-compatible with existing VHS system, unlike the digital VCR format that 10 companies—including Sony, Matsushita and JVC—current use with the CD-I.

Besides JVC, companies supporting W-VHS are Matsushita, Mitsubishi, Sharp, and Hitachi.

VHS format, according to JVC, "offers new applications for home-use VCRs, through dramatic improvements in recording and playback quality, and has the ability to simultaneously record and playback two separate programs.

JVC says it will launch the first W-VHS decks in Japan at first, by the end of year, priced at about 600,000 yen ($5,770). Other manufacturers are expected to roll out their own W-VHS machines not long after that, since they will be able to use components and production facilities for existing VHS video systems.

Philips, Major Video Expand CD-I Offering

Formant Still In Need Stages At Blockbuster Stores

LOS ANGELES—Philips Interactive Media is expanding its CD-I program through Major Video Concepts, one of the largest home video distributors, which will offer the configuration at all of its branches nationwide. Philips’ CD-I is already being tested at 118 Blockbuster Video outlets.

The group will not comment on the status of the tests.

Philips VP of sales Philip Alexander says, "We have an excellent relationship with Blockbuster, and a lot of things are possible. We are very encouraged about the tests, but any results would have to come from them.

In Fort Lauderdale, Fla., a spokesperson for Blockbuster says the company “has no announcements” regarding expansion of CD-I or moves into other interactive platforms.

Industry speculation about Blockbuster’s involvement with Philips first heated up after parent Philips Electronics purchased a 6.7% stake in the Blockbuster Entertainment in June 1992.

More recently, Blockbuster’s association with Virgin Retail has led to speculation about a possible involvement with Virgin Games’ CD-ROM titles.

Virgin Games’ "Tenth Guest," a CD-ROM game priced for $100, has surpassed 100,000 in sales, according to a company spokesperson.

Twelve years later, the proposed law was tabled in Parliament, ending prolonged accusations by the industry of "delays and abuse." As Chris Blackwell, founder of Island Records and one of the architects of the island’s music industry, noted last year, “A new copyright law means that Jamaican artists will have to pay a lot more money out. It will be a net deficit to Jamaica.

It has been constant, and often quite frightening, in Jamaica music circles. Custom cassette tapes are openly sold on the street; original rhythm traditions are appropriated freely for re-use; credits often are conveniently "forgotten"; and royalties frequently prove hard to collect. The new law is based on the end of a tradition of copyright theft.

MD, DCC Rivals

Debut Portables

At Berlin Meet

BERLIN—The energetic rivalry between proponents of DCC and MD in consumer market at last summer’s IFA Audio Fair as at the 1991 meet, when the two systems were unveiled. The main difference was that electronics manufacturers felt obliged to explain away the slow public acceptance of the technologies, while promising a change in the future.

Gerry Wirtz, a Philips spokes-

man, admitted that the decision to launch portable units with only an expensive home deck, initially priced at $900, had probably lost the format some momentum.

Yet Philips said it felt the need to prove DCC’s more-than-acceptable sound quality first, then probe its portability and automotive systems’ advantages. At the Berlin meet, Philips disclosed no sales figures, describing them as "irrel-

vant." The company now is making up for lost time with the DCC 130 portable ($349) (Billboard, Sept. 4), with a rechargeable battery, and less-expensive home decks, all demonstrated at Berlin. Similar models were shown by Panasonic and other DCC licensees.

More than 1,000 prerecorded DCC cassette titles are now available worldwide.

Approximately 18 portable and car MD units, from 16 companies, were shown at the trade shows, and the most portable MD was the MD-S10H from Sharp, which measures 84-by-259-by-109 millimeters. Sony has also shown a portable MD player, and charged wide software support, with more than 800 titles available worldwide, plus more than 600 titles available in the U.K.

Warner Music Europe confirmed a 40-MD repertoire by Christmas. Sony also gave evidence that DAT is not yet available in the Eu-

rope as a high-quality consumer digital tape medium. The company’s new WMD-DF100 Digital Video Recorder ($510) weighs only 200 grams, including battery.

Meanwhile, Philips announced that its new Portable System features for distribution of movie titles on 5-inch video discs has been extended to Europe. The titles are to be hit the U.K. in October. France and Benelux in November, and Germany in 1994.

The Paramount titles are due in the U.S. and Canada in the fall (Billboard, June 19). The full-color video cartridge that would allow video CDs to play on Philips, CD-I player is scheduled to be available simultaneously with the titles.

New CD-I players were shown, including the $400 CD-I 210 and a portable that can be viewed on a standard TV screen or on any TV or monitor.

A potential rival to CD-I, the Panasonic 3DO system, was also on display at the show, but Panasonic REAL Interactive Multiplayer is due to be available in the U.S. in early October, at a suggested retail price of $500 (Billboard, Aug. 26).
NO ADVERSE EFFECT SEEN ON JACKSON'S SALES
(Continued from page 9)
ports that overall sales of titles in The Billboard 200 are down 8% this week.
No charges have been brought against the self-proclaimed King Of Pop, who currently is touring Asia.
Sluggish sales on "Dangerous," most likely could be attributed to the age of the album, says Terry Currier, owner/GM of the two-portland, Oregon-based stores, OCW.
"The album has been out for such a long time; the sales are pretty slow," he says. "Maybe we would have had the opposite effect if the [allegations] were happening around the new release of an album. But, needless to say, the buyer for the 339-store, Torrance, Calif.-based Warehouse Entertainment chain, reports that "Dangerous" maintains a top 20 airplay position and is consistent with the week prior.
I don't think there has been any effect, positive or negative," Bell says.
At the Si-Sore Harmony House chain, "Dangerous" sold about as expected, ranked in the top 20 cassette sales, while the "Will You Be There" cassette single currently ranks among the top five. "I'm not sure people who bought the "Top 30 and Buy" are the original buyer, Roy Bierkert. In addition, "Dangerous" ranks in the top 50 CD sales, but Bierkert won't comment.
It's position has remained steady for the past three weeks, Bierkert notes.
Video airplay on "Will You Be There" is also strong, as the track rises to a No. 2 position on VH1 and a No. 13 position on MTV for the week ending Aug. 29. Black Entertainment Television does not report the track in its top 30, but its absence appears unrelated to the scandal, "As Will You Be There" was not among the BET top 30 prior to the allegations being made public.
Raisi is experiencing a similar trend of "business as usual. Top 40 KKHS Dallas reports the single at No. 1, while top 40 KIIS Los Angeles and WAVE Birmingham's "Will You Be There" currently is in the station's hottest rotation.
"We had been waiting to see if they would knock "Will You Be There or any other of the [allegations]" KIS' Bridgman says. "But this week the record got even stronger.
The scandal surrounding Jackson has not impacted KIS' programming decisions, says Bridgman, but he comments that when the station programmed such tracks as "In The Closet" and "Pretty Young Thing," the move was misinterpreted as a spokes by listeners.
"The songs are hits and they belong on the station, but we got calls from people who wanted "Pipe" trying to make light of his situation and we wouldn't," Bridgman says. A recent KIIS poll indicates its listeners are heavily in Jackson's favor, he says.
Other programmers are taking a wait-and-see attitude, however. It's too early to say what kind of reaction they may take dramatic action if the allegations against Jackson escalate into actual charges.
"Right now, we're going to let this thing play out itself a little further," says Lee Chesnut, PD at top 40 WSTR (Star 94) Atlanta. "If he were found guilty of [the allegations], we'd definitely stop playing his music. But at this point, it's too early to do anything. You're innocent until proven guilty."
A spokesperson for Pepsi-Cola International, which has sponsored Jackson's tours since 1986, warned against prejudging the artist, whose multimillion-dollar endorsement deal with the soft-drink company remained intact at press time.
Jackson was scheduled to write the theme song and star in the video to promote the forthcoming Paramount film, "Addams Family Values." But the artist's attorney, Bert Fields, says the deal is off, "because of a legal dispute with the studio." Fields would not comment further.
The artist, meanwhile, has embarked on an international tour which kicked off Aug. 24 in Bangkok. He was forced to cancel some dates shortly after the allegations were made public due to illness. Jackson's tour is to run through Dec. 9 and will hit markets in Australia, Africa, Asia, North America, and South America.
In addition, Jackson is scheduled to appear in Johannesburg, South Africa, Sept. 29 and Oct. 2. A Sept. 16 date, which has also been scheduled for Moscow. No U.S. tour dates have been announced.
Assistance in preparing this story was provided by Craig Rosen in Los Angeles, Phyllis Stark and Eric Boerkhert in New York, and Arthur Goldstuck in Johannesburg, South Africa.

MCA RENews GLOBAL PACT WITH BMG
(Continued from page 6)
were easy to agree on. The deal, stay with BMG went beyond the mere financial aspects of the deal, Larsen adds. There were parallel negotiations going on for the next single, no commercial release date has been announced... "Downtown" by SWC (RCA) debuts on the airplay chart at No. 74, explaining that "Right Here (Human Nature)/Downtown" is bulleted at No. 6 on the Hot 100 while "Right Here" slips 5-7 in airplay and is up 30 in sales. "Downtown" is breaking at top 20 rhythm-crossover radio, including No. 7 at WHYY Detroit, No. 8 at WPWG Washington, D.C., and No. 10 at KMEJ San Francisco.

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BILLBOARD SEPTEMBER 11, 1993

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WHY must we WAIT until tonight?
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<td>DANNY GORELICK</td>
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<td>45</td>
<td>59</td>
<td>CLINT BLACK</td>
<td>RCA 62024</td>
<td>NO TIME TO DIE</td>
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<td>62</td>
<td>YVONNEA</td>
<td>CUMB ID JUANG</td>
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<tr>
<td>51</td>
<td>65</td>
<td>MAZE FEATURING FRANKIE BEVERLY</td>
<td>JIVE 12469</td>
<td>A INTUITION</td>
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<td>54</td>
<td>68</td>
<td>BOB DYLAN</td>
<td>COLUMBIA 5756</td>
<td>THE 30TH ANNIVERSARY CONCERT COLLECTION</td>
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<tr>
<td>57</td>
<td>71</td>
<td>ERIC CLAPTON</td>
<td>DASH / MCA</td>
<td>UNPLUGGED</td>
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<tr>
<td>60</td>
<td>74</td>
<td>JAG TEAM</td>
<td>LIVE (1990) / ELEKTRA</td>
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<td>63</td>
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<td>DURAN DURAN</td>
<td>CAPITOL 80706</td>
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<tr>
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<td>80</td>
<td>MICHAEL JACKSON</td>
<td>EPIC 65000</td>
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<td>69</td>
<td>83</td>
<td>AARON LINDELL</td>
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<td>GRAND TOUR</td>
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<td>72</td>
<td>86</td>
<td>JOHN MCGUINNESS</td>
<td>ATLANTIC 820424</td>
<td>LIFE'S A DANCE</td>
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<td>89</td>
<td>JOHN MCGUINNESS</td>
<td>ATLANTIC 820425</td>
<td>FREE WILLY</td>
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<td>78</td>
<td>92</td>
<td>ERIC CLAPTON</td>
<td>EPIC 47352</td>
<td>LOVE DELUXE</td>
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<td>95</td>
<td>THE PROCLAIMERS</td>
<td>COLUMBIA 52266</td>
<td>SUNSHINE ON LEITH</td>
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<tr>
<td>84</td>
<td>98</td>
<td>ZAPAC</td>
<td>INTERGENE</td>
<td>STRICTLY MY N.I.G.G.A.Z.</td>
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<td>87</td>
<td>101</td>
<td>GLORIA ESTEFAN</td>
<td>EPIC 53037</td>
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<td>90</td>
<td>104</td>
<td>TAYLOR DAYNE</td>
<td>ARISTA 18705</td>
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<td>Oleta Adams</td>
<td>DJ 125</td>
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<td>96</td>
<td>110</td>
<td>MARK CHESNUTT</td>
<td>RCA 10091</td>
<td>ALMOST GOODBYE</td>
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<td>99</td>
<td>113</td>
<td>SOUNDTRACK</td>
<td>ARISTA 80099</td>
<td>JURASSIC PARK</td>
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<td>102</td>
<td>116</td>
<td>AARON LINDELL</td>
<td>OM 6485</td>
<td>CALL OF THE WILD</td>
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<td>105</td>
<td>119</td>
<td>JON SECADA</td>
<td>GBER 9624</td>
<td>JON SECADA</td>
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<tr>
<td>108</td>
<td>122</td>
<td>GEORGE STRAIT</td>
<td>RCA 65615</td>
<td>PURE COUNTRY (SOUNDBRACK)</td>
</tr>
</tbody>
</table>

**Greatest Gainer**

**No. 1**
## Billboard 200 - Week Ending September 11, 1993

| Week | Chart Position | Album Title | Artist | Label | Price
|------|----------------|-------------|--------|-------|-------|
| 110  | 1              | Hootie M.A.C. | Bell Biv DeVoe | MCA | $14.98
| 111  | 2              | Fates of Nations | Robert Plant | Enigma | $13.56
| 112  | 3              | Phantom of the Opera | Original London Cast | Polygram/Decca | $18.67
| 113  | 4              | Quad City Knockout | 95 South | Warner Bros. | $16.87
| 114  | 5              | i Still Believe in You | Vince Gill | A&M | $12.49
| 115  | 6              | Monkey Ton Attitude | Joe Diffie | MCA | $15.98
| 116  | 7              | Porinno l'Hiore | Porno For Pyros | Geffen | $14.98
| 117  | 8              | Come on Come on | Mary Chapin Carpenter | Columbia | $14.98
| 118  | 9              | Ain't Nothin' | Robin S. | MCA | $14.98
| 119  | 10             | The Untold Truth | Illegal | Interscope | $14.98
| 120  | 11             | Show Me Love | Billie Eilish | Geffen | $14.98
| 121  | 12             | Dazzzy Dukes | Duce | Time Life | $14.98
| 122  | 13             | Haircut 2000 | George Thorogood & the Destroyers | EMI/Capitol | $14.98
| 123  | 14             | Haircut | Haircut | Columbia | $14.98
| 124  | 15             | & 1/2 | Enigma | MCA | $14.98
| 125  | 16             | Greatest Hits | Gloria Estefan | BMG | $14.98
| 126  | 17             | Born Gangsta | Boss | Epic | $14.98
| 127  | 18             | Wide River | Steve Miller Band | Epic | $14.98
| 128  | 19             | The Best of Van Morrison | Van Morrison | Reprise | $14.98
| 129  | 20             | The Bliss Album | P.M. Dawn | Geffen | $14.98

### **Pacesetter**

| Week | Chart Position | Album Title | Artist | Label | Price
|------|----------------|-------------|--------|-------|-------|
| 130  | 1              | Wind in the Wire | Randy Travis | Warner Bros. | $14.98
| 131  | 2              | The Hours Between Day & Night | Otmar Liebert | Epic | $14.98
| 132  | 3              | Home for the Holidays | Lords of the Underground | Epic | $14.98
| 133  | 4              | Come On, Come On | Van Morrison | Reprise | $14.98
| 134  | 5              | Sound of White Noise | Anthrax | Elektra | $14.98
| 135  | 6              | The Motion | Garth Brook | Reprise | $14.98
| 136  | 7              | A Valentine | Various Artists | Geffen | $14.98
| 137  | 8              | I Don't Want You | Garth Brookes | Reprise | $14.98
| 138  | 9              | I'm Not Going Down | Ani DiFranco | Reprise | $14.98
| 139  | 10             | I'm Not Going Down | Patricia Kaas | Sony | $14.98
| 140  | 11             | I'm Not Going Down | Patricia Kaas | Sony | $14.98
| 141  | 12             | I'm Not Going Down | Patricia Kaas | Sony | $14.98
| 142  | 13             | I'm Not Going Down | Patricia Kaas | Sony | $14.98
| 143  | 14             | I'm Not Going Down | Patricia Kaas | Sony | $14.98
| 144  | 15             | I'm Not Going Down | Patricia Kaas | Sony | $14.98
| 145  | 16             | I'm Not Going Down | Patricia Kaas | Sony | $14.98
| 146  | 17             | I'm Not Going Down | Patricia Kaas | Sony | $14.98
| 147  | 18             | I'm Not Going Down | Patricia Kaas | Sony | $14.98
| 148  | 19             | I'm Not Going Down | Patricia Kaas | Sony | $14.98
| 149  | 20             | I'm Not Going Down | Patricia Kaas | Sony | $14.98

### **Top Albums**

<table>
<thead>
<tr>
<th>Week</th>
<th>Chart Position</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
</table>
| 156  | 1              | Red and Rio Grande | Doug Supernaw | BMG | $12.98
| 157  | 2              | Jazzy Jazz | Guru | BMG | $12.98
| 158  | 3              | Achtung Baby | U2 | Warner Bros. | $12.98
| 159  | 4              | Uptown MTY Unplugged | Various Artists | BMG | $12.98
| 160  | 5              | Straight to the Heart | LL Cool J | Def Jam | $12.98

### **Soundtracks**

<table>
<thead>
<tr>
<th>Week</th>
<th>Chart Position</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
</table>
| 161  | 1              | So I Married an Ax Murderer | Green Jelly | BMG | $12.98
| 162  | 2              | Cereal Killer | Clay Walker | BMG | $12.98
| 163  | 3              | Songs of Faith and Devotion | Depeche Mode | BMG | $12.98
| 164  | 4              | Blood Sugar Sex Magik | Red Hot Chili Peppers | Warner Bros. | $12.98
| 165  | 5              | Nine Yards | Paperboys | BMG | $12.98

### **New Releases**

<table>
<thead>
<tr>
<th>Week</th>
<th>Chart Position</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
</table>
| 166  | 1              | Live | Chris Ledoux | BMG | $12.98
| 167  | 2              | Under This Old Hat | Travis Tritt | BMG | $12.98
| 168  | 3              | The Jade | Janet Jackson | BMG | $12.98
| 169  | 4              | Keep the Faith | Brooks & Dunn | BMG | $12.98
| 170  | 5              | Voice of Jamaica | New Order | BMG | $12.98
| 171  | 6              | Singles | Andrea Bocelli | BMG | $12.98
| 172  | 7              | The Rainy Season | Depeche Mode | BMG | $12.98
| 173  | 8              | Love's The Place To Be | Cypress Hill | BMG | $12.98
| 174  | 9              | Haunted Heart | Sammy Kershaw | BMG | $12.98
| 175  | 10             | America's Least Wanted | Blackie & The Rodeo Kings | BMG | $12.98
| 176  | 11             | Coverdale/Page | Deep Purple | BMG | $12.98
| 177  | 12             | Heart in My Hand | Ronnie Milsap | BMG | $12.98
| 178  | 13             | Everything | Joe Hedges | BMG | $12.98
| 179  | 14             | 3 Years & 2 Months in the Life | Madonna | BMG | $12.98
| 180  | 15             | Comeback | Soundtrack | BMG | $12.98
| 181  | 16             | Use Your Illusion | Guns 'N Roses | BMG | $12.98
| 182  | 17             | What's The 411? | Mary J. Blige | BMG | $12.98
| 183  | 18             | The Last Of The Mohicans | Soundtrack | BMG | $12.98
| 184  | 19             | Babyface | Natalie Cole | BMG | $12.98

### **Unforgettable**

<table>
<thead>
<tr>
<th>Week</th>
<th>Chart Position</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
</table>
| 185  | 20             | Unforgettable | Natalie Cole | BMG | $12.98

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**Top Albums A-Z (Listed by Artists)**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Album Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alyssa Milano</td>
<td>Antarctica</td>
</tr>
<tr>
<td>Anders Osborne</td>
<td>Lonesome, Acoustic &amp; Electric</td>
</tr>
<tr>
<td>Arlo Guthrie</td>
<td>New Morning</td>
</tr>
<tr>
<td>Audioslave</td>
<td>Out of Exile</td>
</tr>
<tr>
<td>Azmar</td>
<td>Azmar</td>
</tr>
<tr>
<td>Brian Hull</td>
<td>Brian Hull</td>
</tr>
<tr>
<td>Bruce Hornsby</td>
<td>The Way It Is</td>
</tr>
<tr>
<td>Fleetwood Mac</td>
<td>Rumours</td>
</tr>
<tr>
<td>Grand Funk Railroad</td>
<td>Alive</td>
</tr>
<tr>
<td>Green Day</td>
<td>Insomniac</td>
</tr>
<tr>
<td>Hugh Masekela</td>
<td>Shanti Shanti</td>
</tr>
<tr>
<td>J.D. McPherson</td>
<td>The Dev Mark S. Reunion</td>
</tr>
<tr>
<td>The Peas</td>
<td>The Peas</td>
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<tr>
<td>Peter Gabriel</td>
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</tbody>
</table>
JOEL’S ‘RIVER’ RAGES AT RETAIL
(Continued from page 1)
According to Kudella, the album sold approximately 240,000 units in its first week—40,000 more than expected. In the two subsequent weeks, sales fell to approximately 150,000, an amount much lower than anticipated, he adds.

Furthermore, Kudella says, “the reorder pattern is staggering.” U.S. shipments of “River Of Dreams” are nearing 2 million units, and the album is expected to continue selling briskly through the holidays and well into 1994.

“Even if ‘River Of Dreams’ is unseated at the top next week by new albums from Mariah Carey or Garth Brooks, it has already etched itself into the industry’s consciousness as a milestone.”

“Billy Joel has come back with an incredibly strong record that seems to be going beyond even what his fan base is,” says Howard Appelbaum, executive VP at 34th Street-Warner Bros., Warner Bros. Records. “It’s a strong record that is also well-received by the people who aren’t diehard Billy Joel fans.”

On the West Coast, where Kudella says Joel’s albums do not perform as well as they do closer to the artist’s New York home base, some critics are also doing better than they expected to with “River Of Dreams.”

Bob Bell, new release buyer for the 38th Street-Warner Bros., Torrance-based Wherehouse Entertainment, says, “I think it took us a little by surprise. It hasn’t done quite as well as it did to have fans out there, but it’s still very encouraging. It got as high as top five. This week it’s No. 6.”

On the East Coast, where Joel broke with the title-track single—has been equally favorable. Lee Chesnut, PD at WSTR (Star 94) Atlanta, says, “It’s a classic record and it’s a classic record is strong. It’s doing well being because it has a hit song. Joel is one of those artists who is big enough that if there’s a hit single, (the album) is going to sell.”

Programmers feel the album has the potential to go into the Top 10 as the first single. At WBZZ (94) Pittsburgh, PD Buddy Scott says, “From a programmer’s standpoint, I’ve been a bit disappointed with this album. In fact, I was very pleased.”

So far on radio, the lead single has exceeded expectations. “We Can’t Go Back Again,” No. 9 on the Hot 100 and No. 1 on the Hot Adult Contemporary Chart in its seventh week. In addition, the cut “No Man’s Land” peaked at No. 18 on the Album Rock Tracks chart.

IMPECCABLE SETUP
Explanations for the success of “River Of Dreams” are inevitably conjectural, but sources agree that the setup for the album has been impeccable.

On the media side, Joel landed a heavy push on Day 3 of Sinatra’s inauguaral show for CBS-TV and appeared earlier on “The Today Show,” “NBC Dateline,” “CBS This Morning,” “Entertainment Tonight,” and the $2 network. A selective consumer print campaign has resulted in feature stories, ads, and a single in the upcoming Entertainment Weekly, Musician and The New York Times.

VIII is featuring Joel as its Sept. 10 cover story, and the more recent MTV has added the “River Of Dreams” video to active rotation, according to Mark Guineam, Columbia’s director of artist promotion.

All this momentum has measurably affected Joel’s upcoming tour, scheduled to begin Sept. 14 at the Boston Arena. Tickets for that concert are sold out, and the other 93 other dates have all sold out within minutes, he says.

Another factor in Joel’s favor is that the four-week run since his last album — and soundtrack to “Storm Front”—has left his fans eager for new music from him. “It’s been a little while [since the last album], and it’s something that the band is excited to be touring,” says Billy Joel, says WBZZ’s Scott. “It’s more compatible and sounds more like what you’d expect from Billy Joel.”

Critical reaction to “River Of Dreams” confirms Scott’s impression. The album included the album’s songs, with more rock-edged production by Dan Kortchmar, as a solid collection that adds contemporary but also harkens back to the artist’s heyday style.

Assistance in preparing this story was provided by Craig Rosen and Deborah Russell in Los Angeles and Phyllis Stark in New York.

SECOND ELVIS BOX RECALLS ’60s ARTISTRY
(Continued from page 1)

LONSDALE—August was a good month for new rock acts, according to the Recording Industry Assn. of America, as one rocking newcomer received a platinum sales certification and another went platinum thanks to previous releases.

Steve Temple Pilots’ Atlantic debut, “Core,” was certified for sales of 2 million units worldwide for “Melon” was awarded for hitting the 1 million mark.

Another newcomer, Interscope’s 4 Ireen’s “A Million A Day” received a gold certificate for What’s Up!”

Other rock acts scoring certifications in August included Columbia’s Soul Asylum, whose “Runaway Train” became its first gold single; and the Proclaimers, whose “I’m Gonna Be (500 Miles)” became its first gold single. In addition, Alice In Chains’ Columbia album “Facefist” went platinum and Ugly Kid Joe’s Starlog/PolyGram album “Americ

NEW ACTS ROCK TO PLATINUM IN AUG.
HONORS FOR STONE PILOTS, BLIND MELON
BY CARRIE BORZILLO

NEW ACTS ROCK TO PLATINUM IN AUG.
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Second Elvis Box Recalls ’60s Artistry
(Continued from page 1)

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point indicated a refusal to sell Brooks’ new CD to retailers who sell used product.

"CEMA president" Russ Bach is a lukewarm supporter. "I don't think he's doing anything to help the used-CD controversy, but he did have a leg to stand on legally," Brooks said.

Brooks admitted that after CEMA reversed its decision to withhold "In Pieces" from used-CD dealers, it left the distributors scrambling to find a way to make the new product available to customers.

"You have to keep in mind that the company’s belief is that the price of new CDs is too high," Brooks said. "If there's anything we learned over the years, it is you have to put [new product] on sale. It's what customers expect." Finally, Jesse says that with all the publicity surrounding the used-CD promotion at Wherehouse, he intends to make sure we sell a ton of product for him.

While Wherehouse is not advertising the Brooks CD in print or on radio, it is promoting the sale with in-store signs.

Over the Labor Day weekend, Wherehouse is devoting its print and radio ads to a used-CD promotion in which customers bringing in used discs are given a free video or game rental for each used CD, along with cash or credit.

**NOT AGAINST WIDES**

At the press conference, Brooks took pains to "clear up a statement" he previously had made about used CDs. "I am not against independent stores [that have] used CDs," he said. "We're not taking them down. We're taking them off in the future, but we're not going to make a big deal out of it."

According to Wherehouse's Jesse, the company is planning to pull Brooks at a low price for three reasons:

1. The company has pulled an advertisement supporting the use of used discs.
2. Sales of Brooks' CD have been disappointing.
3. There is a possibility of a lawsuit.

**DISNEY LOSES 'ALADDIN' SUIT TO GOODTIMES**

(Continued from page 6)

used in packaging a video. Essentially, Disney claimed that Goodtimes was copying the look, as well as the content, of Disney's classic animated videos.

But Judge Miriam Goldman Cedarbaum of the U.S. District Court in New York ruled against Disney. In an opinion filed Aug. 17, she wrote, "I find that Disney has not proved the allegations of copyright or patent infringement of Disney trademarks. The court has already found that Disney's trademarks are not used in packaging that Disney considers to be confusing." Disney then filed an appeal with the Second Circuit Court of Appeals, which has jurisdiction over the Second Circuit.

In a prepared statement, Disney's top legal executive, Michael Davis, expressed "disappointment" with the court's decision. He stated, "Since consumers have been misled and have contacted us directly, we feel this particular case is not an example of good consumer relations."

But Helen Freeman of Shea & Gould, attorneys for Goodtimes, says, "The judge found quite clearly and unequivocally that there was no confusion or attempt to mislead consumers."

After seeing the Disney statement, Cayre says he was "disappointed," he says. "It was already clear from the lawsuit and the discussion of the trial that there was no attempt to mislead consumers."

But now that the suit has been settled, Cayre says Disney is taking a "significant" marketing campaign to let retailers and consumers know that "Aladdin" is back on all store shelves. The suit is also expected to be settled, but no one could be reached until after Oct. 1. It is likely to be priced at $14.95.

This was the second time Disney
Pearl Jam’s ‘Jeremy’ Wins Top Honors At MTV Awards

BY DEBORAH RUSSELL

LOS ANGELES—Epic Associated rockers Pearl Jam dominated the 10th annual MTV Video Music Awards here Sept. 2, pulling in top honors with their video “Jeremy.” The title was named best video of the year, best group video, and best metal/hard rock video. Mark Pellington was named best director for “Jeremy,” as well.

Viewers’ choice and international award winners were not available by press time.

Pearl Jam also won on the bill for a live performance during the awards ceremony, along with U2, R.E.M., Sting, Lenny Kravitz, and Madonna. The awards were hosted by actor Christian Slater at the Universal Amphitheatre.

Presenters included Beavis and Butt-head, Lyle Lovett, Shaquille O’Neal, Tony Bennett, George Clinton, and RuPaul.

East West’s En Vogue netted three awards for their video, “Free Your Mind.” The clip was named best dance video and best R&B video. In addition, choreographers Frank Gatson, Lavell Smith, and Travis Payne won the award for best choreography for the video.

Madonna’s Maverick/Sire/Warner Bros. video, “Rain,” was a double-winner, netting awards for best art direction by Jan Peter Flack, and best cinematography by Harris Savides. Peter Gabriel’s Geffen clip “Steam” also picked up two awards: best editing by Douglass Jones, and best special effects by Real World Productions/Colosseum Pictures.

Best rap video: Arrested Development, “People Everyday;” Chrysalis/ERC.
Best alternative video: Nirvana, “In Bloom;” DGC/Geffen.
Breakthrough video: Los Lobos, “Kiko & The Lavender Moon;” Slash/Warner Bros.

SONY OWNS ALL OF U.K. STUDIO

SONY Music has bought out its joint-venture partner, Ed Germano, in London’s Hit Factory studio. The major denied it was the first step toward selling the studio. Forming the West End Whitfield Street studios, the Hit Factory has been run as a joint venture since 1990. The change does not affect the New York Hit Factory.

TONY JERRY TO BATTLE IN SELF-THRU LIE: Home Video has slated a press conference for Tuesday (7) at which it will announce “Tom & Jerry: The Movie” as a sell-through title for the Christmas selling season. The animated Miramax movie was a recent theatrical disappointment, grossing only $5.5 million in North America.

LASERLIGHT’S FIRST DEALS IN PACIFIC: LaserLight, the big German-owned budget CD label, has made its first licensing agreements in the Pacific Rim. In Japan, the license is Denon/Nippon Columbia Co. of Japan, in Korea, the license is See Jin Media Co. Ltd.

SEGA SETS CD MOVIES

Look for Sega to offer several interactive movies for its Sega CD system shortly, one of which promises to feature a major recording artist. A number of “Make Your Own Music” featuring such artists as Kris Kross, Marky Mark, and C+C Music Factory, already have been marketed for the Sega CD. However, a Sega insider says these interactive movies featuring recording artists will constitute “a new generation of interactive music-based experiences.”

The Billboard Bulletin

Editor: Irv Lichtman

UPCOMING IN Billboard

A glance ahead at Billboard Specials

WORLDWIDE DANCE
ISSUE DATE: SEPTEMBER 25
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ISSUE DATE: OCTOBER 2
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ISSUE DATE: OCTOBER 9
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ISSUE DATE: OCTOBER 9
AD CLOSE: SEPTEMBER 14

HEALTH & FITNESS/SPECIAL INTEREST VIDEO
ISSUE DATE: OCTOBER 23
AD CLOSE: SEPTEMBER 28

DIANA ROSS 30TH ANNIVERSARY
ISSUE DATE: OCTOBER 23
AD CLOSE: AUGUST 31

Carey’s New No. 1 Is Dressed To The 9s

IT WAS EXACTLY three years and five weeks ago that Mariah Carey released her first No. 1 single, “Vision Of Love.” This week she earns her seventh No. 1 as “Dreamlover.” It’s Carey’s ninth single, and its chart-topping status enhances her impressive Hot 100 career. Eight of her nine singles have made the top ten, and all nine have made the top five. Carey is the only female of the top 10 to have her first nine singles make the top five. Richard Marx did it with his first seven chart singles, and the Monkees, the Jackson 5, and Status Quo Supply all did it with their first six. If you don’t count Whitney Houston’s chart debut as Teddy Pendergrass’ singing partner on “The Power of Love,” which has tough judgment call—it would be in second place on this list, with her first eight solo singles all charting in the top five (and seven of them peaking at No. 1).

Carey’s seven chart-toppers put her in third place for solo male solo singers with the most No. 1 hits. Only Madonna and Whitney Houston have more, with 10 apiece. The ascension of “Dreamlover” to No. 1 is notable for another reason—according to the RIAA’s C. Kitchen III of Northumberland, Pa. Carey is the first artist to have two No. 1 singles since the Hot 100 converted to SoundScan sales data and BMI airplay data (No. 69, Aug. 30, 1991). Kevin McNay of Pittsburgh points out that the Hot 100 went through a 97-week period, ending last week, in which no artist had more than one No. 1 hit. From Nov. 2, 1990, to Feb. 1991, there were 97 different No. 1 singles by 23 different artists. Ironically, the streak began when Carey’s “Emotions” was replaced at No. 1 by Karyn White’s “Romantique.” McNay says the longest streak of No. 1 singles prior to the current run occurred between May 29, 1971 and Feb. 17, 1973. During that 93-week period, there were 37 No. 1 singles by 37 different artists.

RIVER DEEP: Billy Joel’s “River Of Dreams” was a little too deep for Tina Turner, who tumbles to No. 2 on the Hot Adult Contemporary chart after a seven-week run at the top with “I Don’t Wanna Fight.” If Turner had sold fewer copies in the U.K., she would potentially have had one of the 11 most successful AC singles of all time. Stivio Pietroluongo, Billboard’s archive research supervisor, reports that No. 1 on the AC chart is Paul Mauriat’s “Love Is Blue,” which stayed on top for 11 weeks. Next for second place were “King Of The Road” by Roger Miller and “They Say In Love With You” by Herb Alpert, each with 10 weeks each. “Big Bad John” by Jimmy Dean, “Hello, Dolly!” by Louis Armstrong, and “Somethin’ Stupid” by Frank Sinatra and Nancy Sinatra had held on for nine weeks each. And if Tina had remained No. 1 for one more week, she would have tied Bobby Vinton’s “Blue Velvet,” Dean Martin’s “Everybody Loves Somebody”, Henry Mancini’s “Love Theme From Romeo & Juliet,” and Bryan Adams’ “(Everything I Do) I Do It For You” with eight weeks each. Over on the “List Of Dreams” is the only new entry in the top 10, giving Joel his 103rd top 10 single.

THE MOVIE’S GONE: But the memories linger. Def Leppard has the Hot Shot Debut with “Two Steps Behind.” It’s from the soundtrack of “Last Action Hero,” which explains why the single appears on Columbia instead of the group’s regular label, Mercury.

PONY CANYON STAKE IN ECHO
Japan’s Pony Canyon label has agreed to a 25.1% stake in Echo, the label launched by Chris Wright’s Chrysalis Group (Billboard, Aug. 7). The stake is worth some $17.5 million over two years. Media giant Rupert Murdoch is parent of Pony Canyon.

ASCAP BOARD TO MEET ON STUDY
At a three-day meet in New York Sept. 8-10,ASCAP board members will get the lowdown on recommen-dations that have been made to major structural changes in the way the performing rights society operates. The five-month study was conducted by Roos Allen & Hamilton, the management and technology consulting firm (Bulletin, May 8). In addition to the study, a subcommittee headed by board member Jay Mor-gengenstern was created to take a comprehensive look at ASCAP’s operations.

ARISTA U.K. RINS BELLS AGAIN
Arista hit the top of Billboard when it that it will revive the Bell label, which was Arista’s name before the Clive Davis era. First release will be “Everlasting Love,” third single from fledging act Worlds Apart.

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