The Cover Story.

Pearl Jam
6x Platinum+ debut
New album 10/19

Gloria Estefan
"Greatest Hits" Platinum;
"mi tierra" Gold; "Christmas Through Your Eyes" 9/28

Daryl Hall "Soul Alone"
his Epic debut

Oszy Osbourne
"Live & Loud"
album and home video Gold

Luther Vandross
"Never Let Me Go" Platinum

Ozzie Osbourne
"Through Your Eyes" 9/28

Spin Doctors
4x Platinum debut

Michael Jackson
"Dangerous" 20 million worldwide

The No.1 network for kids:
Sleepless In Seattle 3x Platinum

Babyface
"For The Cool In You"
Gold and just beginning...

The Next Issues: Ottmar Liebert, Fight, Sepultura, and more...
ASCAP Sets Key Policy, Exec Shifts
Board OKs Study’s Sweeping Review

Among the initial changes are the departures of longtime ASCAP executives Gloria Messinger, Bernard Korman, and Paul Adler. The board, in an open letter released Sept. 15, cited three key objectives crucial to “the rebirth of ASCAP”:

- Expanding the pool of distributable money by increasing revenues and reducing costs.
- Improving service to members and users by addressing survey and payment issues and improving communications.
- Establishing new leadership for a new direction.

“BMI has hit us hard. BMI has gone after hit songs,” says a source familiar with the recommendations adopted by the ASCAP board. “A decade ago, ASCAP was the place to be. The board of directors was getting concerned that ASCAP was becoming an anachronism.” ASCAP’s revenues last year climbed to a record $390 million, while BMI’s revenues, which are not reported publicly, (Continued on page 94)

Jive Set To Thrive In 4th Qtr.; Platinum Acts, Shaq On Slate

New Artists Reassess Flamenco’s Traditions

The lineup includes platinum-level rap acts KRS-One, Too Short, A Tribe Called Quest, DJ Jazzy Jeff & the Fresh Prince, and Spice-1. Urban/R&B entities R. Kelly, Nuttin’ By Larry Flick

BY IRV LIGHTMAN
NEW YORK—ASCAP will move into its 80th year in 1994 with dramatic structural and management changes. ASCAP, the largest performance rights group, is reacting swiftly to recommendations made in a five-month study commissioned by its board. The study concluded that major strategic and structural changes are necessary to keep the society ahead of BMI, its chief rival.

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New Artists Reassess Flamenco’s Traditions

MADRID—Camarón de la Isla, Spain’s Prince of Flamenco, left more than just a generation of flamenco orphans when he died of cancer in July 1992, at the untimely age of 41. He also left behind a musical movement that has thrown into turmoil one of Europe’s most potent musical forms.

In the past decade, a new school has evolved from the confines of the traditional cante jondo, the pure, somber flamenco singing and guitar style that is in some ways similar to rural U.S. blues.

Camarón, who counted among his admirers the likes of Mick Jagger, David Byrne, Suzanne Vega, Leonard Cohen, and Bono, was at the beginning and center of this movement during his lifetime. Born José Monge, he remains an obligatory reference point for this style, as his own musical innovations remain as (Continued on page 74)
SHARACIE

THIS NEW ALLIANCE PRESENTS IT’S DEBUT RELEASES

CACHET

NOEL POINTER
Never Lose Your Heart

SH 5007
“Mr. Pointer's blendings are spirited, colorful and filled with melodic charm and rhythmic power.”
—THE NEW YORK TIMES

“Noel Pointer--violinist, pianist and vocalist--the perfect personification of music.”
—PHILADELPHIA INQUIRER

“[Pointer's] music is simple, direct, rhythmic, jazzy; his style is showy, yet not flamboyant.”
—THE DETROIT FREE PRESS

See Noel Pointer on tour this Fall!

CLIFF EBERHARDT
Now You Are My Home

SH 8008
“Eberhardt sings with passion and wit. His songs are as musically pretty as they are lyrically poignant, everything from rock to funk, all with an urban edge. He has the material, the talent and an ass-kicking band.”
—DAN AQUILLANTE IN THE NEW YORK POST

“Thinking man's rock 'n roll at its best! Cliff Eberhardt has an exquisitely beautiful voice, rough hewn, tinged with sadness. He's got a guitar style all his own. His songs are flat-out great, and he's one of the best performers you'll ever see.”
—CHRISTINE LAVIN

For more information on Cliff Eberhardt, Contact David Wilkes at 212-719-0740

Don't miss Cliff Eberhardt on tour this Fall!

SHIPPING IN MID OCTOBER—DISTRIBUTED BY KOCH INTERNATIONAL
"Success demands sacrifice," says Winston "Pipe" Matthews of Wailing Souls, signing pensively in a Manhattan hotel room, the latest in a three-decade continuum of transient haven, beginning with First Street in Trenchtown to the simmering urban tulip of Los Angeles. "When reggae first came out, everybody thought it was just too loud and too fast, and other rhythms, and they treated it like that. But we always worked hard to create thoughtful ideas to reach the vast majority of people, telling them to think of it as a bit of a problem for more sharing and caring."

Matthews is discussing the untold trials he has shared with Wailing Souls cohort Lloyd "Bread" McDonald in their improbable pilgrimage to popular acceptance, but he could just as easily be plotting the course of "Cool Rasta" (the Disney Pictures release opening nationwide Oct. 23) that regrettably it exposes the 1988 Jamaican Olympic bobsled team. Wailing Souls' music dominates the multi-artist companion album (Char- on Records, 1991), a dozen of which uplift emarks as the '90s screen-regga-eligible of "The Harder They Come," the 1971 riddim syllabus that inspired the first international caress of Jamaican roll.


Most observers took lightly Jamaica's bid to qualify for the bobsled competition at the Winter Olympics in Calgary, but the purposeful four-man team passed muster in the trials and was adopted by millions as dering-do incarnate, in the finest Olympic tradition. The parallels of disregard and underappreciation run still deeper for Wailing Souls, however, who were present at the Trinidadian creation of reggae as "We were You."

"We saw every type of negativenes that youths could have when we were growing up in Trenchtown," says Matthews. "There is no degree of poverty or violence or humiliation today that we as youths did not see. But Bread and I decided that everything that would come out from us would be better than what we saw. If it was evil, we would make it warm, loving, and tender. If some other music sounds thin, we would put a much richer flavor into ours. And if it took more years than we could count to be heard, we would make whatever song we played seem like just it come out.

The son of Lila Johnson and Alfred Matthews, a supervisor in a small chemical factory that manufactures painges for bananas and other island crops, Winstow grew up at 6 St. Fir in Trench- town, counting Cliff, Bob Marley, Peter Tosh, and Joe Higgs as his buddies. His musical education. His first song he ever wrote and recorded was "Little Dilly," for Prince Buster, with a group called the Schoolboys," back when Matthews was attending Denham Town Secondary. The song appeared in 1963 in the U.K. BlueBeat label, but it wasn't until 1965 that Matthews recording, with McDonald and chum George "Jamaica is a place," they feared.

A half-dozen other Renegades sides emerged on Federal. Meanwhile, Pipe and Bread engaged in various formal and informal singing sessions with Marley, Higgs, and the monikers of the Wailers' extended brood. It was not until they joined ska-era Marley producer Clement "Coxone" Dodd's Studio One operations under the Wailing Souls banner—issuing "Boo Fisherman Row" (1970) and "Mr. Fire Coal" (1971)—that the group (with singer Elishford Downer and Norman Davis sometimes contributing) finally began to gain some commercial viability. Yet the Souls were to have one more. It took down a few dozen of musicians to purchase one acoustic guitar for use on studio dates.

Talent was never an obstacle; both Pipe and Bread were strong songwriters and, as the earliest Wailing Souls tracks reveal, they boasted one of the most luxurious vocal sounds in the history of JA's top harmony units. Their fertile three- and four-part melody geysers were every bit as fine- toned as the best outbursts by the Mellowlarks, Techniques, Gladiators, Meditations, or Heptones. Problem was, Pipe had a lead tenor whose adolescent redness rendered it a virtual ringer for Bob Marley's, causing producers to pass. At Coxone's urging, they sought career distance by donning aliases such as the Classics and Pipe & the Pipers, using the latter for the eventual treatment of "Harbor Shark" for Marley & Co.'s Tuff Geng label. Finally, though, both Matthews and McDonald resolved that only the Wailing Souls name felt right. Come 1987, with artists like and Holm Kings Channel One label, Wailing Souls (with Haye and Rudolph "Garth" Dennis filling out the quartet) could now exceed in the es- cendant rocker mode. "Things And Time" was the beachhead in a string of Souls smashes ("Very Well," "Fire A Mus Must Tell," "War"). Singers Haye and Dennis were replaced in 1985 by Winston Thomas, and by 1991 assorted produc- ers (Delroy Wright, Linval Thompson, Sly & Robbie, Junio Lawes) had helped bring the Souls' talk of output to a radiant newness. But it was "All Over The World," produced by Richard Feldman in Los Angeles for the original duo of Pipe and Bread, that finally gripped the whole planet. The "Shark Attack" single was a global favorite, while the title cut of "T주택 We You" became radio and dancefloor standards wherever reggae is heard, the swirling glis- ten of Pipe and Bread's ravishing grooves an unshakable experi- ence.

With "Cool Runnings" as a capstone, the relentlessly touring recording Wailing Souls have achieved their own paramount ambi- tions. While giving props to their storied predecessors, the simple fact is that Wailing Souls are the pre-eminent contemporary reggae- age group in Jah's creation. For "All Over The World," it is the most irresistible new reggae record of the last 10 years; like the ending of an enviable catalog, it will stand.

From there, they were able to compete internation- ally in music and sports, Matthews says quietly, "What is most important in the competition—with the movies, or on a record— is morale. From the beginning, we had to keep on our own and go for it, all the way. Come down with the road. Conscience reggae will always be here because people will always want to hear about truth, and rights, and the greatest victory to come: of Good over Evil."
Serve Hot, Enjoy!

1. Let rise for about 8 hrs.
2. Wrap in Teflon-plastic productions (Prep w/sprays)
3. Peter Gabriel

Shawn Stone
Problem Michael Reeves
Terry Reeves
Waltz Melancholy
Katie Lauter
Marian Lawrence
Chapter Kids
Where: Goldene

4. Cool, 2 strips w/presentations by:

- Neil Young
- Nipsey Hussle
- Mahalia
- Learn to Fly
- Spin Doctors
- Soul Asylum
- P.E.M.

5. Head to Smokin' L'Express w/Soul Riders

6. Strip w/one free item: CASINO SLIDER

5YHM WAS INCREDIBLE
THANKS IT
Martin Lawrence

Talkin' Shit
LIVE

The star of FOX's top-rated sit-com Martin and host of HBO's Def Jam Comedy Hour takes you beyond the limits of prime time on his debut album recorded live at The Comedy Store in Los Angeles and The Funnybone in Philadelphia.

You haven't heard Martin until you've heard him "Talkin' Shit"

Executive Producer: Martin Lawrence
Co-Produced by: Kenny Buford
Engineered & Co-Produced by: Bill Dawes
Runaway Love
The new specially priced six-song EP featuring Runaway Love, Whatta Man (Salt-N-Pepa featuring En Vogue) plus three very special remixes from En Vogue's quadruple-platinum album “FUNKY DIVAS”

En Vogue
runaway love

Catch them on tour with Luther Vandross, starting in September

Produced by Thomas McElroy and Denzel Foster for 2 Tuff-E-Nuff Productions: Herbie “Luvbug” Azor Management: David Lombard Management
Commentary

Using Gun Imagery Will Only Backfire

By WAYNE KRAMER

In 1968 I had a rock-'n'-roll band in the city of Detroit. That band was the MC5. We were then revolutionary, high-energy rock 'n' roll band. And we picked up the gun, symbolically and literally. There was a lot going on in those days: the birth of the counterculture, the war in Vietnam, marijuana and LSD, and protests and rebellions on college campuses and in the streets of the cities of America. We felt the pace of change by taking the more hard-edged stance of Malcolm X and Huey P. Newton and the Black Panther Party in our total assault on the culture. We wanted change and we wanted it now. We formed the White Panther Party and started turning around all the macho revolutionary rhetoric we could find. We all had our M-1 carbines and our shotguns and our pistols, and we would go out in the woods and in the cities and have parties with guns on our album covers and in publicity photos.

Abbie Hoffman said something like, "We were young, we were arrogant, we were headstrong, but we were right. I have no regrets." Well, I regret some things. I regret things we didn't think through completely. We were unprepared for the violence, murder, and death that would befall the authorities. We were unprepared for the political response of the government, which included jail terms, and the systematic banishment of our band from the music business. We were so impressed with the image of the Black Panthers, armed to the teeth and marching through the streets, that we failed to foresee the reaction it was going to provoke in the popular imagination.

This is the thing: You cannot take a revolutionary stance and not expect a reactionary and violent response. You cannot use negative, violent images for positive change because all they do is perpetuate their own evil. The power structure will only see the news and as they print more and more guns than you do. As a reporter, I have seen this.

CD-3 MISPERCEPTIONS

In connection with the article titled "CD-3 Not Yet A Threat To Laserdisc" (Billboard, Sept. 11), allow me to clarify several misperceptions.

It is understandable why "skippers" (more likely those with an opposite economic vested interest) would contend that 5-inch CD technology using the MPEC standard has "significant drawbacks." Upon closer inspection, the alleged drawbacks don't exist. Although it is true that the MPEC image is somewhat less than that of laserdisc, consumers appear to have voted with their dollars regarding the importance of laserdisc-quality picture image. Indeed, the proponents of digital video do not intend to pursue the relatively flat laserdisc penetration curve.

Further, it should be clarified that digital video will not lack DOLBY Surround encoding. Finally, there will not necessarily be any "lack of value-added elements." Indeed, several studios are enthusiastic about the capabilities of adding unique information such as production notes, biographies, and the like.

It is interesting to hear now the echoes of the comments heard during the early days of audio CD. Every era invariably has its Luddites.

Bradford C. Auerbach
VP, business affairs
Philips Interactive Media of America

HIGH PRICES HURT SONGWRIGHTERS

In response to the "Words And Music" column on used-CD sales (Billboard, Sept. 4), the high price of new CDs and the resultant decrease in unit sales volume are causing the greatest harm to songwriters and music publishers, whose per-unit earnings remain constant even as they price-list for music.

That is a situation unique to this country and only a few other countries, a problem that should be of much greater concern than the prevailing fear of how consumers can hurt us.

Moreover, I find it ironic that the record companies, always insisting that they "owned" the "used" market, have re-created the "used" market. First they re-created CDs to the public as being virtually flawlessly and indefinitely, thus they charged, and continue to charge, inordinately high prices for this. This combination inevitably serves to stimulate a thriving trade in used goods.

David Rosner
President
Bicycle Music Co.
Los Angeles

USING CDs WILL HURT CONSUMERS

The retailers who choose to sell used CDs continue to talk about the benefits to the consumer. In reality, the consumer is the one who will ultimately be penalized should the sales of used CDs proliferate. If the sales of used CDs increase, the record companies, which have spent money to bring the music into the marketplace, will lose revenue proportionately. Granted, the percentage of used-CD sales is currently insignificant. But, that does not mean that as time passes the percentage can't rise. While the retailers gain store traffic and profits from such customer transactions, the record companies lose unit sales. Decreases in volume mean less profit, and less profit means less spending. If retailers want sources of new music to operate buyers alike, they shouldn't bite the hand that feeds them.

The future success of retailing music lies in the establishment of relationships to attract buyers, as it always has. Without new artists that bring new music to the consumer, retail would strictly become a catalog business that would fail to attract a new generation of customers.

Retailers must realize that the same cooperation with which their trade is responsible for providing that future by signing, marketing, and promoting new artists. It costs a lot of money to do so successfully and if that success is achieved, doesn't the retailer profit?

Record companies literally pay for all the advertising their retail accounts do. Co-op dollars is a euphemism. They invest millions collectively to sign the type of artists that sell, that facilitate the billing terms of their customers, and in many cases they have understood the expenses many of their accounts have incurred through the years, such as the change in store fixtures due to the demise of the longbox.

The retailers who are shouting loudest about this issue should think long and hard about a future without a good amount of new music—a future that they could help create by being short-sighted. Sound too far-fetched? With the advent of digital cable delivery into the home, there will be music that is starting to be a "brave new world" at retail very shortly. Retailers are going to need all the help they can get from the companies they are now attacking.

Steve Meyer
President
Smart Music Co.
Studio City, Calif.
NEW YORK—Paramount Home Video is giving video retailers a Christmas gift that will last well into the new year. The company has decided to extend pay-per-view windows on its three strongest fourth-quarter rental titles to an additional 80 days. PPV services, however, aren’t celebrating the move. The studio, which normally allows PPV transmissions to begin 30-45 days after cassettes reach the stores, will hold back “Indecent Proposal,” due in stores Oct. 18; “Sliver,” out at retail Nov. 10; and “The Firm,” tentatively scheduled for release on Dec. 3. Warner Home Video (Billboard, Aug. 7), is considered a test that could become company policy if retailers respond with increased orders.

Blockbuster Entertainment, which has lobbied hard for the change, hopes the move is catching. “We wish everybody would step up and extend windows,” says senior VP Ron Castell. “We make sure we tell them at every meeting.”

Trade sources estimate the Paramount trio would have generated shipments well in excess of one million units without the inducement of a postponed PPV start. While there is little or no supporting data, stores have always believed that rentals—and return on investment—suffer once PPV services like Request TV and Viewer’s Choice begin promoting and showing a movie. Paramount thus anticipates that the longer windows will translate into increased sales.

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Pastor to Join OIC

Last January, the 28-year-old Lamberg became creative/ East Coast VP of EMI Music Publishing's world headquarters in New York. He works on an intense, creative level with his writer/artists, who recently have included Taylor Dayne, Bebe Winans, and Chynna Phillips; his all-encompassing, hands-on approach has found him routinely knocking down boundaries and donning multiple hats.

"Clearly, Evan is the best young song man in the business," says EMI Music Publishing's executive VP of talent acquisition, John Sykes. "He reflects the classic publisher of old, and yet he's taking the business into the '90s.

Indeed, it is Lamberg's grasp of the rudiments of old-school publishing, learned at the feet of some of the industry's consummate "song men," that has enabled him to push the job-description envelope. In an era that has seen songwriters become increasingly self-contained, working alone in their MIDI studios, Lamberg combines personality and perseverance to re-inject a human element into the writer/publisher relationship.

"All of my publishing friends were brought up in my appreciation," Lamberg says, "but I was taught to sit at the piano, go through the melodies, and critique the lyrics. And I (Continued on page 97)

Lamberg: Publishing's New Breed
Personal Attention Key For EMI Exec

By Peter Cronin

NASHVILLE—EMI Music Publishing's Evan Lamberg is part of a school of publishing executive that has begun to redefine the very nature of the term "publisher." It's no secret that the music publishing business has grown more complex and less personal since the Brill Building days of the early '60s. As publishing executives climb the corporate ladder, their jobs seem inevitably to become less about songs and more about paperwork, hand shaking, photo opportunities, and checking out the latest condos. Lamberg told that to Lamberg, who exemplifies a breed of publisher who seems to get closer to artists' development as songwriters.

IMF To Request
Contract Inquiry
By U.K. Gov't

By Thom Duffy

MANCHESTER, England—The International Managers Forum, an association formed here one year ago, plans to ask the U.K. government commission that is investigating the supply and pricing of prerecorded music to also examine standard artist recording contracts for evidence of unfair or monopolistic action by the major U.K. record labels.

The Monopolies and Mergers Commission was asked in May by the government's Office of Fair Trading to investigate supply practices within the U.K. music industry, including the impact on pricing of recording copyright protections, such as the ban on parallel imports into the U.K. (Billboard, May 22). The commission kept private hearings into CD pricing on Friday (24).

The steering committee of the predominantly British managers' organization, after two days of debate during the In The City music convention here Sept. 11-15, voted to submit information on standard artist contracts to the Monopolies and Mergers Commission.

Record companies own ownership of recording copyrights through contracts with their artists, the managers note, explaining that it's "in their best interest" to prevent their submission to the Monopolies and Mergers Commission.

The Office Of Fair Trading "wants the MMC to look at how the record companies are using copyright to create unfair competition, and so that's going to be our focus," says Dennis Muir.

(Continued on page 92)

Bowie CD-ROM To Be Product Of BMG/Ion Venture

By Jim McCullaugh

LOS ANGELES—"David Bowie's Jump They Say" is expected to be the first CD-ROM title of the new joint venture interactive music label created by BMG New Technologies and Hedging L.A.-based multimedia publisher called Ion.

Ion is the first interactive label to form an alliance with a major record company, Bertelsmann Music Group, which has purchased a 50% equity stake in the six-month-old company. BMG New Technologies used the label to form a joint venture in June to develop BMG's interactive entertainment business (Billboard, June 19).

The Bowie title, to be released during the first quarter of 1994, will likely focus on one song by the artist and will be the first "CD-ROM single." CD-ROMs are 5-inch optical discs capable of holding vast amounts of text, graphics, video, and music. The discs are played using CD-ROM drives that are attached to personal computers.

Retail prices of CD-ROMs range from a low of $30 to several hundred dollars.

No retail price has been set for the Bowie title, says Ann E. Greenberg, Ion co-founder, but it will likely be lower than other CD-ROM titles "to really help jump start this market.

Christian Jorg, VP of BMG New Technologies, says he was attracted to Ion and the Bowie project because it was the first interactive music product "I could relate to as a consumer without having that much computer understanding. This is a product that people can have fun with."

According to Greenberg, the Bowie CD-ROM will allow users to "edit and create music videos in a lively and entertaining way."

Users can select from five separate sources of raw video footage from the original "Jump They Say" video and create their own video to either an album mix or radio mix of "Jump They Say," a track from Bowie's "Black Tie White Noise" album on Sire/BMG.

According to Greenberg, most other music-based CD-ROMs on the market tend to be sophisticated, but passive databases where users can access music, video, and lyric information in a variety of ways.

Although the title will include such features as interviews with Bowie, Greenberg says, "We think we have managed to heighten the CD-ROM experience quite a bit from what's available. Most of the other entertainment CD-ROM products we have seen are sophisticated interfaces for already-captured information. In our case, you are literally creating the video while you are playing with it."

To compensate for incompatibility among computer systems, versions of the Bowie title will be released for Macintosh, DOS, and Windows-based computers that are equipped with CD-ROM drives.

Ion began working on the Bowie CD-ROM after Ty Roberts, a computer game programmer and another Ion co-founder, had been given permission to create an interactive project for the artist using audio tracks from the "Black Tie White Noise."

Under its agreement, Ion will be free to develop projects for artists outside the BMG family for distribution. Greenberg says Ion hopes to produce several music- and entertainment-based CD-ROMs next year.

The joint venture with BMG gives Ion mail-order distribution rights to Ion label product, while BMG will distribute Ion label product to its traditional record/video store distribution network, says Jorg.

Big-Band Vocalist Helen O'Connell Dies

By Irw Lichtman

NEW YORK—Helen O'Connell's vocalics with Bob Eberly captured the public's fancy at the height of the big-band era and remain the epitome of pop music of that period, died of cancer Sept. 9 at a hospice in La Jolla, Calif. She was 73.

O'Connell and Eberly enjoyed success as solists with Jimmy Dorsey & His Orchestra. But their major triumphs came as a team and propelled the Dorsey band to even greater popularity. Among their No. 1 duets on the Deca label were "Amapola" (1941), "Green Eyes" (1941), and "Tangerine" (1942). On her own with

Conductor Erich Leinsdorf Dies At 81
Left Large And Varied Discography

By Is Horowitz

NEW YORK—Erich Leinsdorf, a conductor admired for his profound knowledge and ability, but who nevertheless failed to sustain wide public acclaim over a career lasting more than two generations, died of cancer Sept. 11 in Zurich at age 81.

He leaves a large and varied discography, but much of it has so far failed to benefit from the CD-reissue bonanza.

Leinsdorf's influence in the musical community reached far beyond his podium activity. A skilled writer and polemicist, he rarely shrank from criticizing colleagues if he felt they postured unnecessarily or covered up with cant. This did not endear him with the musical establishment, although few dared challenge his positions.

As a conductor, he attended to the job at hand without extraneous podium display. His career suffered, unfairly many observers thought, from a lack of stage charisma, cultivated more successfully by his more prominent (Continued on page 102)
ELVIS IS BACK!
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**Artists & Music**

**Risky Business For Sony: Its New Reissue Imprint**

**BY MELINDA NEWMAN**

NEW YORK—With other labels busy exploiting Sony’s vaults for compilation releases, the company has decided to start its own pop reissue label, Risky Business, via its Sony Music Special Products division. The new label will release approximately 40 titles a year, all of them culled from Sony’s in-house vaults. “We came down here to run the Special Products Division about a year ago, and we were talking in a meeting about how we license out our material to the Rhinos, Priorities, and K-tels of the world, and we thought, ‘Why don’t we do something in-house?’” says Harold Fein, senior VP of Sony Music Special Projects. “So we decided to do our own label and use our product rather than licensing it.”

He stresses that Sony will continue to license its songs to other labels, and when needed, Risky Business will license material from other sources.

The multi-artist compilations will be “a little irrelevant in attack and nature,” Fein adds. “We’re going to have some fun with this.” We’re not just looking to put out the greatest hits of the ‘80s... We’re soliciting sales, promotion programs and the administrative people here for ideas.”

That sense of whimsy is evident among the first 10 titles in the initial Oct. 19 batch of releases. Among the first collections will be “Double Knit Dance Hits,” a salute, as it were, to the disco era with tracks by Lipps, Inc., A Taste Of Honey, Cheryl Lynn, and others, which pays homage to such bar bands as Southside Johnny & the Asbury Jukes, Tommy Connell & the Blue Busters, and others, and sherry & the Houseokkers. “Oh, Split!” salutes great break-up songs by such artists as Lou Christie, Paul Revere & the Raiders, and Del Shannon. “Rubber Souled” features R&B singers like Al Green, Aretha Franklin, and Ike & Tina Turner covering Beatles songs.

To build Risky Business as a name brand, Sony is playing up the imprint’s logo and is creating merchandising built around the logo. The releases will come out at Sony’s Best Value price: $7.98 for cassettes and $11.98 for CDs. “We’re going to be very competitive out there,” Fein says. “We’re looking for all the retail support that Sony provides. We’re going to get the retailers involved with contests, and we’ll have point-of-purchase displays and other in-store [identifiers].”

**Benefit Concert For Bosnian Children Slated**

**Yanni, Kitaro Among Artists Slated For L.A. Event**

**BY CARRIE BORZILLO**

LOS ANGELES—“Children Under Siege: An Evening Of Music For The Children of Bosnia-Herzegovina,” a benefit concert for the young victims of the war, will be held here Oct. 14 at the Greek Theatre.

Featured performers include Yanni, Kitaro, Jon Anderson, and Micky Fleetwood, who will play “mini-sets,” according to the show’s producer, Michael Jensen of Jensen Communications Inc.

Michael McDonald, Alan Parsons, Hisham, David Benoit, Roberta Flack, Ambrosia, Buffy St. Marie, Dave Mason, Kitka, and Greg Phillinganes are also performing.

Celebrities such as radio personality Art Bell, actor Jay Underwood, and actors John Ritter and Shelley Duval will also be on stage, “but not to give pitches. It will be more like theater, with written scripts and visual images from Bosnia and inspirational messages,” says Jensen.

The purpose of the three-hour event is to raise awareness of the plight of the suffering children in the war-torn country, and to raise much-needed funds for food, water, clothing, and medical supplies, Jensen says.

“We are just making a small dent in the bigger problem,” he adds.

The Gorbachev Foundation/U.S.A., in a cooperative effort with the United Nations High Commission On Refugees and the International Rescue Committee Inc., will distribute 90% of the net funds raised to victims. The other 10% will go to the Gorbachev Foundation for administering the funds.

The week following the event, three touring CDs culled from the concert (one for AC/adult alternative radio stations, one for album/classic rock, and one with public-service announcements) will be sent to stations worldwide for broadcast.

Global Satellite Network VP/principle George Taylor Morris is the producer and host of the three CDs.

In addition, a CD single of Hisham’s song, “Sarajevo,” was released last week on San Francisco-based Real Music through independent distribution. Proceeds from the single also will go to the Bosnia victims.

KTWV (the Wave) Los Angeles and KQV are among the sponsors. Jensen says $150,000 already has been raised through the sponsors.

The event is executive-produced by Hisham, Omar, and Khaled Al-hegelan, the sons of the former Saudi Arabian ambassador to the U.S.

For contributions, a toll-free number—800-BOSNIA-1—has been set up.

**PolyGram Acts Ready For Kickoff Of ABC Football**

**BY DEBORAH RUSSELL**

LOS ANGELES—PolyGram Records hopes to go points with football fans this season, as a team of 18 recording acts opens each weekly installment of ABC’s “Monday Night Football” with a 45-second video.

The clips, sponsored by Frito-Lay Inc., are from acts such as Bon Jovi, Boyz II Men, Kiss, Santana, U2, the Neville Brothers, Def Leppard, Johnny Gill, and Vanessa Williams, all of which are distributed by PolyGram Group Distribution.

Packaged as the “Lay’s Quarterback Jam,” the 45-second clips contain original performance footage of the artists intercut with NFL highlights focusing on that Monday’s featured teams.

The opening segments, which debuted Sept. 6 with Bon Jovi’s abbreviated version of “Keep The Faith,” has placed Benjamin Miller’s raucous and popular “Are You Ready For Some Football” introduction.

A number of PolyGram artists are featured on a series of NFL Films longform videos that use music to complement sports highlights.

NFL Films producer/director Phil Tuckett is the eye behind the 18 short clips, which are being reeled in locations from Dublin to Toronto. Audio for each clip was taken from existing tracks spanning the past 12-18 months of each artist’s career. Football highlights are being culled from the ABC archives.

“Music and sports are two of America’s favorite pastimes,” says Larry Sisell, senior VP/GM at Mercury Records.

An estimated 47 million people tuned in to the opener.

At press time, PolyGram had no plans to launch a music retail-based promotion to highlight the artist features on “Monday Night Football” games.
The Cure's new concert movie, Show, captures the drama, subtlety, fun, hysteria and power of the 1992 “Wish Tour.” Show was filmed over two nights at the Palace of Auburn Hills, Detroit before 30,000 people.

Show theatrical premieres:
- Cleveland 8/27
- Kansas City 8/27
- Austin 9/2
- San Diego 9/2
- Los Angeles 9/2
- Chicago 9/10
- Washington D.C. 9/10
- San Francisco 9/17
- Baltimore 9/17
- Portland 9/17
- Berkeley 9/17
- Cincinnati 9/24
- Columbus 9/24
- Boston 10/1
- San Jose 10/1
- New York 10/1
- Long Island 10/1
- Philadelphia 10/1
- Detroit 10/3
- St. Louis 10/8
- Seattle 10/8
- Milwaukee 10/15
- Houston 10/15
- Dallas 10/15
- Denver 10/22
- Salt Lake City 10/22
- Madison 10/29
- Indianapolis 10/29
- San Jose 10/22
- Baltimore 9/17
- Portland 9/17
- Berkeley 9/17
- Cincinnati 9/24
- Columbus 9/24
- Boston 10/1
- San Jose 10/1
- New York 10/1
- Long Island 10/1
- Philadelphia 10/1
- Detroit 10/3
- St. Louis 10/8
- Seattle 10/8
- Milwaukee 10/15
- Houston 10/15
- Dallas 10/15
- Denver 10/22
- Salt Lake City 10/22
- Madison 10/29
- Indianapolis 10/29
- San Jose 10/22
- Baltimore 9/17
- Portland 9/17
- Berkeley 9/17
- Cincinnati 9/24
- Columbus 9/24
- Boston 10/1
- San Jose 10/1
- New York 10/1
- Long Island 10/1
- Philadelphia 10/1
- Detroit 10/3
- St. Louis 10/8
- Seattle 10/8
- Milwaukee 10/15
- Houston 10/15
- Dallas 10/15
- Denver 10/22
- Salt Lake City 10/22
- Madison 10/29
- Indianapolis 10/29

Paris is the recording of a special concert in the title city in 1992. For this unique performance, the Cure played much of their obscure and early material. Although the concert’s primary focus is this rare, eclectic material, also included is the smash single “Lovesong,” the fan favorite “Close To Me” and Wish’s “Letter To Ellie.”

The Cure and Fiction Records will donate half the artist royalties earned from sales of Paris to the International Red Cross Fund.

On Elektra/Fiction Compact Discs and Cassettes.

Artists & Music

Nirvana Set Has Smell Of Success
DGC Plans Low-Key Approach For 'In Utero'

■ BY CRAIG ROSEN

LOS ANGELES—"Teen-aged angst has paid off well/Now I’m bored and old," sings Kurt Cobain on "Serve The Volunteers," the opening track of Nirvana's new album, "In Utero." With 1991’s "Nevermind" having sold more than 4.6 million copies in the U.S., according to SoundScan, DGC is cautiously optimistic that "In Utero," due Tuesday (23), will also pay off. Yet the label is taking a low-key approach to marketing the album, in an effort to avoid hype.

Robert Smith, head of marketing for Geffen/DGC, says, "We want this record to be discovered in the same way that ‘Nevermind’ was—through the music and how powerful the band is.

In order to do that, Smith says the label "will set things up, duck, and get out of the way," as it did for "Nevermind." Geffen/DGC set up "In Utero" with a street campaign that included prerelease snippets with the album's title posted in major cities such as New York, Boston, Detroit, and Los Angeles. In addition, the label distributed stickers of the cover art—a rendering of the transparent "Visible Woman" model, with angel's wings—at the New Music Seminar in July, and at various alternative retail outlets across the country.

In keeping with the alternative market, Geffen/DGC will also issue the album on vinyl.

The label has been advertising "In Utero" with an eye toward the alternative audience. "We’re going with Alternative Press, as opposed to Entertainment Weekly," Smith says.

On the television front, the band is set to perform on the Saturday (25) season premiere of "Saturday Night Live," and also is planning an appearance on MTV’s "Unplugged" later this fall.

While Nirvana undoubtedly will be supported whole-heartedly by alternative accounts, even the chains are gearing up for the release.

"We’re buying it like any other super-star product," says Mark Michel, director of purchasing for the 21-store, Miramar, Fla.-based Peaches Entertainment chain.

The track "Heart-Shaped Box" was serviced to college, alternative, and album rock radio in early September, although currently there are no plans for a commercial single release. The track entered at the Modern Rock Tracks chart at No. 7 and the U.K. singles chart at No. 5 last week, and already is generating a significant buzz.

"We’re playing it all the time," says Steve Masters, MD at modern rock KRTS (Live 105 San Francisco). "It’s performing really well. It’s our most requested song. Masters characterizes the entire album as "brilliant." At this point, Geffen isn’t actively courting top 40, which jumped on "The Smells Like Teen Spirit" bandwagon following MTV’s support of the video. "Inevitably, top 40 will be involved," Smith says. "(But) Nirvana didn’t sell nearly 5 million because of a hit single. They sold that many albums because of who they are.

Nirvana, is, of course, one of the more controversial acts to top The (Continued on page 20)

Fier, Carson Take Reins On Palominos’ New Album

■ BY CHRIS MORRIS

LOS ANGELES—"The music had to change," says drummer Anton Fier of his endeavors with the Golden Palominos, and indeed, the group’s first Restless album, "This Is How It Feels," exhibits some new directions for the decade-old unit.

While the lineup on the album includes such stalwarts as bassist Bill Laswell and guitarist Nick Skopelitis, former Geffen solo artist Lori Carson co-wrote and took the lead vocal role on nine of the set’s 12 tracks (singer Lydia Kavanaugh is featured on the other three numbers). Former James Brown and P-Funk bassist Bootsy Collins also is featured—on guitar.

Fier, the lone constant in the Palominos over the years, has featured Amanda Kramer of the Information Society on the group’s last two records, "A Dead Horse" (released by Cullodan in 1990) and "Drunk With Passion" (issued by Giant in 1991). But the collapse of Cullodan quickly followed the release of "Horse," and Fier says Giant promoted "Drunk" only half-heartedly, leaving him disillusioned.

"Although I like those records very much, nobody else did," Fier says. "It was like a pattern of frustration, both for myself and Amanda. There was so much dread involved."

But Fier, who had wanted to produce Carson after hearing the demos for her Geffen album, speaks glowingly about the singer’s work with the Palominos. "It’s like a dream that I had five years ago is finally being realized," he says.

Fier, who uses vocalists as diverse as Michael Stipe, John Lennon, and Syd Straw on earlier records, says Carson and Kavanaugh are almost solely responsible for carrying the melodies on "This Is How It Feels," which he says was his attempt to forge a "rhythm/(Continued on page 22)

Artists Rise To Defend Animal Rights;
Divine Showmanship At Radio City

DE FENSE FUND: Michael Stipe, Concrete Blonde, Helmet, and Skinny Puppy are among the artists on the album presenting previously unreleased tracks to In Defense Of Animals, a compilation album to be released by Restless Records Sept. 28, which will benefit the animal rights group from which the project takes its name. Pearl Jam, Consolidated, Primus, Boogie Down Productions, Disposable Heroes Of Hiphoprisy, Lush, and five other bands have donated previously released songs for the cause.

The record is the brainchild of Consolidated’s drummer, Philip Steir, who worked at IDA between two of the band’s records. One of the highlights for Steir was working with Stipe. Totally coincidentally, Steir had gotten a fan letter from Stipe, complimenting him on his work with Consolidated. Steir, incredulous that Stipe would write him, called R.E.M.‘s management, they agreed. They said the letter must be fake, but still said they would tell Stipe that Steir had called to thank him for the letter. A few minutes later, Steir’s phone rang, and Stipe was on the other end, confirming that, indeed, he was the writer of the fan letter. Steir asked him if he would contribute a song for the project, and "he went into the studio the next day. It was recorded that night. He was the easiest person I’ve ever worked with," Steir says. "He covered a song by Robyn Hitchcock, called ‘Arms Of Love.’"

Steir had lined up a label and most of the artists for the project when he had to leave to begin producing Grace Jones. The original label fell through, and IDA special projects coordinator Cathy Cohn picked up the ball and pitched the idea to several record companies, including Restless. She also solicited more artists.

Restless Records president Joe Regis says the label was attracted instantly to the project. "I thought it was a great cause," Regis says. "I thought the organization needed to be in the spotlight, because they do good work. They already had the support of the artist community."

Now it has the support of Restless, which Regis says is planning a major advertising campaign around the $12.98 CD. In addition to consumer-geared ads, Restless is also supporting the album via co-op retail dollars. "And we’re discounting it to get it in front racks," adds Regis.

Although no singles will be released, Regis says the album will be serviced to several different radio formats. Also, while no videos are planned per se, Regis says that "if enough of the involved artists show interest, Restless will fund PSAs that will be sent to music video outlets."

The cause will be supported further by an October 7 record release party/benefit concert in San Francisco that will feature Consolidated and 4 Non Blondes. A party also is being planned for Los Angeles on Thursday (80).

In addition to raising funds, Cohn says the other major goal is to raise awareness about IDA and animal rights in general. "There are so many ways that animals are abused in this society that people don’t know about," she says. "Contemporary artists supporting such an organization really has an impact and opens doors."

YOU KNOW IT’S GOING to be a night to remember when you call to R.S.V.P., say your last name is Newman, and the publicist asks, “Is that Melanie or Paul?” So it was with the opening night of Bette Midler’s six-week stand at Radio City Music Hall Sept. 14. Midler, who will play 20 dates at the New York venue, left the crowd screaming for more as she alternated between sarcastic, hilarious, stand-up comedy and vocals that swooped and swelled from a whisper to full throttle. The undisputable highlight was a 20-minute sketch about wheelchair-bound mermaid Delores Delo’s new infomercial, “Twelve Strokes To Satisfaction,” currently airing on the Home Shopping Network. The routine was pure Midler—part schtick, part goofball inspiration, all brilliantly executed. And no other performer on earth could have carried off the finale: a fin-flipping wheelchair chassis line to “New York, New York” that put the Rockettes to shame. No, no, we didn’t see the other Newman character, but among those in attendance at the show or Metropolitan Museum party afterward were Lauren Bacall, Barbara Walters, Mike Wallace, Mercedes Ruehl, Mary Tyler Moore, Cyndi Lauper, Mike Myers, Scott Glenn, Peter Riegert, Madeline Kahn, Barbara Hershey, Barry Diller, Mike Ovitz, and Ashford & Simpson.
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ARTIST DEVELOPMENTS
(Continued from preceding page)
performers as diverse as Snow (with whom they recently completed some Canadian dates) and Grace Jones.
"That's a notoriously difficult audience," Morley says. "And the band went over really well. I didn't realize just how well until the next band got booed off stage almost immediately."
Having made dance club inroads with the house-flavored "Mr. Skin," Acid Test will try to crack the alternative market with a second single, the guitar-driven "Blown."
"I don't really like categories," Di Santo says. "But I think we can play to pretty much anyone, because it's psychedelic, it's funky, and it's loud."

GETTING THE AXE
With the Sept. 7 release of its fourth album, "Psychoschizophrenia," the band Lillian Axe, its label, Grand Slamm, and its distributor, IRS, are hoping to expand the group's hard-rock following to mainstream top 40 acceptance.
"When [lead guitarist/songwriter Stevie Blaze] brought in the demos," IRS president Jay Boberg says, "I went, 'Jesus Christ, these songs are fabulous.' Like most IRS projects, we plan on working this for a while, at least through the spring."
Boberg and Grand Slamm president Brian McEvoy are hoping to continue the pattern of increasing sales the act has experienced over its last two albums. Its last, MCA release, "Love and War," sold 40,000 copies, while its Grand Slamm/IRS debut, 1991's "Poetic Justice," sold approximately 110,000 copies, according to Boberg. McEvoy says the label plans to ship 50,000 units, and eventually hopes to sell at least 250,000-300,000 copies of "Psychoschizophrenia."
"This is a radio-driven marketing campaign," McEvoy says. "We want to re-establish them in their roots market and build up from the hard rock stations, and then go back with a success story in place to AOR or CHR. We sent the heaviest track on the record first ['Crucified'], and then we'll go with a more mainstream track, either 'Moonlight'..." (Continued on page 21)

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NIRVANA’S ‘IN UTERO’ HAS SMELL OF SUCCESS

(Continued from page 16)

Billboard 200 in recent years, and, in keeping with the band’s past, controversy erupted over “In Utero” months before its release. Newsweek reported that Geffen/DGC was unhappy with the album, which Nirvana recorded with former Big Black member and noted underground producer Steve Albini. Scott Litt, known for his work with R.E.M., eventually was called in to remix “Heart-Shaped Box” and “All Apologies.”

Geffen/DGC took out a full-page ad in Billboard on the band’s behalf, slamming the Newsweek piece (Billboard, May 22).

With hindsight, Nirvana bassist Krist Novoselic (who recently changed the spelling of his first name from Chris to reflect his Croatian heritage) and Albini both say the whole controversy was blown out of proportion. According to Novoselic, he, Cobain, and drummer Dave Grohl jammed frequently over the last two years before settling on the material for “In Utero.” Since the majority of the songs were in a progressive vein, Cobain suggested Albini.

“At first I heard the way the songs turned out, it was like, ‘Yeah, Albini would be cool, he would allow for the job,’ ” Novoselic says. “And he was easy to deal with. He didn’t have to negotiate points and advance, because he totally operates autonomously from the music industry. That was a relief... We didn’t trust anyone else.”

“In Utero” was recorded and mixed in about 12 days, in a studio in the woods 40 miles from Minneapolis. Albini has yet to hear the final master of the album, so he declines to comment on the finished product.

“The band and I both were trying to make a record that was a very straightforward, very accurate, powerful, hi-fidelity recording of the band, without doing the contemporary studio tricks,” Albini says. “The band recorded essentially live in the studio.”

Although Albini says he wasn’t a fan of “Nevermind,” he says that he now has “way more respect for the band, after having met them and dealt with them, than I did after hearing that record.”

After finishing the sessions, Nirvana wasn’t completely happy with the album. “I was really happy with the record, but ‘Heart-Shaped Box’ irked me,” Novoselic says. “It just wasn’t right. There was a horrible effect on the guitar. Then Kurt wanted to add some background vocals.”

Novoselic says that both Albini and Andy Wallace were booked up when the band contacted them to help make the changes. “We wanted to do it right away, so I called up Scott Litt,” he says. “I really like the way that [R.E.M.’s] ‘Automatic For The People’ and ‘Murmur’ sound.”

The remix was done in Seattle at Bad Animals studio. When “Heart-Shaped Box” was completed, the band also elected to remix the album-closer “All Apologies,” Novoselic adds.

While some of “In Utero” is closer in spirit to the band’s 1988 debut on Sub Pop, “Bleach,” the album isn’t a drastic departure from “Nevermind.” A few songs even feature cello. “It’s not too left-wing,” Novoselic says. “It’s pretty straightforward. It’s not like some experimental grunge record. It’s not prog-grunge.”

Lyricaly, “In Utero” sees Nirvana grappling with the pains that accompanied its sudden success, including Cobain’s stomach problems. Those struggles occasionally are couched in childhood imagery. (Cobain and his wife Courtney Love, lead singer of Hole, had a baby girl last year.)

Novoselic says success has its ups and downs. “Right now it’s on an upswing. The downs are when your private life is invaded.”

The band also has split with some of its closest business associates. Although Danny Goldberg left his Gold Mountain management firm to become senior VP of Atlantic Records, Novoselic says, jokingly, that Goldberg is still the band’s “spiritual guru.” He adds that the recent move by Gary Gersh, who was the band’s A&R man at Geffen, to become president/CEO of Capitol Records was “kind of screwy. It was terrible when it happened, but life goes on, people part ways.”

Nirvana was in Los Angeles recently to shoot the “Heart-Shaped Box” video with Anton Corbijn, and to collect a trophy for best alternative video at MTV’s Video Music Awards. But Novoselic is tired of it all.

“This whole thing sucks,” he says. “The MTV Awards and all the schmoozing, and all the people who are famous for being famous, is good to be popular and make money, they don’t want to express themselves, they are just out for some kind of ulterior motive.”

In mid-October, the band will embark on its first tour in two years. “We’re chomping at the bit,” Novoselic says. Joining the band on tour will be guitarist Pat Smear, best known as a member of legendary L.A. punk band the Germs. “He’s got a lot of spirit and spunk, and that rubs off on the band,” Novoselic says. A cellist also will join the band on a few numbers.

“We will probably do a quiet part of the show,” he adds, “where we dim the lights, break out the candelabras and have special appearances by James Taylor, Art Garfunkel, and Burt Ives— who lives in Washington, by the way.”
Mills Celebrates 25 Years; ‘Georgia,’ ‘More’ Reach 5M

BY STANLEY MILLS' OWN account, and those of others in the music publishing community, 1968 was not the best year to become an independent.

Still, 25 years later, Mills is celebrating his silver anniversary as owner of a spirited indie, New York's September Music.

"Naturally, my intention was to get as many chart hits as possible," says Mills (son of the late publishing pioneer Jack Mills, who formed the company after stints at old-line publishers Mills Music and E.B. Marks. However, "the advent of the self-contained rock writer/artist made me soon realize it was financially impractical to try to compete with the major publishers as far as advances were concerned."

Mills decided to specialize in more traditional pop tunes, known then as middle-of-the-road (MOR) material, which were still in demand from artists who did not write their own material.

Mills' biggest success of that era came in 1974, with a No. 1 hit by Bobby Vinton, "My Melody Of Love." At the time, Mills also got rights to "The Masterpiece," a new arrangement of a classical piece performed as a theme on the hugely successful PBS series, "Masterpiece Theatre." "Besides getting 10 cover records of the theme, I managed to get every version imaginable in print," he says.

Another early success for Mills was an English song, "Darlin'," which became a top country record for David Rogers, then a Tom Jones recording in 1979, and finally a Bonnie Raitt contribution to the soundtrack of "Urban Cowboy."

When not convincing MOR-type artists to record stand-alone songs, Mills found other sources of income. "I moved in two directions," he says, "publishing renewals of such standards as "Caro Mia," "Goodbye Cruel World," and "Paloma Blanca," and promoting hit songs by writers who had recaptured their songs from the original music publishers."

Among the songs represented by ASCAP-Cleared September Music and its BMI counterpart, Galahad Music, are "It Was A Very Good Year," "On Top Of Spaghetti," "The Thing," "It Only Hurts For A Little While," "Two Different Worlds," and "Four Walls." Mills says he has breathed new life into these oldies through placements on compilation albums and varied music print forms, including false and marching band and concert arrangements.

Mills also can point to dance-music chart success with the current "Who Do You Think Are," by Saint Etienne (Warner Bros.), originally a 70s hit by Bo Donaldson & the Heywoods.

Mills, a member of the board of the National Music Publishers Assn. and ASCAP's board of review, says his firm's 25th anniversary comes just as he has acquired the rights to represent an appropriate hit song of the 80s: "See You In September."

ARTIST DEVELOPMENTS

by Irv Lichtman

LOTS OF SPINS: BMI has clocked the sixth and seventh songs to hit at least the five-million-performance mark on U.S. radio and TV; "Georgia On My Mind" by Hoagy Carmichael, and "More" by Norman Newell, Nino Oliviero, Marcello Ciorciari, and Kiz Ortolani.

Still leading the way among BMI's top-performed songs is "Yesterday" by John Lennon and Paul McCartney, with more than six million performances. The other five-million plateau songs are "Never My Love" by Donald and Richard Addrisi; "You've Lost That Lovin' Feelin'" by Phil Spector, Barry Mann, and Cynthia Weil; "By The Time I Get To Phoenix" by Jimmy Webb, and "Gentle On My Mind" by John Hartford.

MOVING & MOVEMENT: Indie publisher Emerald Forest Entertainment, operated by Linda Blum-Huntington and Marfa McNally, has moved to new quarters in Los Angeles, where the company continues to pick up recording activity. For instance, several of their writer/artists are now in the studio, including Sophie B. Hawkins, who is recording her sophomore album with Steve Linson of Annie Lennox fame; a new group, Marilyn Manson, just signed to Interscope; and another group, Brownstone, signed to Michael Jackson's new label, MJJ Records.

The company also has signed its first country act, Wylie and The Wild West Show, heard on Al Bunetta's indie label, Oh Boy. Meanwhile, eve's plum has been signed to Polly Anthony's new label, Sony Music's Epic unit, 550 Music.

DALS: BMI Music Publishing has signed Capitol Records' hit group Blind Melon to a worldwide agreement. The band's self-titled top 10 album is a gold-certified debut.

This album is by far the best we've done. It's a little darker and more prophetic and spiritual. The topics range from holy wars to mind travel to ghosts.

CARRIE BONZILLO

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Artists & Music

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ALTHOUGH IT WAS advertised as Thielemans’ "Brazili Project," this show, at the end of a yearlong U.S. tour, was mainly a straight-ahead affair, featuring none of the Brazilian musicians who graced his two recent Private Music albums. Nevertheless, the premier jazz harmonist gave a radiant performance, ably assisted by his veteran sidemen.

The hallmark of Thielemans’ musicianship is his ability to inject feeling into the most ordinary phrases. His tender intro to Ivan Lins “Comecar De Novo,” the mournful voicing in “Snow Peas,” and his lyrical, wistful flights in “I Can’t Get Started” all showcased this quality. So did the purposely sturred, halting phrases in “I Do It For Your Love.” Rather than showing off his obvious virtuosity, the Bengali master breathed a warm, lively sense of humanity into his material.

He also played guitar, picking out sparkling melodies with incisive attention to detail. On a samba-influenced version of his signature tune, “Bluessette,” he whistled in union with his bassist/guitarist, and another Toots trademark). When he stopped whistling, the rapt, capacity audience took up where he’d left off.

Pianist Kenny Werner was an admirable foil for Thielemans, especially on “Comecar De Novo,” on which he built a ruminative solo into the climax. Bassist Jay Anderson and percussionist Adam Nussbaum rounded out the strong section.

Cutting his teeth with earlier jazz greats such as Benny Goodman, Roy Eldridge, and Charlie Parker, the 71-year-old Thielemans clearly is rooted in traditional jazz. But the listeners’ evident love of life and love in his music still sounds contemporary.

KENTREY

GOLDEN PALOMINOS
(Continued from page 16)

based music.

Collins’ work on the album ties in with that conception. “He’s playing guitar like a drum,” Pier says. “He mutates it, because he’s Bootleg. I used the guitar strictly as a rhythm instrument.”


While there are no immediate plans for a Palominos tour or a video, Regis says, “We’re going to start the record with radio and press. It’s a press-driven record that has a great deal of potential at radio.”

He says the label plans to take the Palominos to album alternative, commercial, alternative and college formats. Noting that “there’s an enormous amount of interest in the band” within the remix world,” Regis adds that the label will release a CD-5 of remixes by Laswell and the Pyykkik Warrior Of Gaia, among others, and will push the record in dance clubs.

“This is a beautiful, moody record that will play well at dance clubs,” he says.

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CONTINENTAL DRIFT

EUGENE, Ore: The hottest-selling artist in Eugene doesn’t even have a record deal. Singer/songwriter Mark Alan, a six-year veteran of the local scene, has just released his second CD, "Crazy World Outside." The album features nine originals and two covers, and has sold nearly 1,000 copies in two months, while his biggest fan base—Univ. of Oregon students—is still away on vacation.

Alan’s previous recording, “House Like A Train,” is selling two years after its release, and has reached 5,000 units. Buoyed by heavy play on local radio, "Crazy World" is sure to surpass Alan’s debut. Four of the album’s tracks are played regularly on Eugene stations KVRM and KLC, and Alan is a staple on the new-destination KAYE. Across the state, the KTWINs in Bend and KOAC in Portland also are offering support.

“Mark Alan receives more phone requests than most of the new music we play,” reports Jason Parker, PD at KVRM. Alan’s CD has been the biggest seller at CD World, the area’s largest retailer; House of Records, a retailer closer to the university that carries students’ more eclectic tastes, also reports brisk activity. The musical centerpiece of the album is a haunting cover of Bob Dylan’s “I Ain’t.” Alan’s rendering of the song is personal and powerful, transcending the sparse arrangement of voice, guitar, and lap steel. The remaining songs are similarly sparse, but the interplay between his voice and guitar captures the listener’s attention completely: his voice is supple and expressive, never affected or self-conscious. Alan plays live five nights a month in Eugene, Bend, Ashland, and Portland. He is a regular at Thursdays at Eugene’s Delbert’s Cafe and on Sundays at local jazz club Jo Federigo’s. “I heard him play outdoors once, and was mesmerized and moved to tears,” recalls Federigo’s owner Jersey Seljiani. “I booked him into the club three years ago—even though we’re primarily a jazz club—and the audience loved him. He’s been here ever since. He has really been good for me.”

DANIEL LEVTIN

NASHVILLE: The choir, a fine alternative band whose effects-laden guitars don’t guarantee the appeal of songs strong on melodic hooks, is relocating to Music City after its final gig in Los Angeles, Oct. 5 at Club Lingering. Having built a following in clubs around the Midwest in the last few years, the Choir plans to work regionally, in alternative clubs in college markets.

During the next few months, the band will play at the Celebration Boat Pavilion. Among those scheduled for the event, sponsored by WMSE, Miller Genuine Draft, WQFP, Cornerstone Recording Studio, and others, are the Dead Lillies and Alex Ballard & Sugarfoot, psychedelic rockers Palahniuk Tristameter, and the last night’s headliners, Soda. Producer is Karmadillo Productions. MELINDA NEWMAN
**Convention Circuit:** The week of Sept. 6-11 was a travel agent's dream as the U.S. music chains with the two largest store counts—the Musicland Group and Trans World Music Corp.—held their conventions in, respectively, Minneapolis and Saratoga Springs, N.Y. The same week, Concrete Marketking held its annual rock summit, Foundations, in Burbank, Calif.

While each meet drew its share of big names—like KISS and Scorpions at Foundations; Meat Loaf, Tony Bennett, and Pat Benatar at Musicland; and John Hiatt, Chante Moore, and Matthew Sweet at Trans World—each also drew healthy slates of up-and-coming artists.

Bustiest of the bunch was Boston-area duo the Story. The Green Linner/Elektra act still has some buzz left from its hit the Trans World gathering the following week.

Other developing artists at Musicland's meet were Chaco/Colurum's Darden Smith, Musicland's Lowen & Navarro, and Virgin's Brother Cane, Arista Nashville's Lee Roy Parnell, and Private Music’s A.J. Croce. Chamelon/Elektra’s Sonia Dunn really rocked Musicland's house, and RCA Nashville's Martina McBride and Blue Note's Holly Cole Trio received enthusiastic responses.

Out east, at the Trans World conference, the lineup included High Street/Windham Hill's Patty Larkin, Epics' Darryl & Don Ellis, Cia's Inclined, Mercury Nashville's Tweeter-Addley, Epics' P.D.Son & Son (a.k.a. Sun 60), and novel Performance chanteuse Phoebe Legere (distributed through Landmark). Of these Son 60 elicted the hottest response.

Concrete's showcases were jammed with more emerging acts than you could shake a stick at, CDO's Schnitt Acht, Energy's Soul At Zero, Chamelon's My Sister's Machine, Chrisy/E3 Records Group's the Big F, CMC's Accent, Hollywood's the Scareway, Capitol's 1 Mother Earth, Starling/Mercury's Greta, Mercury's Mind Bomb, Warner Bros.' Strip Mind, Elektra's White Trash, and Mecanique/Giant's Hud, but we hear that the dressing weight of the biggest buzz was Polydor-Polygram Label Group's quicksand.

**New Album, New Hairdo:** On her second RCA album, Martina McBride is sporting a shorter haircut, a move the label says she made to distinguish herself from a crop of young country females who sport long, dark hair. Three weeks prior to the Sept. 14 launch of her new "The Way That I Am" title, the label rolled out an ad campaign on The Nashville Network and Country Music Television, and local TV campaigns will be flagged in the four markets where her first album fetched the most sales.

**Surfing for Sales:** Epitaph is making waves with its surf-shop cross-promotion for adrenaline-rush rockers Pennywise. The Hermosa Beach, Calif.-based group has built an unusually large fan base in the surf and skate communities, where the music routinely is featured in action videos like "Plan B" and "Road Kill."

Marketing director Andy Kaulkin recalls that "there were no signees for years" during the first two years the band's self-titled debut was out. Then "the music was featured on some surf and skate videos, which, of course, caused sales. "Pennywise is huge in these communities," he adds. "We've begun to stock many of these specialty stores with Epitaph product. The first album is now considered a classic in its genre among hardcore listeners. It has moved 36,000 units, which is very respectable for a label out there."

The current album, "Unknown Road,"is racking up SoundScan numbers in both the Pacific and Mountain regions. The label claims that since its Aug. 16 street date, the album already has surpassed sales of the self-titled debut, Kaulkin says, "When Pennywise first started showing up on SoundScan regionally, we sent copies to the stores that weren't on it. The SoundScan numbers don't lie." Epitaph, known for launching Bad Religion, now has a toll-free music-info number (1-800-PUNKEST) that features a five-minute sampler of Epitaph music, plus tour and act information.

**Popular Uprisings** is prepared by Geoff Mayfield and Brett Atwood, with assistance from Anthony Columbo.
Beverly Rages Against Machines
Message Songs Drive Maze's 2nd Warner Set

BY DAVID NATHAN

LOS ANGELES—Making an explosive impact by debuting at No. 3 on Billboard's Top R&B Albums chart, and enjoying an across-the-board reaction on the Billboard R&B chart (re-entering the chart at No. 37), "Back To Basics" is providing veteran group Maze featuring Frankie Beverly that band hopes will be its best-selling album ever.

As a follow-up to 1989's "Silky Soul," the group's new and aptly named second release for Warner Bros., (with which it pacted in 1989 after more than a decade with Capitol Records) is becoming one of the biggest R&B albums of the year, spurred by a strong initial response to the single "Laid Back Girl." Beverly, the group's multitalented founder, explains that the title "Back To Basics" was, in many ways, the catalyst for the kind of music on the album. "I came up with the title at the beginning of the project, and in some ways it was a reaction to the machine-made music that seems to be what the hit parade consists of these days," Beverly says. "The band played on everything on the album: it's a conscious effort, having people, rather than machines, playing music. When you listen to tracks like 'Laid Back Girl' or 'The Morning After,' you can hear that it's a band, an R&B band playing..

While Beverly included two or three traditional love ballads on the album, such as "Don't Wanna Love Your Love," the lyrical thrust tends toward message-oriented songs—without being preachy, of course. soundi on the surface to be singing about universal love, but over the years since we did the last album, I didn't realize how much I've been influenced by the problems of society, what we're facing today," he says. "I felt compelled to go against what's going on lyric-wise today. What Goes Up, 'All Night Long,' 'Love Is,' and 'In Time' all have that message vibe."

One song on the album, "Nobody Knows," dates back to Beverly's early-'70s pre-Maze days, when the Philadelphia-born musician and original members Roame Lowery and McKinley "Bug" Williams were part of the group Raw Soul. "We were more into a rock kind of vibe back then, and when we came out to California in '76, we got more into our R&B roots," Beverly says. "Nobody Knows' is a song that we used to perform in clubs in Philly, and it was just laying around. As opposed to writing a new song about the personal things people go through that no one else may know about, I realized I already had something which says exactly that."

Beverly also included one instrumental track ("Twilight") on the new album; the cut also is part of a four-song CD sampler that Warner Bros. has sent to AC stations "to start to move Maze into that area," according to Hank Spann, the label's VP of black music promotion. Spann says "Back To Basics" has achieved No. 1 sales status in a number of markets, including Washington, D.C., Dallas, Atlanta, and Chicago.

Maze has created a loyal international fan base that continuously expresses its support for the group's live performances, regardless of the band's chart status. Though he believes the music industry still overlooks the band, its accomplishments, and its longstanding influence on newer acts, Beverly says, "I've learned not to think about it. As long as we can get to the people, that's what's important. I know we have fans out there, and it would be easy for us to get in a rut, play it safe musically. I just didn't want to do that, and as a veteran artist, there are statements I wanted to make. Sure, I'd like us to sell triple-platinum, but first I want to make an impact on people's souls."

The eight-man group, which finished an extensive 18-month tour of the U.S., Europe, and Japan at the end of 1992 and has been doing sporadic gigs since then ("to keep us sharp"), is gearing up for a major national trek starting in October. Current plans have Levert, Johnny Gill, and a yet-to-be-named female vocalist as part of the package. The tour, Beverly says, "will go through December and then resume in February. We'll be going into major arenas. The idea is to really give people a full package of music."

According to Warner's Spann, Beverly is being to head out soon on a major-market promotional tour, while the label continues its extensive radio and retail campaign for "Back To Basics." "In one day [Sept. 4] we sold 20,000 units, and the album hasn't crossed over yet," Spann notes. "We feel that this could be the platinum record that Frankie and the group have been waiting for."

Happy Happy Anniversary. EastWest recording artist Big Bub was in Columbus recently to help WKVO Columbus celebrate its anniversary. Enjoying the sunshine, from left, are Rick Nuhn, director of urban promotion/West Coast Operations manager, EastWest Records; Sandra Smith-Sullivan, Midwest regional promotions manager, EastWest Records; Mike Anderson, WKWO music director; Big Bub; and Sam Nelson, WKWO program director.

Big Break. Tuff Break/A&M Records celebrated its official launch with a label party at the Gate in Los Angeles last month. Revelers in the top row include, from left, Dred Scott sidekick Domino; Baby Dred of Tuff Break act Babalu Bad Boys, Rick Stone, senior VP, pop promotions, A&M Records, George Clements, Touchdown Management; Tuff Break Artist Services director Collie Buddz Bad Boys, Al Cafaro, president, A&M Records; Evan Forster, label director, Tuff Break Records. And down low, from left, are STRG sidekick Gumby; STRG's manager, Todd Rubenstein; Mark London, senior VP, urban promotions, A&M Records; and Tuff Break artist Dred Scott.
Priority Gives Up The Funk On CDs

NEW YORK—Priority Records has licensed four classic albums by Parliament/Funkadelic to launch its new Funkentelechy subsidiary. The deal was struck with Tercer Mundo Productions president Nene Montes, who will head the new label.

The albums are "One Nation Under A Groove," "Uncle Jam Wants You," "Hardcore Jollies," and "Electric Spanking Of War Babies." Each has been out of print for more than a decade, and has never been available on CD. Priority has scheduled early October releases for the albums, which originally were distributed by Warner Bros.

Montes, who describes himself as a former business adviser to the Parliament family, left the group and the music industry in 1985, owning the rights to the four albums. "When I left the business, the catalog was useless," he says. "Then I heard about all the sampling that was going on. In 1992, I started looking to make a deal with somebody able to market the catalog to the fullest. To me, that's Priority."

Under the agreement, Priority will control merchandising and publishing rights to the albums. The label also will field all sampling requests.

The material does not conflict in any way with the PolyGram Chronicles "Funk Essentials" series, which includes material from Parliament's nine albums for Casablanca Records (Billboard, May 29).

The Priority releases will be supported by hip-hop remixes of the cuts "One Nation Under A Groove" and "Knee Deep." Videoclips of the songs will include footage from Parliament's 1976 "Mothership" concert tour.

Here And Now, Veteran jazz vocalist and two-time Grammy nominee Ernestine Anderson is joined by Qwest Records' execs at a party thrown in honor of her new album, "Now And Then." From left are Greg Peck, VP of promotions, black music; Joanne Tominaga, A&R director, Jim Swindel, Qwest president; Anderson, Stix Hooper, "Now And Then" executive producer; and Michael Stradford, A&R VP.

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**R&B ARTISTS & MUSIC**

As Rap Gains Influence, Too Many Rappers Pass Up Chance To Communicate, Educate

**Background**

In 1986, Chuck D, proclaimed education "the key." He was discussing tools that were needed to break years of cultural, political, and economic oppression for African-Americans.

The rapper urged full participation in the American educational system, despite what he saw as its socially rooted shortcomings. He also recommended independent study in pursuit of Afrocentric ideals.

Chuck D and Public Enemy’s orientation toward learning made a difference, but only for a moment. Today, the group’s emphasis on “gold brains over gold chains” is a fading memory. The band’s brand of militancy is all but forgotten, its message hardcore on the wane, while gangsta attitudes are steadily gaining ground.

Acts like Onyx, Geto Boys, Dr. Dre and many others are selling raps and defiance to the masses, but, in the context of the black struggle, it is short-sighted. And as long as it is consumed, it is possibly detrimental.

At a time when hip-hop defines almost everything for an entire generation, from language to styles to modes of thought, many young listeners are taking the lyrical stances from rap records to too much heart, and I’m concerned.

I worry about what black life will be in the future. I worry when I see brothers and sisters acting up, tussling, or blasting over “dumb shit,” or hanging out all day, drinking 40s, and smoking blunts. It seems they are attempting to bring pop-life hardness to real life.

Performers of hardened-edge are far more satisfying. “We’re only speaking about what’s real,” but none of the people I grew up with—even the bad boys that did hide—perpetrated violence and delinquency 24/7. I’ve heard.

If an artist’s goal is to achieve authority, should he or she communicate a broader range of topics? Shouldn’t there be a time—during interviews, say—when another dimension is reached?

Far too much time is spent promoting the “real” hype, and too little is spent on the real deal. Black culture is being embraced more and more by the mainstream—just check Fox’s new fall schedule. Command of the language and a well-rounded education have always been important, and as the technological revolution continues, computer literacy is key.

I’m suggesting that every artist become Arrested Development or the Disposable Heroes Of Hip-Hopdom. I won’t. I love the records that Boxy, Onyx, and Dre make—but more of them can use their influence to spread Chuck’s sentiments without the importance of education. They should realize that the opportunity to communicate affects the ability to advocate and what better chance than helping the black race (and the society as a whole) to advance?

**Promosexuality Runs rampant in the music business: Who doesn’t own some item that boosts a**

Lytte (“Gotta Get A Ruffneck”), Dr. Dre (“Who?” b/w “Deez Nutz”), L.L. Cool J (“Let’s Swing An Epp”), 2Pac (“1 Get Around”), Onyx (“Baclafu-cup”) or the more directly explicit “Back The Fuck Up” and 95 South (“What, There It Is,” complete with an arrow pointing to the appropriate body parts).

The genre is trendy and cool, but it’s also what rap music does. As the group said, hip-hop stylists have the ability to “take a phrase that’s rarely heard/Flip it/Now it’s a daily word.”

All Right: There has been a set-

(Continued on next page)
**TOP R&B ALBUMS**

Compiled from a national sample of retail store sales reports collected, compiled, and provided by SoundScan.

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

announcing the settlement alluded to a reconciliation between Dre and Barnes and future plans.

**WHATS NEXT?** "Lethal Injection," Ice Cube's next album on Priority, is set for drop by Thanksgiving. The set's first single is slated to be an interpretation of the Parliament-Funkadelic classic "One Nation Under A Groove..." Das EFX has completed the follow-up album to the gold title "Dead Serious." It's due out Nov. 16 on EastWest... Dancehall star Cutty Ranks, perhaps most famous for "The Stoofer," has shifted his label affiliation from Profile to Priority. His next album arrives next year... Like Inyx (aka Virginia Fonda) and Boss ("I Don't Give A Fuck"), Big L is a Sony-distributed artist entering the scene with a controversial promotional single before a commercial release. "Devil's Son" (Columbia) is the title of the 19-year-old's Showbiz-produced, while-label 12-inch. Its hook: "When I was 12, I went to hell for snuffin' Jesus." In the verses, he's having a "baggled-out dream," "killing and raping" nuns as well as "handcapped and crippled bitches," waving pistols at priests and "rolling" with Satan, "out of Jesus Christ." But wait, there's more: In the outro, he gives a few shoutouts, lumping folks like murderers, psychos, crackheads, and pimps with "all the rappers with AIDS..." Kris Kross was in Brooklyn recently, shooting a clip for its next single, "I'm Real," due out later this month. The director was Rich Murray... There's cool intensity, hot sex, and more on A Tribe Called Quest's next platter, "Midnight Marauders." Raw beats infall decibel damage, while oceanic jazz and soul grooves massage the skull. The album hits retail racks Nov. 9. The first single, "Oh My God," arrives Oct. 1... Round The Globe, the rap music marketing and promotion company in New York, has expanded its services to include publicity. Lauren Coleman, who has written for Essence and The Source, is running the new department.
HONEY, YOU AIN'T SEEN NOTHIN' YET.

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CULTURE BEAT — "MR. VAIN"
BABYFACE — "FOR THE COOL IN YOU"
GLORIA ESTEFAN — "MI TIERRA"
HIS BOY ELROY — "CHAINS"
JAY DEE — "PLASTIC DREAMS"
ZHANE — "HEY MR. D.J."
MISTA GRIMM — "INDO SMOKE"
FROM THE MOTION PICTURE "POETIC JUSTICE"
TERRI & MONICA — "UH HUH"
GLORIA ESTEFAN — "TRADICION"
HELMET & HOUSE OF PAIN — "JUST ANOTHER VICTIM"
FROM THE MOTION PICTURE "JUDGMENT NIGHT"
PATRA — "THINK (ABOUT IT)"

"EPIC" "EPIC DANCE" "CULTURE BEAT" "BABYFACE" "GLORIA ESTEFAN"
"HIS BOY ELROY" "JAY DEE" "ZHANE" "MISTA GRIMM"
"TERRI & MONICA" "GLORIA ESTEFAN" "HELMET & HOUSE OF PAIN"
"PATRA"
New York Groove

Freewheeling Hub Of Clubs Exudes Sub-Sects Appeal

As New Yorkers really as jaded as they are made out to be? When it comes to nightclubs and local dance music, the answer is a resounding yes. But wait a minute. You, too, might get a little blasé about all of the juicy jams and jocks this town has to offer. New York is one of the few corners of the world where you can sample the wares of such stars as Chillylites & Cole, Frankie Knuckles and Junior Vasquez—sometimes all in one evening! And if that becomes tedious, lesser known people like Merritt and Billy Carroll are quite adept at serving a healthy dose of style and slammin' grooves.

This is just one aspect of a club scene that consistently draws hordes of punters from around the world. In many ways, New York sets the pace for the rest of the world, though some critics tend to develop a sense of tunnel vision that excludes every other place. It's an easy trap to fall into when you needn't exert yourself to get every last nerve-ending tingle from exposure to cutting-edge house beats.

One of the methods most New Yorkers keep of staying club-fresh is indulging in variety. The disco days of hearing every hot record at the moment in one venue are a distant memory. Nowadays, there's a room for almost every subsection of dance music, and a venue catering to nearly every lifestyle or fashion of choice.

Most New Yorkers continue to be at the beck and call of DJ/producers Junior Vasquez and Frankie Knuckles. Vasquez still hosts the only after-hours throwdown at the Sound Factory. Rugged and raw house beats are his programming specialty—with the occasional Whitney Houston ballad tossed in for appropriate drama and mayhem. In recent years, Sound Factory has become the home for club children with such artists as the boys who love "em". It is also one of the few places where you can find Madonna sitting on a speaker, jamming with the masses. Knuckles dabbles in more reverent, song-oriented fare several times a month at the Sound Factory Bar (no relation to Sound Factory) and at the Roxy, which is now also viewed as this generation's equivalent to the deposed queen Mardi Gras, the Saint. No one can cook R&B flavors with house beats like Frankie, which is why he never plays to anything less than wildly enthusiastic crowds.

When you've grown tired of the celebs, it's time to move on to the divas—DJ's who turn dancers out every night of the week. The previously noted Merritt and Carroll, as well as Danny Kevnito, Tennessee and Troy Parish, appear to be seconds away from escaping as national entities, thanks to steady gigs at Glitter, the Playground and Rendez-Vous, among others. Rattling through venues, Singray has become the place for chunky beats and spicy boni boys 'n girls. Rave may still be a four-letter word in New York, but DJ Koeki stands tall as a divine technology-matrix at Limelight. Meat and its in-house DJ, Aldo Hernandez, have also risen to prominence as a source for cosmic synth and industrial beats.

Dance music is as important to New York as the great theater, art and music. It's the third major component of the city's offering. It's a new world for the club scene, and a.m. lofts are no exception. The city is a rabbit hole for New York city's inhabitants. New York has become a hub for electronic music, with many of the top DJ's and producers coming from the city. It's a place where you can go out and have a good time, whether it's at a club or a concert. The city is known for its nightlife, and dance music is a major part of that. The city is a place where people come to experience a different way of life, and dance music is a big part of that. The city is a place where people come to experience a different way of life, and dance music is a big part of that. The city is a place where people come to experience a different way of life, and dance music is a big part of that.
Dance music in the U.K. is solid. We're dealing with a phenomenon that has been intricately and creatively developing itself ever since Steve 'Silk' Hurley's "Jack Your Boy" shot to No. 1 in 1987. The Summers Of Love, the whole "acid house" frenzy that sent house music wildly overground—it's all part of the history. Dance music is old enough to have its own counter-culture gallery of heroes, rogues and legends.

Dance music, U.K.-style, consists basically of varieties of house music: hard instrumental, sampled, funky, vaguely psychedelic. And nothing less than 120 beats per minute will do for the hardened club kids of Britain.

The British house scene is now a national network of clubs, independent labels and specialty record shops. It's clubs that set the agenda. There is a national circuit that high-paid DJs tour, followed by major-label dance personnel and journalists. On this grand champagne tour, the talk is of Holiday Inns and after-club parties and excess. Gimmicks, games, irreverence and fun are themes at the big U.K. clubs. The latest flyer for Back To Basics, the Leeds club inspired by punk imagery and Hunter S. Thompson, features a Victorian nun in sexual congress.

Sven Vath and Dog neat to harder, progressive house DJs like Darren Emerson. This is the harder side of house music meeting the tripper side of techno, and the buzzword in the middle is trance. Emerson's Underworld project advanced the sound with its single "Red." Scotland's Slam followed with "Positive Education." At the avant-garde, home-listening side of techno developed, independent Sheffield pre-empted the majors and released a series of what it called "electronic listening" EPs. All six albums have reached the top of the dance and independent album charts and showed, for the first time, that artist-based dance albums could work. Warp has cleverly signed the Aphex Twin, a young pioneer from Cornwall who fashions all his own synthesizers and prodigiously releases everything from the hardest-banging techno to the gentlest, completely beatless "ambient." His "Surfing On Sine Waves" album sold 50,000 copies. With a set of fans who follow him on live dates, dressed in army fatigues, he could well be the first star of techno, and is already due to sign to Sire for the States. With this, and the rise of Brian Eno/New Age-style "ambient," we are looking at the Pink Floyd of the future. No wonder the major labels are chucking "chill out" compilations at us, dollar signs in their eyes.

The legal rave scene thrives with up to 20,000 turning out for all-night events like the West Country's Universe. The hardcore breakbeat sound is dying, though, replaced by techno, as acts like S12 disappear underground and the breakbeats peak over 160 beats per minute. Heavily influenced by reggae, breakbeat is now a roughneck music, known as "jungle."]

Is British soul strong? Gabrielle's Tracy Chapman-borrowing No. 1 Dreams might make you think so. But the new-jack-swing, called swingbeat here, is beginning to dominate even bohemian jazz-funk clubs. Its U.K. version, which is harder, less pretty than the U.S. sound, is blossoming.

As the recent British compilation Just The Way demonstrated, though, British rap continues to sink in the doldrums, with just one producer/remixer, the mysterious Underdog, thriving. He boasts that he deliberately fashions a sound that "people who like house music will really digest." Hip-hop, pushed aside for too long, is eliciting new interest—helped by the July tour of Cypress Hill and House of Pain.

Miami has been going through some painful changes these past few years. An influx of New York models and West Coast movie stars has inundated South Beach, while the natives wonder whether there's any hope of resurrecting an underground club scene that some consider irrevocably lost. To better understand how Miami arrived at this somewhat dire state, it's necessary to go back to a time when platform shoes walked the earth.

The first Miami record label to specialize in dance music, or disco as it was called then, was TK Records, The Sound Of Sunshine. Founded several years earlier by Henry Stone as an R&B label, its immediate success was due to George McRae's danceable Rock Your Body ("That's The Way I Like It"). Peter Brown ("Dance With Me"). F beginner's "Get Oil!"). Anita Ward ("Ring My Bell") T-Connection ("At Midnight") and Jimmy "Bo" Home ("Spank").

Through the early '80s, disco—and later new wave, Euro-beat, and hip-NRG-dominated Miami's club sound-scapes. Slowly, though, a new type of music, based on the European electronic beats of Kraftwerk, filtered through the New York breakdancing scene and down into South Florida. Known as "freetyle" or "Latin hip-hop," it was an urban sound made by and for young "Nu-voricans" that quickly found masses among Miami's Spanish-speaking, largely Cuban population.

Tony Garcia was a young DJ starting out in Miami around that time, and Miami producers Juan Bortel and Alex Asio, aka Warning.

After progressing from mobile parties to clubs in just a few years, he found himself working at Miami Beach's hottest nightclub, Club Z, a huge renovated theater just a few blocks from the water. Many years later, the same space would eventually be transformed into another legendary club, Paragon.) The music Garcia played was progressive, new wave, European hi-NRG and, usually toward the end of his set, some new "house music" records coming out of Chicago. Club Z lasted only a year, but it marked the unofficial beginning of Miami Beach's rise from sleepy ocean-side community to celebrity watering hole.

Sometime after Club Z's demise, another club became the center of attention in Miami—but it wasn't because...continued on page 36
The single is called Push 2. The Lincon is a deep tech soul groove from the UK who started in "Delay Cut". At the time "The Adventures Of..."

From the US, the track from 

Steve V.

The song is called "Hotrod D. No Time". For Rod D., there was No Time to lose. His single cut the airwaves in Hamburg and went straight into the charts. This is Hip-House you can sing along to.
Miami Beach was very in, due in no small part to its having an underground club scene right next to a stretch of warm, sunny beach and picturesque Art Deco hotels.

Black Caesar (on Rap Baby!)

Black Caesar made the what’s-in-and-what’s-out lists that Miami Beach was very in, due in no small part to its having an underground club scene right next to a stretch of warm, sunny beach and picturesque Art Deco hotels.

Dance

An expanded section / Artists & Music

Some Lovin’ and recent remixes of Madonna’s “Fever”) don’t get to hear their records on the radio—even in the roughly 30 hours per week of Power 96 mix shows. “We’ve heard our staff once or twice,” concedes Murk Boy Oscar Gaetan, “and that’s given us a lot of exposure, but not as much as you’d think.” Indeed, singles released on the group’s own Murk Records barely —sell all in the Miami area. Their popularity in New York, England and Italy is far greater than it may ever be in their hometown.

On the back end of the cultural spectrum, Miami bass, a direct descendant of the early ’80s electoballad music scene with less “boom,” is more popular than ever. Miami-based labels like Pandicon are doing very well both locally and nationally with artists like DJ Lax and MC Nasty & DJ Freaky Fred. And “street hip-hop, whether old-school, new-school, East Coast or West, continues to draw steady crowds at the Sams’s weekly Powerhouse party.

Reggae, acid-jazz, hi-NRG and tech-no also have their niche among the Miami Third Wave of dance music, which is never turning back.

Henry Stone’s Hot Productions, the successor to TK Records, is making sure that this era will be kept alive through the label’s staggering diversity of long-gone labels and artists that it compiles, markets and distributes. Record Shack Records, Personal Records, Nightmare Records and ‘O’ Records are just a few of the labels, and Barbara Pennington, Miguel Brown, Seventh Avenue, the Frills and Divine are just some of the artists whom Hot Productions has paid tribute to on CD (with more double discs in the pipeline). It seems somehow fitting that the man who helped Miami enter the modern dance scene so quickly is alive today when “The Sound of Sunshine” was the sound that ruled the world.

Incredible reviews for Skeew W.

“Shines like a future star” — BillBoBrown, US.

“The future of the music scene” — Mixmag, UK.

And for Gail Lou: "GREAT!" — Street Sound, Canada.

Next: Kings of Beats

Black Caesar (on Rap Baby!)

Black Caesar make the what’s-in-and-what’s-out lists that Miami Beach was very in, due in no small part to its having an underground club scene right next to a stretch of warm, sunny beach and picturesque Art Deco hotels.

Mohammed Moreta, an air-personality and mixer at Miami’s Power 96 and the director of the Hitz Music Pool, disagrees. He points to the proliferation of clubs like Bash, Union Bar, Re-Bar, Les Bois, the Spot and Van Dorn as signs that the club and dance music scenes are alive and well and healthier than ever. If anything, he says, “It’s radio that’s come closer to playing what’s good in the clubs, and it’s the clubs that have picked up the slack in the last six months. Songs by artists like Sound Factory, Captain Hollywood Project, and Alfonso are all on Power 96, and they started in the clubs.”

Nonetheless, rising stars of the underground scene like remixers/producers Like Murk Boys (the team behind among other things, the Liberty City hit

French Independents

Fast-Acting Labels Find, Sign, Cut And Sell

By PHILIPPE CROCC

The development of dance music repertoire in France, which for years lagged behind that of Italy and Germany, has accelerated in recent years to the point where it is today a major product sector, regularly occupying the top 50 singles chart. And 70% of the successful dance music promotions emanate from independent producers, with labels such as the Ritchie Family (total sales worldwide: 15 million) and Village People (32 million). Says Belolo, “Scorpio Music regularly accounts for 30% of the titles in the Top 50 and have live releases in the Top 10.” Recent successes have included “No Limit” (a No. 1 hit) and “Tribe” “Drum” by 2 Unlimited, “Runn’” by Boss Bumper, “Le Petit Chien” by Pleasure Game and “Plastic Drum” by Jadee.

Scorpio’s compilation “Le Plus Grands Disque Du Monde” hit the No. 1 spot in the compilation album chart and has sold 250,000 units. The company achieved gross sales last year of $11 million and is projecting a total income this year of $16 million—which is about 10 times greater than the average income of the dance department of a multinational company.” So says Belolo. The onsite music relies on a kind of commando approach. You have to do everything at high speed: spot talent, sign if up, record and promote almost in one operation—something that the big companies are not well placed to do. The independent route is the way with dance repertoire, and, when the majors saw that they were missing out on a share of a growing market segment, they formed their dance departments in 1991.

“Because the dance pools” of the majors have a hard task because, while those who staff them may have educated ears, they do not have the authority to make decisions when it comes to signing artists or repertoire.” Belolo continues, “On the other hand, I have sometimes acquired the rights to a production by making a telephone call without having a contract. The head of a dance pool doesn’t have this power; he has to discuss the situation with too many people before he can make a decision. By the time the move is cleared, the product has often been snapped up by an independent.”

“One of the nice things about Atoll Music, agrees that speed is of the essence, “The Captain Hollywood Project was unknown in August 1992 when I signed the act, but I knew their title ‘Only With You’ had hit potential, not only in France but also in other territories. The single has been in the Top 10 for 12 weeks and has achieved platinum status in Germany.”

Another high-speed signing for Atoll was K 100 with the hit track, “Sweet Dreams.” This was an over-the-telephone deal. “No major could have made such a rapid decision,” says Bigy. “And it is the same with marketing and promotion. For a major company, the decision as to whether to make a video, which can cost around $20,000 for three minutes of TV time, or even the authorisation for a publicity campaign, often has to come from the parent company in the U.K., America or Germany.”
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HOT DANCE MUSIC

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE PLAYLISTS.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>WORLD (THE PRICE OF LOVE) (WORLD)</td>
<td>HILL AND HARRIS/AMERICA</td>
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| SLIDE ON THE RHYTHM (WORLD) | JUICE/FITTED 

NEW TOP 30

<table>
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<tr>
<th>TITLE</th>
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<td>10TH MILE (WORLD)</td>
<td>RICARDO</td>
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<td>HADDOCK (WORLD)</td>
<td>JELLY BEANS</td>
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<td>DANCE WITH THE SHADOWS (WORLD)</td>
<td>JETBLACK</td>
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<tr>
<td>LEFT THE TOWN (WORLD)</td>
<td>DAVEY DAVE &amp; THE GROOVY PEOPLE</td>
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MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF DANCE PLAYLISTS.

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<tr>
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<td>TONY BOY</td>
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<tr>
<td>LOVE FOR LOVE (WORLD)</td>
<td>JAZZY V</td>
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NEW TOP 30

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<td>LOVE FOR LOVE (WORLD)</td>
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BILLBOARD SEPTEMBER 25, 1993
Jack Daniels Tests Music Waters

Singing For Flood Relief; Leadership Music Seminar

Legends Make ‘Honky Tonk Angels’

Jack Daniels Tests Music Waters
Links With RCA To Sponsor New Artist

NASHVILLE—If you attended a concert by any of country music's biggest stars this summer, chances are you saw the Texas native and the Salvation Army's Red Kettle campaign logo or another looming large behind the band onstage. But in their joint promotion of two new country artist Mike Henderson, RCA Records and Jack Daniels are taking a quieter tack. Rather than create a stadium-sized splash, this latest marketing-marriage-made-in-Nashville is a way for both companies to test the water at the club level.

In Henderson, a dazzling guitarist/songwriter and a longtime fixture on the Nashville club and studio scene, RCA knew it had one of those "has to be seen to be believed" artists, and the label made the unusual decision to prime the market's engine by sending him out on the road well ahead of his album's release.

"We had the luxury of having the product finished many months before the March release date," says RCA Nashville VP Marketing Tom White. "We decided to do a club tour to see how the public reacts, so we can expand on our ideas based upon what happens on the street."

A phone conversation with Jack Daniels national promotion director Dan Hendrick led to that company's involvement in the tour. Henderson, a Nashville resident, was already a Henderson fan, having seen him perform in a local venue. "It was just the perfect opportunity to get his company involved in the music business in a way suitable to the Jack Daniels brand," Hendrick explains.

"We're very interested in new artists because they're playing a club circuit where you've got to be 21, and people are consuming Jack Daniels in an appropriate adult environment," says Hendrick. "In a concert situation we could be criticized because there are many people in that audience that aren't adults, and we don't want to get involved with that at all."

A wide range of musicians, from Rolling Stones guitarist Keith Richards to Frank Sinatra, who have over the years, made the Jack Daniels logo very familiar to music fans. One of Van Halen bassist Michael Anthony's favorite instruments is actually a facsimile of a Jack Daniels bottle, and the Tennessee whiskey is referred to in many country songs. But surprisingly, the company has never been involved in any official marketing capacity.

"This is kind of a trial balloon for us, and from that standpoint it's really rather historic," Hendrick says. "We will never be a huge sponsor spending millions of dollars. We have to be comfortable with it."

The tour, which kicked off Sept. 14, will stop at 20 cities before winding up Oct. 28. At each stop, local RCA accounts and Jack Daniels reps and distributors will get a phone call from Hendrick himself, encouraging them to come down to the shows. Promotional posters, hats, key chains, table-tent cards, and a two-song cassette sampler of Henderson's music are being sent by RCA to each club in advance, following a shipment of Nipper dog and Jack Daniels statues and more cassette samplers, which will be given away at Henderson's performance. At the tour's Collierville, Ill., stop, the statues will be auctioned off to benefit flood victims. RCA is also asking the clubs to send back the giveaway entry forms, which they will use as the basis for a Michael Henderson fan club.

"Not only do we have quality songs and a quality band, we have the artist and the showmanship to complete the package," says White. "And this is at a scale where Jack Daniels doesn't have to risk anything beyond live and learn, like we are with Mike in general right now. It's a perfect match."
<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>PEAK PW</th>
<th>ARTIST</th>
<th>TITLE</th>
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<td>GARTH BROOKS</td>
<td>LIBERTY 80627 (10/98/15.98)</td>
<td>A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)</td>
<td>2 weeks at No. 1</td>
<td>IN PIECES</td>
<td>$11.98</td>
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<td>2</td>
<td>2 3 2</td>
<td>2</td>
<td>THE CHARLIE DANIELS BAND</td>
<td>RCA 11122 (7/98/15.98)</td>
<td>A DECADE OF HITS</td>
<td>$11.98</td>
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<td>WILLIAM CODY</td>
<td>WEA 86516 (9/98/15.98)</td>
<td>THE JUDGES</td>
<td>$11.98</td>
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<td>MCA 10400 (9/98/15.98)</td>
<td>THE CHARLIE DANIELS BAND</td>
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<td>A &amp; M 0561 (7/98/15.98)</td>
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<td>Alliance 2450 (1/98/15.98)</td>
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<td>$11.98</td>
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**TOP COUNTRY ALBUMS**

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan, Inc.
SWIMMIN' POOLS.
MOVIE STARS.
SOUNDTRACK...

THE
Beverly Hillbillies

COUNTRY CLASSICS PERFORMED BY NASHVILLE'S HOTTEST STARS!
SOUNDTRACK ARRIVES IN-STORE SEPTEMBER 28.
FILM OPENS NATIONWIDE OCTOBER 15.

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CO-EXECUTIVE PRODUCERS:
RILEY KATHRYN ELLIS & PENELope SPREEHS

MUSIC SUPERVISOR;
STEPHEN E. SMITH
FOR MUSIC ADVISORY GROUP

Lorrie Morgan
Aaron Tippin
Joe Diffie
Sammy Kershaw
Dolly Parton
Ricky Van Shelton
Joe Walsh & Steve Earle
The Oak Ridge Boys
Doug Supernaw
Texas Tornadoes
Jim Varney
featuring Ricky Skaggs

Jerry Scoggins

Lorrie Morgan appears courtesy of the BNA Entertainment Label of BMG Music
Aaron Tippin appears courtesy of the RCA Records Label of BMG Music
Joe Diffie appears courtesy of Epic Records
Sammy Kershaw appears courtesy of Mercury Nashville
Dolly Parton appears courtesy of Columbia Records
Ricky Van Shelton appears courtesy of Columbia Records
Joe Walsh appears courtesy of Great Pyramid Records
Doug Supernaw appears courtesy of the BNA Entertainment Label of BMG Music
Texas Tornadoes appear courtesy of Reprise Records
Ricky Skaggs appears courtesy of Epic Records

MARKETED AND PROMOTED BY THE RCA RECORDS LABEL OF BMG MUSIC
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### Hot Country Singles & Tracks

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Number/Distributing Label</th>
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<tbody>
<tr>
<td>1</td>
<td>HOLDIN' HEAVEN</td>
<td>TRACY BYRD</td>
<td>MCA 54499</td>
</tr>
<tr>
<td>2</td>
<td>AIN'T GOING DOWN (TIL THE SUN COMES UP)</td>
<td>GARTH BROOKS</td>
<td>MCA 54693</td>
</tr>
<tr>
<td>3</td>
<td>ONLY LOVE</td>
<td>WYNONNA</td>
<td>WARNER BROS 99484</td>
</tr>
<tr>
<td>4</td>
<td>IN THE HEART OF A WOMAN</td>
<td>BILLY RAY CYRUS</td>
<td>MCA 54720</td>
</tr>
<tr>
<td>5</td>
<td>PROP ME UP BESIDE THE JUKEBOX (IF I DIE)</td>
<td>JOE DIFFIE</td>
<td>COVID-19 3001.11</td>
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<tr>
<td>6</td>
<td>ALL'N'N'NEVER FELT SO GOOD</td>
<td>CLAY WALKER</td>
<td>RIAA 89100011</td>
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<td>7</td>
<td>ONE MORE LAST CHANGE</td>
<td>VINCE GILL</td>
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<td>A THOUSAND MILES FROM NOWHERE</td>
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<td>THANK GOD FOR YOU</td>
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<td>WORKING MAN'S PH.D.</td>
<td>AARON TIPPIN</td>
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<td>EASY COME, EASY GO</td>
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<td>LET GO</td>
<td>BROTHER PHILIPS</td>
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<td>LOOKING OUT FOR NUMBER ONE</td>
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<td>NO TIME TO KILL</td>
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<td>HE' AINT WORKING MESSIN'</td>
<td>TOBY KEITH</td>
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<td>16</td>
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<td>IF I DROPPED</td>
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<td>BEER AND BONES</td>
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<td>25</td>
<td>THE BUG</td>
<td>MARY-CLIPPER CARPENTER</td>
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<td>RECKLESS</td>
<td>ALABAMA</td>
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<td>WHY DON'T I THINK OF THAT</td>
<td>RAY COLLINS</td>
<td>DCS 77255</td>
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<td>28</td>
<td>NOthin' But the Wheel</td>
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<td>HARRY SUNDOWN</td>
<td>MOBBIE &amp; THE RIDE</td>
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<td>WHAT MIGHT HAVE BEEN</td>
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<td>HALF ENOUGH</td>
<td>LORRINE MORRIS</td>
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<td>CAN'T BREAK IT TO MY HEART</td>
<td>TRACY LAWRENCE</td>
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<td>33</td>
<td>CHATTAOUCHEE</td>
<td>ALAN JACKSON</td>
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<td>34</td>
<td>I FELL IN THE WATER</td>
<td>JOHN ANDERSON</td>
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<td>35</td>
<td>ALL'N'N'NEVER FELT SO GOOD</td>
<td>CLAY WALKER</td>
<td>MCA 56685</td>
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<td>36</td>
<td>IT'S SURF AND A HURRICANE</td>
<td>MARK CHESNUTT</td>
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### Hot Country Recurrents

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<th>No.</th>
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<tr>
<td>1</td>
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<td>JOHN ANDERSON</td>
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<td>2</td>
<td>YOU'RE GONNA HEARTBREAK ME</td>
<td>JOHN ANDERSON</td>
</tr>
<tr>
<td>3</td>
<td>SHE SHOULD'VE BEEN A COWBOY</td>
<td>JOHN ANDERSON</td>
</tr>
<tr>
<td>4</td>
<td>I LOVE YOU, I LOVE YOU</td>
<td>JOHN ANDERSON</td>
</tr>
<tr>
<td>5</td>
<td>THAT SUMMER</td>
<td>JOHN ANDERSON</td>
</tr>
<tr>
<td>6</td>
<td>YOU'RE GONNA HEARTBREAK ME</td>
<td>JOHN ANDERSON</td>
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<tr>
<td>7</td>
<td>LOVE ON THE LOOSE, HEART ON THE RUN</td>
<td>JOHN ANDERSON</td>
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<td>8</td>
<td>THAT SUMMER</td>
<td>JOHN ANDERSON</td>
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<tr>
<td>9</td>
<td>ME AND MY UNION</td>
<td>JOHN ANDERSON</td>
</tr>
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<td>10</td>
<td>HEARTLAND</td>
<td>JOHN ANDERSON</td>
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<td>11</td>
<td>WHEN DID YOU STOP LOVING ME</td>
<td>JOHN ANDERSON</td>
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<td>12</td>
<td>CLAIRE</td>
<td>JOHN ANDERSON</td>
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<tr>
<td>13</td>
<td>IT'S A LITTLE TOO LATE</td>
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<tr>
<td>14</td>
<td>NOBODY WINS</td>
<td>JOHN ANDERSON</td>
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**Notes:**
- Records showing an increase in detections over the previous week, regardless of chart movement.
- A record that has been on the chart for more than 15 weeks will not receive a new spot, even if it represents a sales or airplay increase.
- Percentage of detections for the first time.
- Vinyl airplay availability. Catalog number is a cassette, 8-track, or vinyl single.
- 8-track single availability.
- Video single availability.
- CD single availability.
- Cassette single availability.
- CD single availability.

**Source:** Billboard, Sept 25, 1993

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**Compilation:** Provided by Billboard® Top 100 Country Songs, Vol. 3, No. 33, 52nd week of 1993. Published by Billboard® Publishers, Inc.
COUNTRY ARTISTS & MUSIC

**COUNTRY CORNER**

by Lynn Shults

IT WAS A 15-week trip to the top of the Hot Country Singles & Tracks chart for "Mississippi Money" by Tracy Byrd; this was Tracy Byrd’s first No. 1, as co-written by Bill Kenner and Tom McIlhenny and produced by Tony Brown. Byrd joins John Michael Montgomery and Toby Keith as the breakthrough artists of ’91, and each of the artists’ labels showed great patience in nurturing their artists. Byrd quickly sold out his first tour, and lost his chance at the No. 1 spot when “Ain’t Goin’ Down (Til The Sun Comes Up),” by Garth Brooks, raced ahead of him to No. 1 last week. And while both tours continued to gain airplay detections, Byrd was strong enough to overtake Brooks and capture his first No. 1, Brooks slips to No. 2, but keeps his bullet.

THE MOST ACTIVE TRACK on the singles chart is “Redroose” (40-25) by Alabama, followed by “Mercury Blues” (58-32) by Alan Jackson; “Almost Goodbye” (42-30) by Mark Chesnutt; “Let Go” (15-12) by Brother Phelps; “That Was A River” (85-27) by Brooks & Dunn; “She Used To Be Mine” (88-35) by Brooks & Dunn; “I Feel You” (6-3) by Wynonna; “What’s It To You” (9-4) by Clay Walker; and “My Second Home” (30-46) by Tracy Lawrence.

**ALBUM SALES** continue to be soft except for the No. 1 country title, “In Feces” by Garth Brooks. Retail sales of the album dropped by almost 22%, down from first-week sales of slightly more than 400,000 units to this week’s 316,000-plus units. “Almost Goodbye” is the week’s Greatest Gainer. Capturing the Passeretta award is the self-titled debut by Clay Walker (27-19). Albums significantly improving their positions in a down market are “Confederate Railroad” (6-7) by Confederate Railroad; “Hard Workin’ Man” (12-9) by Brooks & Dunn; “Brookies Heart” (35-35) by Sammy Kershaw; and “In This Life” (38-35) by Collin Raye.

MORE THAN 1,100 RADIO STATIONS have responded to Compact Disc Express’s “Positive Country” CDs. The three-disc mailout contains 48 gospel/ country tracks by artists associated with both musical communities. The CDX package is the first of its kind to attempt to fuse the country radio format with contemporary Christian. It is designed to get put stations started by giving them a programming outline for Sunday mornings. Included on the disc are tracks by country artists Glen Campbell, Stephanie Davis, Steve Gatlin, Kathy Mattea, Paul Overstreet, and Ricky Skaggs. Also included are Barbara Fairchild, Terri Gibbs, Murgo Smith, Billy Walker, and the Whites, all of whom gained success as country artists prior to concentrating on Christian music. From the Christian community come the likes of Grammy and Dove award winners and nominees Steven Curtis Chapman, Bruce Carroll, the Fox Brothers, and others.

**NASHVILLE’S WSIX IS NO. 1** on Sunday mornings. The station began programming what it calls country gospel in March, and by the 9 a.m.-10 a.m. period jumped from a 10 share to more than 16, placing WSIX at No. 1 in that time period for the first time in its history. PD Doug Baker says, “Here we are in the middle of the Bible Belt. Christian music is on some of the most powerful stations in the country, and as gospel. We decided to give it a whirl. The response has been amazing.”

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

**COUNTRY ARTISTS & MUSIC**

**Murphy’s 7th WestFest Corralis 40,000, Gill, Cowboy Arts Labor Day Weekend Event**

**by GERRY WOOD**

COPPER MOUNTAIN, Colo. — Cradled by the Colorado Rockies, Michael Martin Murphy’s seventh annual WestFest has drawn some 40,000 fans to the Copper Mountain Resort for four days and nights of multicultural music, dancing, dining, and lots of fun. Murphy and his entourage are running their third annual, focusing on western art, foods, and handcrafts. Titled “A Tribute To The Art, Culture, And Music Of The West,” the Sept. 3-6 event was presented by Justin Boots.

The Saturday, Sunday, and Monday concerts started at 11 a.m. on the stage at the foot of the giant, gentle, and green ski slope, and shows were satellite-fed to five stages as various acts such as Vince Gill, Larry Stewart, Guy Clark, Toby Keith, Lee Ann Womack, Tish Hinojosa, the Gibson/Miller Band, and Radney Foster. Western performers included cowboy poets Wallace Miller and Baxter Black, country & cowpokes musician veteran Red Steagall, the Sons Of The San Joaquin, John McEuen, Don Edwards, and trick rider and roper J. W. Stoker.

Native Americans taking the stage included Bearheart, a man of wisdom and wonder; the brilliant singer and composer Bill Miller; the Morning Star Danzers; and Robert Mirabal, who topped out on the eclectic and binding nature of the WestFest, commenting, “This music has no country.” Murphy, the creator/mentor of WestFest, also was the star performer, appearing all three days. His shows were highlighted by an inspired performance with the Colorado Springs Symphony Orchestra, under the direction of Christopher Wilkins, who was dressed in cowboy formalery. The lush symphonic background added a new dimension to Mur- phy’s tales of the West.

Several peripheral activities were among the highlights of the Labor Day weekend. One is the West Fest Ball And Art Preview Sept. 3 showcased the best in Western art.

The following night, Murphy and Bill Miller performed material from their powerful new albums, Miller’s new Warner Western release, “The Red Road,” should establish him as one of the most talented new acts in country-and-western music, while Murphy’s ode to outlawsw, “Rhymer’s Of The Renegade” (also on Warner Western), could be the crowning achievement of his distinguished pop, country, and western career.

The Sept. 3 Cowboy & Indian Museum and Poetry Fest event brought out a packed house of西西人 to listen to a poetry reading. The Sept. 5 event was a hit with the audience, and an hour-long E-Town Radio Show featuring Murphy, Miller, and guests, was taped for presentation on National Public Radio.

A new attraction—Celebrity Breakfast Trail Rides with Don Edwards, Red Steagall, and Wadie Mitchell—was popular enough to sell out each morning, and might be expanded to fill the nighttime cidney ride nights.

Family Album, RCA Records’ Aaron Tippin, third from left, celebrates the platinum certification of his “Read Between The Lines” album with his mother, Mary, and daughter, Charla. At right is Thom Schuyler, RCA’s VP of Nashville operations.

Though threatening weather bit into the attendance figures the last two days, Saturday recorded a sign one-day total of 18,000. WestFest expanded its physical area, adding equestrian demonstrations and a 17-tee Indian Village that offered everything from talks on folk lore to demonstrations on how to make fry bread. The mountain-man camp was more vibrant than ever, with its medicine show, crafts, and colorful characters.

A WestFest also was held in June at Red River, N.M., and event producer Bob Burwell is scouting other potential sites for 1994 WestFests. “Reno and Los Angeles are possibilities,” Burwell says. “We’ve had offers all the time to do them, but it’s hard to find the perfect situation to pull them off. You have to have the infrastructure, and a partner like Copper Mountain Resort to make it work.”

**Country**

**BILLYBOARDS**

SEPTEMBER 25, 1993

45
# Billboard Top Jazz Albums

**FOR WEEK ENDING SEPTEMBER 25, 1993**

<table>
<thead>
<tr>
<th>No. 1</th>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td>1</td>
<td>MILES DAVIS &amp; QUINCY JONES</td>
<td>&quot;WAX&quot;</td>
<td>Warner Bros. 54271</td>
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<tr>
<th>No. 2</th>
<th>NINA SIMONE</th>
<th>&quot;A SINGLE WOMAN&quot;</th>
<th>Colombia 53805</th>
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<tr>
<td>3</td>
<td>HORACE SILVER</td>
<td>&quot;CBS&quot;</td>
<td>Columbia 53612</td>
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<td>4</td>
<td>JOEY DEFRAFERCO</td>
<td>&quot;Jazz at the Five Spot&quot;</td>
<td>Columbia 53805</td>
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<td>5</td>
<td>NIKE SIMONE</td>
<td>&quot;BLUES FOR COOL&quot;</td>
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**New**

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<th>No. 6</th>
<th>DON PULLEN &amp; THE AFRICAN-BRAZILIAN CONNECTION</th>
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<th>Capitol</th>
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<tr>
<td>7</td>
<td>DAVE GRAUSIN</td>
<td>&quot;GIGS&quot;</td>
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<td>8</td>
<td>ERNESTINE ANDERSON</td>
<td>&quot;GREAT JAZZFEST&quot;</td>
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<td>MICHEL CAMILO</td>
<td>&quot;CUBAN NIGHTS&quot;</td>
<td>Telefunken</td>
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<td>10</td>
<td>JAZZ FUTURES</td>
<td>&quot;NOVOS DE BAPE&quot;</td>
<td>Live in Concert</td>
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**Top Contemporary Jazz Albums**

**No. 1**

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<th>1</th>
<th>FOURPLAY</th>
<th>&quot;LOVE BETWEEN THE SHEETS&quot;</th>
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<td>2</td>
<td>GEORGE BENSON</td>
<td>&quot;LOVE REMEMBERS&quot;</td>
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<td>3</td>
<td>DAVE COZ</td>
<td>&quot;CAPITOLO&quot;</td>
<td>Capito 99092</td>
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<td>4</td>
<td>PAT METHENY</td>
<td>&quot;THE ROAD TO YOU&quot;</td>
<td>Geffen 24661</td>
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<td>GEORGE HARRISON</td>
<td>&quot;MUSIC OF THE NIGHT&quot;</td>
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<td>6</td>
<td>Art Porter</td>
<td>&quot;FORGET ME NOT&quot;</td>
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<td>JEAN LUC PONTY</td>
<td>&quot;ATOMIC SONGS&quot;</td>
<td>Atlantic 80500</td>
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<td>8</td>
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<td>&quot;THE JAZZMASTER&quot;</td>
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<td>9</td>
<td>THE RIPPINGTONS</td>
<td>&quot;LIVE IN LA&quot;</td>
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<td>JEFF LORBER</td>
<td>&quot;RELAX&quot;</td>
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<td>PETER WHITE</td>
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<td>MICHAEL FRANKS</td>
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**New**

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<td>ALEX BUGNON</td>
<td>&quot;Picasso&quot;</td>
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<td>AL DI MEOLA WORLD SINFONIA</td>
<td>&quot;HEART OF THE IMMIGRANTS&quot;</td>
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<td>25</td>
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**Artists & Music**

**Jazz Blue Notes**

*by Jeff Levenson*

**The Bay Area's KJAZ.**

The KJAZ jazz radio station in San Francisco, California, was founded in 1938 and has a long history as one of the most influential jazz radio stations in the United States. KJAZ has been a cornerstone of the local jazz community, promoting and broadcasting jazz music 24 hours a day. The station has a diverse lineup of programming, including live broadcasts, recorded performances, and special events. KJAZ also produces its own jazz radio show, "Jazz Nineteen," which features interviews with jazz musicians and discussions of jazz history and culture.

**Classical Keeping Score**

*by Is Horowitz*

**Going on Record**

Two live recordings from September were particularly notable. The first was a live taping ofStrauss’s “Death And Transfiguration,” performed by the Berlin Philharmonic under the baton of Sir Simon Rattle. The performance was broadcast live on German television, reaching a nation-wide audience of millions. The second was a recording of Mozart’s “Don Giovanni” by the Vienna Philharmonic Orchestra under the direction of Daniel Barenboim. This recording was released on CD and gained critical acclaim for its interpretation and performance.

**Classical Features**

The local broadcast for national advertising.

KJAZ's national ad accounts include United Airlines, Delta, Macy's, and American Express.

**Taking on All Comers**

By his own admission, Sonny Rollins has never felt comfortable in the studio. He wouldn't necessarily know that from his work prior to 1972; stellar albums were the norm for jazz's greatest living saxophonist.

In his last 20 years, however, his output has been spotty. Rollins has etched brilliant moments into his Milestone vinyls, to be sure, but, overall, his recorded work has not captured the exuberance and vivacity of his live performances. The most recent Rollins album, "Old Flames," released for schedule release sooner rather than later, will feature brass choir strains from confere and contemporary Jimmy Heath. Hoping that Little Bird can tweak the Saxophone Colossus.
Billboard Expands Cuban Invasion: As more and more Cuban songs seep into the U.S. marketplace, veteran industry figure Oliver Berlind has inked an impressive deal with the Cuban government’s music publishing unit, ESGEM—and its Mexican affiliate, Gala Musical—which gives Berlind’s Hall of Fame Music fame sub-publishing rights to some 40,000 Cuban songs for the U.S. and Canada. In addition, Berlind’s Tropicana Records will be allowed to release state-side no fewer than 18 masters belonging to ESGEM (Empresa Grabaciones Y Ediciones Musicales). About four titles will be released this fall. The agreement, effective Dec. 30, 1993, “All of (ESGEM’s) Cuban songs are now registered in Mexico as Mexican songs, and they are controlled by Gala Musical. Berliner explains, ‘(ESGEM’s) publishing arm is called Editoria Musical De Cuba.’ Gala is registering 40,000 Cuban songs in Mexico, and in this way we deal with the Mexican company, not with Cuba.” Berliner cites standards “Van la Pa’lone.” “A Raular Pechuero.” “La Gloria Eres Tú” as a few of the tunes he will represent. Among the recordings expected soon are catalog albums from ESGEM’s two labels, Shoneye and Aretio, which feature titles from such well-known names as Armando Sandoval, Orquesta Aragon, Irakere, Orquesta Revé, and Orquesta Original De Mazzantillo. New product, Berliner says, will also be made available in the U.S. on the Tropicana imprint. In fact, Berliner rhymes as a singer named Ju...
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LATIN NOTAS
(Continued from preceding page)

Hobby Martinez, courtesy of always-interesting Nelson Records, Ramirez's six-song outing is a wonderfully loose, emotional jazz effort that may flow too freely for most commercial Latino radio stations, apart from the evocative, smooth number, "Martín's Gaita." But the fully confident saxophonist Ramirez has come up with an embracable collage of ear-peeking instrumental tools that could appeal to both tropical and jazz radio.

Another pair of quality titles released recently are "Enchanted Land" by Alturas, who recruit for Sunland, Calif.-based Terra Nova Records, and "Prelude In Pastel" from Ron Murray, a superb guitarist signed to Providencia, E.L. imprint North Star. Alturas' two mainstay members—Raul Ayton, who plays an assortment of Andean wooden instruments, and guitarist Ricardo Linarets—have created an ethereal, mostly Andean-flavored set perfect for new AC, except for the galloping "Sambaia," which might appeal to adventurous Latino DJs.

Murray's captivating package—which is more accessible to Latin radio—sports evocative classical and floral guitar licks, gently etched over a variety of melodic ballads and spirited toe-tappers, most of which were inspired by Spain's musical heritage and geography.
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POPULAR GRUPOS AND A SUCCESSFUL CONCERT SCENE HELP MUSIC INDUSTRY HOLD STEADY IN MEXICO'S UNCERTAIN ECONOMY

BY JOHN LANNERT

These exciting, yet troubled, times in the Mexican music market, whose $6 million unit sales accounted for 40% of total sales in Latin America last year, have finally arrived on July 18, when the Mexican government awarded Radiovisión del Centro several media properties, including Televisión Azteca’s prized channels 7 and 13. Radiovisión acquired the properties by blowing down $845 million in an auction conducted by the Mexican government.

Tower Records is scheduled to become the first U.S. record chain in Mexico City when it opens a store there next month. Other American record retailers, including Musicland and Sound Warehouse, are expected to follow suit in the coming months.

Also in October, MTV’s Spanish-language channel is slated to begin broadcasting a Latino-oriented menu of videos, even though about 65% of the videos will initially be in English.

Furthermore, the concert scene in Mexico City continues to thrive for national and international superstar acts such as U2, Metálica, Luis Miguel, Elton John, Guns N’ Roses and Juan Gabriel. Tickets, however, for such big-name artists customarily cost the Mexico City concertgoer three times the price they would be in the U.S.

Ogden Entertainment Services currently operates two successful venues in Mexico City. In November, OFESA, a partnership headed by Ogden and concert promoter Rubén Ayala, will open a 23,000-seat amphitheater in Montery.

Ogden is not alone in its concert venue activities. Recently, Telesisa began developing Bío Bío, a 540,000 sq. ft. multi-purpose facility in Guadalajara, where dance shows by Los Temerarios, Los Tigres Del Norte, Los Bukis and Los Volcanes routinely draw between 70,000 and 90,000 hooligans. Tickets for these shows generally run less than $10 per person.

The flip side of Mexico’s music scene can be boiled down to two nagging afflictions, according to Raúl Vázquez, managing director of Sony Mexico. “The two main problems are piracy and parallel imports,” declares Vázquez, who also is president of Mexico’s trade group Asociación Mexicana de Productores de Fonogramas (AMPROFON).

“It’s our number one problem,” he says. “It’s huge in Mexico. We really don’t have any hard numbers, but it is estimated that it could be anywhere from 30% to 75% of the market.

“Parallel imports are also killing the market, because the companies lose control of what’s going on. We’ve requested that the wholesalers work with us and make sure that they get product through us. As a matter of fact, in most cases, we manufacture the product and they can get it cheaper than anyone else.

“Nonetheless, there will be a demand for parallel imports as long as foreign hit product is released earlier outside of Mexico. So we will have more simultaneous releases in the future,” says Vázquez.

A third major factor dragging down the Mexican music industry is the domestic economy, claims BMG’s director, North America, Jesús López.

“For me, it’s the most important aspect,” states López, “because, while the Mexican government vigorously continues to control inflation, there is no chance that consumer spending will grow.” In addition, López asserts that the steep ticket prices for Mexico City concerts staged by popular foreign artists are squeezing the pocketbooks of locals. Now Mexico City concertgoers buy counterfeit tapes of their favorite acts or record their CDs at home instead of purchasing the product at retail.

“So record sales for foreign artists are not coming in where they should be, says López. “For example, Bon Jovi filled the [10,000-seat] Auditorio Nacional, but its record sales are not in tune with other countries in which they fill similar-sized venues. It’s a problem that the people have with the economy. If you pay to go to a concert, you won’t have enough money to buy a cassette.”

As for the sales health of the Mexican market, Sony’s Vázquez says, “In the first quarter, I think we’re a little bit below where we were last year for the same period. We should be in the range of 60 to 82 million units for the year.

“Sales for the first quarter—typically the lowest-selling quarter of the year—came in at 13.6 million units. Cassettes comprised 66% (9 million) of the market; CDs 31% (4.3 million); and vinyl 3% (285,000 units). AMPROFON’s six member companies rabbled nearly 82% of record sales in Mexico, with long-time market leader Sony heading the pack with a 20.8% share. BMG continued to place second (17.9%), followed by Melody (13%), EMI (11.2%), Warner (11%) and PolyGram (8%). In 1992, total unit sales were 66.2 million, which was 5% off the previous year’s tally of 70.5 million.

Continued on page 52
**Music Industry**

Continued from page 58

But while sales figures were maintaining their slightly downward bias since 1992 and early 1993, the musical landscape in Mexico was changing rapidly. Most label executives observed that the rural sounds of rancheras and banda groups, along with pop/folk/rock groups, were making unprecedented inroads into Mexico City—by far, Mexico’s largest market. Groups such as Los Tigres del Norte, La Mafia, Industria Del Amor, Los Terceranos and Los Acesita, plus banda notables Banda Machos, enjoyed hitherto unprecedented acceptance in Mexico City.

"Folk music has reached Mexico City in a very big way," says Peerless' marketing manager Pedro Carmona. "Now many stations in Mexico City are broadcasting that music." Carmona credits the rise of country-styled acts to the influence of Mexico's beloved Spanish-language television network Televisa, owner of Melody Records—whose affiliated label Musivisa contains a roster holding with groups and bands. "Basically," notes Carmona, "Televsia is interested in the grupera movement, and they have been putting pressure on its publications and radio stations to publicize the bands.

"The groups are cheap to produce, and they write lyrics that appeal to the middle and lower classes. It's a pity, because it's lowering the musical culture of Mexico. Not all executives agree with Carmona's assessment, however. Mario Ruiz, EMI Music's director of international marketing, reckons that the grupero sound is becoming more sophisticated, not less.

"This music has got to be written well, and the lyrics and image have to be there," says Ruiz. "Look at the acts from Los Terceranos; they have a great stage show and they're great. Los Bukis were doing it a long time ago, and everybody thought they were crazy. But that's why they're where they are today. Now we've opened up a new division for popular regional product." Ruiz adds that pop chanteuse Daniela Romo will cut a ranchera record this month.

Sony's Vázquez, a former Sony executive in Brazil, likens the grupero surge to the late '70s development of disco playing Brazil's rural groove called sertenejo. "Grupos always existed in Mexico," asserts Vázquez.

"It's now making more inroads into the middle class because it fits into America's sound. Paulina Rubio and Banda with Juan Gabriel producing—continue to record in the studio.

Sony also remains active in the pop scene with recent albums put out by teen favorites Magneto and Rocky Martin. Debut albums to hit the racks this summer were the eponymous record from pop vocal trio Trinitaria 2 and "Del Cielo A Los Pies" by sultry songstress Carina Rico.

Meanwhile, a slew of pop acts have their day in the sun. Warner's upcoming release is a compilation of the best work from Mexico's most prominent act, Grupo Aries. "It's an excellent way to introduce the group to the world," says Warner's managing executive Julio Sánchez, referring to the label's future plans. But Sánchez notes that Warner also is enjoying sales prosperity with the timely release of the debut album from Gabriel Rivero's hit youth-oriented educational TV program, "El Show De Caipi." This fall, Sánchez is looking to ship two albums from young vocal newcomers Lorenzo Antonio and Andrés. Moreover, Sánchez has inked a distribution, licensing and production deal with Mexico City independent label Recoström.

And the rock beat goes on at BMG, home to most of the genre's stars. The label recently signed another rock artist, veteran songstress Alejandra Guzmán, along with upstart rock acts La Castañuela and Trujillo No.

We have consolidated ourselves as leaders in the [rock] market," says López. "What’s more, we are beginning to sell records in Europe with Melodia Vecindad in South America with Caifanes. Albums by Juan Pablo Manzanedo and Eduardo Capolupo, as well as the upcoming October release from Rocío Durcal, round out BMG's current pop activities.

As confident as he is about his own company, López is far less sanguine about prognosticating what is in store for the Mexican music industry. He alleges that the forthcoming presidential elections and the candidate of the country's dominant political party PRI (Institutional Revolutionary Party) will go a long way toward determining the fate of the record industry in Mexico.

"For the moment, I see instability and insecurity because a law is going to depend on the presidential elections," says López. "The country's economy depends a lot on the politics. I cannot predict the future without knowing who is going to be the candidates or their strategies—for example, how they are going to implement NAFTA.

"What has to happen is that at the time of the announcement of the PRI candidates—which could be in November or in January—the economy will open up, so then the people will vote for PRI. But as there is uncertainty, because there are doubts that the PRI candidate will win."
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MARCANDO EL FUTURO...
OGDEN ENTERTAINMENT PUTS MEXICO ON THE CONCERT-TOUR MAP

BY JOHN LANNERT

Thanks to Ogden Entertainment Services, Mexico City slowly is becoming a vital part of the North American concert loop, which formerly was comprised only of the U.S. and Canada.

"I'm on the phone with agents and managers, suggesting that they envision Mexico City like any other North American market," says Bruce Moran, VP of Ogden Entertainment Services, which is based in Rosemont, Ill. "In the same way that they discuss Toronto or Dallas, we want Mexico City mentioned. I think, but by far, it's becoming that way.

An impressive variety of major international artists already have played or are going to play at the Palacio de los Deportes (Sports Palace), a 22,000-seat facility in Mexico City that has been managed for the past three years by Ogden. In addition, superstar acts are knocking down gross receipts substantially more impressive than what they could command in most other venues outside Mexico.

For example, Irish mega-quartet U2 grossed $4.15 million for five shows Nov. 21-25, 1992. Metallica's gross take for its Jan. 15-17, 1993, concerts was $3.96 million. Guns N' Roses' gross tally for two shows, Apr. 1-2, 1992, was nearly $1.37 million. One year later, GNR earned almost $500,000 more, when they grossed $1.84 million for the Apr. 23-24, 1993, gigs. Two years ago, pop troubadour Billy Joel earned $2.4 million for five concerts he performed March 19-23, 1991.

Additional factors in the success of concerts in Mexico City are:

- A lack of competition in the area
- A strong local market
- A strong economy
- A strong radio presence
- A strong television presence
- A strong live music scene
- A strong tourist industry

Ogden also offers a variety of services, including ticketing, promotion, and venue management.

Ogden's success in Mexico City is a testament to the company's ability to manage and promote successful concerts in a challenging market. The company's success in Mexico City has led to an increase in business and a greater interest in the market from international artists and managers.

Further, Ogden also has a technical services contract with the 9,919-seat Auditorio Nacional (National Auditorium), as well as an interest in Ticketmaster Mexico.

With its success firmly established in Mexico City, Ogden now is looking at other Mexican markets to cultivate. In November, the company is slated to open the 23,000-seat Monterrey Amphitheater, located in the industrial northern city of Monterrey. Ogden is developing the property under the name OCESA, which is a partnership with Alejandro Soberón, Varion Delavi, and Rudolfo Ayala, Ayala is owner of Showtime, a promotion firm with which Ogden often promotes concerts as OCESA Presents or Ogden Presents.

"Monterrey is a market in which we're going to proceed cautiously," declares Moran. "A Ticketmaster is now being set up there, and once it is on line we'll have a better indication of how many shows that market can support.

Moran credits Ticketmaster as one of the key elements in the development of the concert market in Mexico City. "What Ticketmaster did," he says, "was enable patrons for the first time in Mexico City to be guaranteed a specific seat location. It prompted the concert patrons to go and buy a ticket further in advance and allowed for multiple date performances and shorter sellouts."
GRANDES ARTISTAS hacen Grandes Compañías...
RAMPANT PIRACY CONTINUES ITS ATTACK ON MEXICAN MUSIC INDUSTRY

Like cancer cells that spread without approach, so too does rampant piracy, which is threatening to gobble up Mexico's legitimate music market.

The market share of pirated product in Mexico varies between 75%, according to Jason Berman, president of the Recording Industry Association of America (RIAA), and 66%, as per A.P.D.I.F., a recently formed anti-piracy outfit created by Sony, EMI, BMG, Warner and PolyGram. Either of these frightening percentages earns Mexico a most dubious second-place slot in terms of market share consumed by piracy. Only China is worse.

A.P.D.I.F. (whose acronym stands for Asociación Protectora de los Derechos Intelectuales Fonográficos) also receives financial support from Mexican trade organizations AMPROFON (Asociación Mexicana de Productores) and publishers trade outfit EMMAC (Editoras Mexicanas, Administradoras, Promotoras, Cesionarias de Derechos Autorales).

As part of its compliance with the tenets of the North American Free Trade Agreement (NAFTA), Mexico passed copyright legislation in 1991 that significantly upgraded the protection of intellectual property. Still, Berman points out that stamping out counterfeit operators in Mexico will become even more Siniphenic unless the Mexican government takes action to thwart the manufacturers.

"We've seized millions and millions of cassettes, and we haven't made a dent in the marketplace," states Berman. "The fact is, our member companies are not doing any more legitimate business than they were before. We sell one cassette, and the pirates sell three.

"We understand it's not going to be restored in one day, it's a long-term project. But we've got to find a way to get the Mexican government to put the manufacturers out of business."

In an effort to underline his concern, Berman remarks that he has spoken to U.S. Trade Representative Mickey Kantor and Secretary of Commerce Ron Brown about the piracy plague in Mexico. Berman comments that both Kantor and Brown are upscaling their investigation into the counterfeit activities in what has become the world's 10th-largest record market.

"We're going to complain about the level of enforcement activities," declares Berman. "It's one thing to raid a place or deal with street vendors, but that is not going to offer a serious solution to the problem in Mexico."

What complicates the whole anti-piracy initiative, says A.P.D.I.F.'s president Gabriel Abaroa, is that "even when some authorities support our campaign, such as the attorney general and finance minister, local authorities like governors allow street vendors to sell pirate products on the streets. Certain segments of government prefer that the law is violated rather than have social unrest from the street vendors."

Abaroa says enforcement difficulties are exemplified by the Mexico City bourse of Tepeyac, where 50 million cassettes are sold monthly.

"Raids are conducted by the attorney general," says Abaroa, "but the local authority of Mexico City does not help at all. Therefore, all the vendors will settle in once again."

For his part, Berman believes that the unemployment created by the eradication of piracy could be more than offset by the expected gains that will be realized from NAFTA, pending approval by the U.S. Congress. "The Mexicans are arguing for a free trade agreement that many Americans think is going to export jobs to Mexico," he says. "But there has got to be some give and take in this. And the give and take is this: If in fact Mexico is going to benefit from the free trade agreement, then the U.S. would hope to benefit from the fact that those things that we do well will have a marketplace in Mexico. Among those things we do well is create movies, records, books and computer software—but you need to be able to sell them."

NAFTA currently is being delayed because it does not provide adequate safeguards for protecting the environment. Berman asserts that, when the NAFTA debates resume, the Mexican government could help solidly support the accord if it properly complies with the copyright legislation.

"It would seem to me," comments Berman, "that it would be in the interest of the Mexicans to be able to see they are successfully enforcing their law. That would be a selling point. You wouldn't want to turn those groups that are supporting the NAFTA into opponents by virtue of what's going on now.

"We're finding ourselves in this position. We're supporters of the free trade agreement, but we haven't seen that it's made a whole lot of difference in the economic lives of our companies down there." "

Our Viva Mexico cover artist is illustrator Andrew Pleves. A native of Toronto, Pleves has just completed his first children's book.

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Freedman Buys Flashframe; All The ‘Rage’ In Boston


Flashframe president Len Epanad has left the production company he founded in 1986 to join Arista Records as its VP of video and film.

Freedman was Epanad’s director of video direction and creative director of Arista Video. He was also vice-president of the reorganized production company.

The bi-coastal firm will be called Flashframe (no “films” for now). “I’m looking to be a GM/executive producer. Directors include Caillien Felton, Robert C. Buttermore, James Brimmer, John Dahl, Scott Kennedy, Phil Vallas, Michael Obiowitz, Dominie Orlando, Mark Reyka, James Robinson, and Toby Tiley,” said company president/CEO Jake Cole left the roster in January.

Flashes said the acquisition grew out of a discussion with Epanad about the two firms creating a joint venture in video.

“I think we’ll both be as well merged as possible companies completely,” she said.

Myak projects the new entity will open a production office in Nashville by early 1994.

Mark Freedman founded Freedman Productions in 1984; Epanad, who was in charge of marketing at PolyGram from 1981-88, founded Flashframe upon leaving the label.

Freedman’s L.A.-based commercial, Flashframe/Lipton, remains unchanged for now—some projects reeled under the new Flashframe name will still bear Freedman credits. Organizational details are still being worked out, Myak says.

Epanad, meanwhile, reports to Arista president Clive Davis and senior VP of marketing Jack Rowner.

In-house producer/director S. Man reports to her as “I’m looking forward to doing longform TV and film projects,” he says.

At the same time, Arista’s senior director of video production & development, Scott Spanich, has relocated to Epic Records as senior director of video production.

BREAKING NEWS: MOR Music TV of St. Petersburg, Fla., recently named Connie Harrision as its VP in charge of video. Connie Harrision was formerly a senior VP at The Family Channel and corporate VP of advertising and promotion at Turner Broadcasting System Inc.

Connie, who joined the company’s Central International Project Entertainment division, was instrumental in that cable network’s European expansion. His experience comes in handy now.

Music Video

ARTISTS & MUSIC

Into The Woods For Pumpkins Vid

‘Cherub Rock’ Crew Braves Downpour

BY DEBORAH RUSSELL

LOS ANGELES—The pristine forest of Northern California’s Tamalpais was not a place one normally associates with the grunge of rock’n’roll.

But one cold and stormy night, director Kevin Kerslake and a crew from L.A.-based Silvey + Co. transformed the tranquil forest into a colorful, flashing backdrop for the Smashing Pumpkins’ Virgin video “Cherub Rock.”

“Kevin wanted a performance piece most of all, and that’s not an ideal situation for a director,” Kerslake says. He explains that a director needs to see things differently in order to make a traditional performance look unique.

Placing the band in the malleable of a remote forest sounded like the ideal solution, he adds. “I wanted to see the forest subjected to a really rock’n’roll scheme; something very flashy,” the director says.

But finding the perfect spot was difficult, producer June Guterman notes.

“We were communicating to the Park Service people in aesthetic terms, and they were responding in botanical terms,” she says. “Kevin was very specific about the type of trees he wanted, and about the depth of the clearing and how enclosed it had to be. I think we saw every tree on that mountain.”

After eight days of intensive scouting, Kerslake chose a site that could only be reached by a narrow dirt road. “It was like magic land up there,” he says.

“Everything was so alive.”

A crew of about 30 people “humped” generators, lights, dollies, track, and other equipment to the remote location. Some 40 feet of track was laid on the forest floor.

Much of the relatively small budget was used to pay for travel and lights, Kerslake says. About 40 par cans, gelled with different colors, were set up to allow the director to create a colored kaleidoscope of indigos, aquas, and golds. A dozen “lightning strikes” were placed throughout the scene to provide depth, as well as overhead flashes simulating an electrical storm.

Shane Hurley was lighting designer, and “nature did the art direction,” Kerslake says.

The director doubled as cinematographer, shooting the performance clip with a Super 8 camera. He used both Ektachrome and Kodachrome film.

“I have really fallen back in love with Super 8,” Kerslake says.

“We had a big rig and a great lighting design, so we could polarize the process within itself and shoot the video like a home movie, only it was cruder than a home movie.”

Kerslake says he purposely created a situation in which chance things could happen naturally. “You just take all the safeguards away,” he says. “There’s so much polish around, so much coldness and sterility that it’s really boring to see the kinds of images that are captured on these little Super 8 cameras.”

Kerslake began shooting at about 30 p.m. Storm clouds were visible, and the crew was in constant contact with the weather service. Rain began to fall about 30 seconds after Kerslake called camera wrap at 4:30 a.m., at which point the skies opened up, Guterman says. “The dirt road became a raging rapids,” she says. A convoy of generator trucks was trapped in the mud for more than 12 hours.

“Physically, this was the most difficult shoot I’ve ever done,” she says. “But in retrospect, it was worth it.”

Once the crew escaped the vilds, the film was shipped for processing. The Kodachrome film was processed in a lab, but the Ektachrome was hand-processed by the San Francisco-based filmmaker/artist Peter Malopake.

Steve MacKorkle edited the video, layering images of the band with shots of estacated statues, grass, and other elements that convey the passage of time.

“They think of angels when I hear the Smashing Pumpkins’ music,” says Kerslake, who shot a live performance of the band on New Year’s Eve a few years ago. “I wanted to play with that image a bit, and add a bit of passage of time. So much of the process of making this video, from shooting a statue with the nose falling off to hand-processing the film, speaks to the passage of time.”

Tina Silvey executive produced the video; Virgin’s Devin Sarro commissioned the clip.

PRODUCTION NOTES

LOS ANGELES

• Propaganda Films director Antoine Fuqua shot Mint Condition’s A&M video “Nobody Does It Better” with producer Alan Wachs. Fuqua and Wachs also directed and produced Jeremy Jordan’s latest Gin antagonist, “Try My Love.” The director also restyled Aaron Hall’s MCA video “Get A Little Freaky” with producer Jeff Caufilell.

• Meanwhile, Propaganda director Greg Gold recently reyielded the Warners’ Bros video “Payday” with producer Phil Rose; Gold also shot Carlene Carter’s Giant video “Unbreakable Heart” with producer Warren Liebert.


• TPL Productions group director Steve Payne shot “Honeysuckle,” a new video (featuring 23 sheetrock cans, a guitar, and a car) produced the Atlantic Records clip; Bruce Martin directed photography.

NEW YORK

• Director Millicent Shelton is the eye behind Intro’s new Atlantic video, “Come Inside,” as well as Five X1’s new RCA clip, “Don’t Cry For Me.” Joe Osborne produced the Intro shot for Original Video; Steve Willis produced the Five XI production for Original.

• Metropolis director Peter Spirer recently wrapped “Checkin’ Out The Avenue” for Giant/Warner Bros. artist Puff Daddy, Tha Patd. Similar Hierarchy executive produced the Harlem-based shoot.

• Actress Rosie Perez directed the Lillette Melendez video “Goodie Goodie” for Fever’s R&B compilation, “Head. Harris formerly was a senior VP at The Family Channel and corporate VP of advertising and promotion at Turner Broadcasting System Inc. Harris, who joined and developed the Family Channel’s International Family Entertainment division, was instrumental in that cable network’s European expansion. His experience will come in handy now.

OTHER CITIES

• Anton Corbijn’s latest Depeche Mode video, “Condensation,” was filmed in locations in Istanbul.

• DNA director David Hogan directed Joe Satriani’s new Relativity video, “All Alone,” in San Francisco.

Charmed. Epic recording artist Ottmar Liebert, center, recently wrapped his new video; “Snake Charmer,” on location in New Mexico. Ken Schrieber, bottom center, directed and produced the clip, which also features bass player Jon Gagan, far left, and drummer Mark Clark, far right. Two unidentified crew members assist.

A COUNTRY MAG IN N.H.? 

BY ERIC BOEHLERT

I N COUNTRY: The country music magazine industry is about to become more crowded.

Conventional Communications, publisher of CD Review and a half-dozen other magazines, has shipped out a special, "one-time" issue of New Country Music. If the newsstand-only mag proves successful, Carolan plans to make the one-time-only full-time production. Early reaction to New Country Music appears to be strong, since Carolan recently took out a want ad in the New York Times, advertising for a country editor and writer.

CD Review editor Jimter Guitarman, who oversees the initial New Country Music, says the magazine was designed for fan information and for "the people who live in the sound over the last five years. As well as being Hollywood's favorite date, Hofie Fleiss, and there's hardly room to fit all the bedroom news.

Carol, Jackson is more well-known and successful than Snoopy Dogg Dogg (aka Calvin Bruckshaw), and that explains the company's reluctance to appeal. But Bruckshaw's face is currently visible on the covers of Vibe, The Source, and Rolling Stone, and his debut single ranked among the most eagerly awaited hip-hop record of the year. Bruckshaw's arrest, depending on how the story plays out, is arguably the biggest hip-hop news story of the year.

Yet it's hard to imagine a rising rock or pop star posting a $1 million bond for murder charges, as Bruckshaw has done, and seeing the news draw such ferocious caws from the entertainment press. Sparse coverage of the arrest indicates the mainstream media and cultural embargos (and understanding the hip-hop world have been exaggerated.)

GREASING THE LIVING LEGACY OF ELVIS PRESLEY

Text by Chet Flippo

Photographs by Gil Michael

(Cyndi photographs Saus Saus, 5)

Elvis was a rock'n'roll Horatio Alger. Greaseland is that rag-to-riches story made concrete. That house has other stories to tell besides arrival at some version of the American Dream. This was Elvis' personal and cultural imperative to make of it something he says about himself.

The shrine the visiting faithful have made it into likely also says something about us.

Or so it could be argued. "Greaseland: The Living Legacy Of Elvis Presley," the first book-length exploration of Presley's fabled Memphis digs, foresees no such arguments. What it does, beautifully, is lay it all out, context and consequences as in the first one. Make connections where you will.

Chet Flippo provides the context in a brief bio that manages to tread fresh ground in territorial long thought

papered over. His focus is, literally, Elvis' home life, from the "hovel" in Tupelo, to the saloon-ranch home in Memphis to the over-entertaining Greaseland. The Greaseland tale, related by the author, is one perfectly perceived delight.

Equally enjoyable is the tour via more than 300 professionally commissioned photographs. There is something of the voyeur, and much of the time traveler, in this guided vanguard (no glimpses into the fatefully bathroom, please, or the bed, or the maids.) Photos are set on the table as if awaiting guests, and photos sit as "they were," a caption assures. Even a tour in the look of the pool table is left for the moment of history awaiting events of the mainstream media and culture embracing (and understanding) the hip-hop world have been exaggerated.)

For weeks after Michael Jackson was accused of not only charged with, sexually abusing a child, updates on the singer's trials will regularly fill the nation's newspapers and food chains. "NN has given the star's Far East tour nearly daily coverage. Add to that the frenzy of add-ons, alerts, and in-person visits of the over-sold tour, as well as well as being Hollywood's favorite date, Hofie Fleiss, and there's hardly room to fit all the bedroom news.

Carol, Jackson is more well-known and successful than Snoopy Dogg Dogg (aka Calvin Bruckshaw), and that explains the company's reluctance to appeal. But Bruckshaw's face is currently visible on the covers of Vibe, The Source, and Rolling Stone, and his debut single ranked among the most eagerly awaited hip-hop record of the year. Bruckshaw's arrest, depending on how the story plays out, is arguably the biggest hip-hop news story of the year.

Yet it's hard to imagine a rising rock or pop star posting a $1 million bond for murder charges, as Bruckshaw has done, and seeing the news draw such ferocious caws from the entertainment press. Sparse coverage of the arrest indicates the mainstream media and cultural embargos (and understanding the hip-hop world have been exaggerated.)

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Singapore Outlaws Unapproved Parallel Imports

BY PHILIP CHEAH

SINGAPORE—Parallel imports of recorded music have come to light in Singapore, and the local copyright holder's permission have been ruled illegal in Singapore. IFPI officials say the result has "enormous implications" for the international recording industry, even as they await the judge's written reasons.

The ruling was handed down Sept. 2, when Singapore's chief justice, Yong Pung How, overturned the acquittal of two music store partners, Teo Ai Nee and Ngoh Chin Heng, who had been selling imported CDs of EMI repertoire—protected under Singapore copyright law—featuring the Beatles and Cliff Richard. The CDs were being manufactured in territories where the recordings were in the public domain; they were not manufactured by EMI. The store partners were found guilty of copyright infringement and fined $23,000 each. The judge said the law applied to single-track recordings as well as multi-track records.

IFPI officials say the ruling has "enormous implications" for the international recording industry, even as they await the judge's written reasons.

Best & Worst Of Times In Europe's Recession

German Sales Strong Despite Economy

BY WOLFGANG SPÄHR

HAMBURG—Economic gloom and the specter of 3.5 million unemployed citizens did not stop Germans from buying music in the first half of 1993. The sound carrier market remained stable in the first six months of the year, showing a 4.1% growth in unit sales over last year, to 101.3 million, according to the German industry federation BPW (Billboard, Sept. 4). Growth has continued into July, the BPW reports, with a 7% unit sales increase. The BPW has not released figures about the value of the market, but the increase in sales value is said to be in the same region as unit growth. Record sales in Germany were worth some $2.95 billion during 1992.

A spectacular performance came from singles, with total unit sales up 5%, driven mainly by growth in CD singles.

Key statistics from the BPW figures, which represent some 80% of the German record market, are:

- Total album unit sales, unchanged at 84.4 million;
- CD sales, up 16% to 62.4 million;
- Cassette sales, down 23.9% to 21.0 million;
- Vinyl album sales, down 66.7% to 1 million;
- Total singles sales, up 35.2% to 16.9 million;
- CD singles sales (two-track and CD-maxi), up 62.5% to 15.6 million;
- Vinyl singles sales (7-inch and 12-inch maxi), down 55.2% to 1.3 million.

The record business here is taking heart from growth in CD singles, which has come mainly from the two-track CD, now rapidly becoming the digital successor to the 7-inch single. The success of CDs continued to drive the album market. Shops saw a 15.4% increase in CD sales, while mail-order experienced a 26.1% rise.

(Continued on page 65)

Industry Ponders Voting Changes For Brit Awards

BY DOMINIC PRIDE and THOM DUFFY

MANCHESTER—With about 60 days to go before the 1994 edition of the U.K. record industry's Brit awards, organizers are proceeding with measures to widen voter eligibility. Details are to be announced this week by the British Phonographic Industry in London.

The need for change—in the past, only BPI member companies have been eligible to cast Brits votes—is a consequence of this year's Mercury Music Prize (Billboard, Sept. 18). That accolade is judged by journalists, broadcasters, and critics, and has received generally good notices in the U.K. media.

Lisa Anderson, executive producer of the Brits for the BPI, confirms that the Electoral Reform Society is putting the finishing touches to a new ballot system that will bring in "literally hundreds of voters from all walks of the industry." They will include journalists, DJs, and other music professionals.

The society handled voting procedures for this year's awards, when it revealed that there was evidence of "block voting" by several labels. At the time, Rob Dickins, chairman of the BPI's Brits subcommittee, advocated the introduction of wider voter eligibility, even as he came under media fire for the dominance of Warner acts among Brits nominees (Dickins is chairman of Warner Music U.K.).

Other local industry executives approve of the latest initiatives. "They need to open up the voting system—which is what they're supposed to be doing," says Marc Marot, managing director of Island Records U.K. "We'll see a number of senior executives polled by Billboard about the Brits during the second In the City convention, held in Manchester Sept. 11-15. "They need to steer toward a much broader voter panel," he would like to see consumers have some form of a vote, journalists having

(Continued on page 65)

Madrid Megastore In Works For Virgin

BY HOWELL LLEWELLYN

MADRID—Virgin Retail Espana is to open its second Spanish megastore Nov. 17 in Seville, and negotiations are advanced for the purchase of a site in its "top priority" city, Madrid.

The British retailer's first Spanish megastore opened in Barcelona last Sept. 1, and has proved a big success. But the search for a suitable capital site has been difficult—and it has now become urgent with the imminent Madrid debut of French retail giant FNAC.

Augusto Abrell, marketing director of Virgin Retail Espana, says, "Madrid is still our priority, and we have three possible sites. One is the former..." (Continued on page 65)

QuickSilver Victory. Members of the Sony/Nude Records band Suide accept their prize for the best single of the year at their self-titled debut. Pictured at the award dinner in London, from left, are Simon Gilbert, Brett Anderson, and Mat Osman. Absent was guitarist Bernard Butler.

Indiustry Complacency

Virgin managing director Luigi Mantovani says Italy's music industry has become complacent. The "distribution network is outdated and records are not moving as quickly as they should. And there are big problems with piracy, bootlegging, and CD rentals. On top of that, there is the split between FIMI and API, which is idi-otic at a time when we should be working together to clean up and regenerate the market."

The specific FIMI statistics indicate:

- Total album shipments: down 13.19% to 14,801 million;
- CD albums: 7,876 million units shipped, worth $809.9 million (125.4 billion lire), up 3.63% in volume and $436 million in value;
- Cassettes: 5,705 million units, worth $337.7 million (52.3 billion lire), down 22.21% in units and 19.89% in value;
- Vinyl LPs: 400,000 units worth $2.5 million (49.3 billion lire), down 70.13% in volume and 65.69% in value;
- CD singles: 478,000 units, worth $1.3 million (2 billion lire), up 52.39% in units sold and 218.25% in value (relative to previous figures, which included 7-inch vinyl).
Sinatra’s ‘Duets’ Is Talk Of EMI U.K. Meet
Koppelman Says Album Has 20M World Sales Target

BY ADAM WHITE

EASTBOURNE, England—EMI Music is looking to outpitch “The Bodyguard.”

Charles Koppelman, chairman of EMI Records Group North America, revealed here that the company has a worldwide sales target of 20 million units for the upcoming Frank Sinatra album, “Duets,” which marks the singer’s return to Capitol Records. It is due for release in about five weeks.

Koppelman jetted into this English seaside town to attend the Sept. 12-14 conference of EMI Records Group U.K. and Eire, and to present details of “Duets” personally. “The mission: Sinatra everywhere,” he said. The objective: to match or exceed global sales of the Whitney Houston soundtrack album. “If they can do it with ‘The Bodyguard,’ we can do it with Sinatra,” Koppelman said.

Delegates heard three tracks from “Duets,” including “What Now My Love” (with Aretha Franklin) and “I’ve Got A Crush On You” (with Barbra Streisand). Koppelman reported that a second Sinatra duets album is under discussion. “We have a list of artists who would be honored to sing with the real chairman of the board.”

EMI staffers agreed privately that the worldwide sales target is ambitious, but said they were excited by the project’s unique nature, and the chance to work with a new Sinatra album. In the U.K., the singer’s Capitol catalog has sold approximately 60,000 units in the past 12 months, including 7,500 copies of the three-CD set, “The Capitol Years.” His all-time best-selling U.K. releases are two TV-advertised compilations.

“Duets” aside, the EMI event at Eastbourne’s Grand Hotel focused on fourth-quarter releases, on the talent roster of its EMI and Parlophone label groups, and on its classical music, music video, and stragetic marketing initiatives. New albums are due from the Pet Shop Boys, Kate Bush, Morrissey, and Iron Maiden, among others.

An EMI label priority is Eternal, a female one-piece, all-girl group to be launched on the cutting edge of British R&B. They debuted this month with a single, “Stay,” and an album (with one track produced by Belel Winans) to follow. Stressing the group’s talent, EMI divisional managing director Jean-Francois Cecillion said the label has a “10-year plan” with the act. The group did a three-song showcase performance.

Another priority is Diana Ross, who is an EMI artist outside North America, and who is releasing her second compilation “(One Woman)” of hits and new material, as well as the four-CD “Forever Diana” compilation in the U.K. Marketing drive, EMI is reissuing “Chain Reaction,” a 1986 No. 1 hit for Ross in the U.K.

The new Pet Shop Boys’ release, “Very,” will be accompanied by an all-new dance album, “Very Relentless.” The latter will be released as part of a separate U.S. CD only.

Top priority for EMI’s classical unit is a tie-in with Classic FM, the national U.K. station. ‘Serenade’ in the Spohr and listeners weekly with its Sunday “Romance” broadcast. The label is issuing a compilation of the show’s most-regularly-heard pieces, entitled “The Sound Of Classic Romance.”

Chrysalis Records took part in the conference, giving product presentations for its U.S. and U.K. rosters and presenting showcases by Kenny Thomas and the Proclaimers.

Forthcoming Chrysalis releases include sets by two soul-oriented U.K. artists, Kenny Thomas and Shara Nelson.

The first of five for Morissey’s album, following the 500,000 unit sales of 1991’s “Voices.” Nelson, formerly with Massive Attack, is making her solo debut with “What Silence Knows.”

Rupert Perry, president of EMI (Continued on next page)

Buckle Straps In Deal With BMG

MANCHESTER—Former Sonet U.K. managing director Rod Buckle is back in the record business with a majority interest in a worldwide rights deal.

BMG Records U.K. has taken a majority stake in Buckle’s Habana Productions, and BMG International will have worldwide rights to its repertoire.

Buckle used to head the U.K. arm of former Swedish indie Sonet, and was responsible for its international licensing activities. This week, the announcement that PolyGram, Sonet’s parent, has bought PolyGram, Sonet’s repertoire went through the major’s U.K. offices. Among the deals are worldwide distribution, and new publishing rights to the former Sonet catalog, and changed its name to Habana Music.

The new label will aim to produce mainstream, chart-oriented pop, he says. “Our intention is to make radio-friendly records.”

First single is Danish band the Overlows. Though U.K.-based, Buckle will keep an eye on Scandinavian talent, which is becoming the major source of important sales.

Habana Productions will be run with a staff of four from the former Sonet U.K. premises in West London.

Billboard’s 1993 International Latin Music Buyer’s Guide

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GLOBE MUSIC PULSE
THE LATEST MUSIC NEWS FROM AROUND THE PLANET
EDITED BY DAVID SINCLAIR

BALKAN REGION: Although the war in the former Yugoslavia has destroyed virtually all cross-cultural links in the region, there have been occasional, albeit small, efforts to revive cultural linkages. Once again musicians from Slovenia, Bosnia, Croatia, Serbia, and Macedonia can find each other’s music. But it is only within the pages of a book, “In Memoriam: The Brotherhood And Unity” (ironically referring to the regime’s catchphrase boasting of brotherhood among the nations of Yugoslavia), a private Belgrade publishing house, NOVA, is this month issuing an anthology of the best rock’n’roll themes, of new and old, in ex-Yugoslavia. Collecting memories from the period 1967-91, by writers who were part of an integrated rock scene until the internecine war began, the book tells a different story of life in the region before the country fell apart. From symphonic-rock sages and gargantuan halls, to the smaller clubs and coffeehouses, the book offers a glimpse into the politically engaged lyrics of the 80s, many of these 50 or so writers often warned, with almost visionary precision, of what might happen. Starting with the optimistic “Smile” (1967) by Drugo Minorat and ending with “Skies Of Blue” (1991), a song by Obojeni Program about the sadness of going off to war, it’s a book that takes the reader on a journey that is both musical and historical.

JAPAN: Japanese salsa band Orquesta de la Luz, which sells more records overseas than here, has been awarded the United Nations Peace Medal in recognition of its contributions to promoting cultural harmony. The band received the award at a Sept. 10 ceremony held at the UN headquarters in New York, and also performed a live set. Less harmonious was the reaction of a spokesman for heavy metal band Sekimatsu reported that the Chinese government refused to allow the group to play at three outdoor concerts in the southern Chinese city of Zhuhai, allegedly because Sekimatsu would have a “bad effect” on audiences. The Chinese authorities were apparently put off by the band’s name, which translates as “holy, hungry devils,” and the musicians’ theatrical make-up and dyed, spiky hair. “We don’t have our usual concert to such people,” Sekimatsu vocalist Demon Kogure retorted. “They will be sorry.”

SOUTH AFRICA: Critically applauded at home and commercially successful abroad, the latest album by Johnny Clegg and Savuka, “Heat, Dust And Dreams” (EMI), has symbolically united this country’s musical culture from the political struggles of the past. Combining technical sophistication with the lyrical and melodic simplicity that informed the music of his influential former group Juluka, the album has proved to be Clegg’s most successful assault yet on the walls dividing urban mainstream pop from the rural fields of folk and world music. Particularly gratifying has been the positive response of the South African audience, his harshest critics since he went in search of an international breakthrough “It was the first time in a long, long time in South Africa that there’s been such a refreshing reaction from the press and from my fans,” Clegg noted. Above all, the album’s success reflects a new sense of mental freedom for Clegg in particular, and South African musicians in general, now that the cultural boycott, with all its contradictions, has finally gone. It’s the irony of “Asimbonanga” being No. 1 in France and selling 600,000 singles there, while being banned in my own country,” Clegg says “Or the irony of having my shows closed down in my own country and then having the same kind of characteristics of the project to be forced on me, a non-white person, who objected to the presence of South Africans—those ironies are over now.”

GREECE: The trendy island of Mykonos may be shrugging off a reputation for sex and drugs, in exchange for the cleaner image of rock’n’roll. Local groups including some of the best new talent the country has to offer, performed during the last eight days of August at the first Mykonos Rock Festival, staged at the seaside resort of Paromos, and organized by the island’s municipal authority. Among the acts on the bill were Greek bands Papoulia, Drive, and Pox Romana, three up-and-coming groups trying to overcome the stereotypes that still prevail in Greek rock. Several dozen new bands, most of them from the Athens area, also played, many of them appearing for the first time outside their local patch. The island’s authorities expect to repeat the experiment next year.

JOHN CARR

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BILLBOARD SEPTEMBER 25, 1993
MADRID—PolyGram Spain has appointed managing directors for its Phonogram and Polydor units for the first time, in a move seen as a bid to capture a larger slice of the Latin music market in North and South America, under the Spanish company's president, CEO, Ele Juarez.

Javier del Moral and Margarita Scheckel take their posts at Phonogram and Polydor, respectively. They have special briefs to emphasize the development of local repertoire with international—mainly Latin—markets in mind.

"The Phonogram and Polydor units will now become more creative, and their MDs will have more responsibilities than their predecessors, who were marketing directors," says Juarez, who was appointed in June. "This will allow me to go faster and deeper into the growth of the company, especially in the multimedia areas of video distribution and theatrical distribution of PolyGram Filmed Entertainment movies."

Juarez continues, "PolyGram will be looking for more international music beyond Spanish. Neither Latin America nor the U.S. Latin market wants Spanish groups imitating Anglo bands or even sounding like Spanish groups. I'd like to incorporate African or Jamaican sounds into Spanish repertoire, for example."

The U.S. Latin market alone is highly attractive, Juarez declares, and there are 350 million potential Latin-US music consumers in the world. "I don't think Spanish MDs or marketing people should be satisfied with what's happening with 39 million Spaniards," says the PolyGram executive. "They shouldn't be sweating over sales only in Seville or Barcelona."

Earlier this year, Juarez indicated his personal interest in objectives set by PolyGram International president Alain Levy: namely, that 25% of the company's worldwide sales should come from its film and video units by the year 2000.

Before joining PolyGram, Juarez spent eight years at CBS Fox Video as VP and MD for Spain, Portugal, and Latin America; he was also at 20th Century Fox and Fox Video as president in Spain.

Javier del Moral began his musical career in A&R and marketing with Spanish indie Aitafon. Subsequently, he spent more than 10 years at EMI, most recently as managing director of Hispavox.

German-born Margarita Scheckel has worked at PolyGram since 1987 in a variety of posts within its international operations. Currently, she is London-based senior director for Continental Europe.

PolyGram Spain's domestic repertoire includes top flamenco guitarist Paco de Lucia, pioneers of so-called new flamenco Ketama, Marta Sanchez, Maribel Verdú, and Los Especialistas.

The city center building was built in 1904, and last was used as a bank. Virgin already plans a second stage of "satellite" stores in smaller cities such as Bilbao, Valencia, Zaragoza, Málaga, and Palma.

The director of Virgin Retail España, Luis Urbano, is also the company's director in Portugal and Italy, and Abril says plans are afoot to open Virgin's first Portugal megastore—in Lisbon—and then in Porto— sometime in 1994.

BRIT AWARD VOTING CHANGES

(Continued from page 62)

a vote, more radio people having a vote, more retailers having a vote. I would like to see a really good cross-section from the music street, right through retail, right through to the boardroom."

Tony Powell, managing director of MCA Records U.K., says, "I'd like to see music critics, people from TV and radio ... and more than anything, having been involved in the Brita—myself. I'd like to see the people who are supposed to vote actually vote, rather than put their ballots in the dustbin.

"Phil Graham, VP of European writer/publisher relations for U.S. performing rights body BMI, says, "The way it works in the States, with NASARAI taking votes from several hundred different sources, makes it much more difficult, if not impossible, to influence the voting. It would be much better to adopt such a system in Britain."

Other industries have considered the specifics of winning the Brita voting. Nigel Grainge, director of Dizzy Heights Music Publishing and the former chief of EMI Records, suggests, "What if every subscriber to Music Week—that covers all aspects of the music industry—gets 10 albums to rank one to 10, so you get a much fairer sample? And you can't pick more than two of your own records."

Declares Dizzy Heights co-director Chris Hill, "There is no academy voting system that ever works. Our ideal team of judges would come up with a list of albums that would cut me. I think every year you change it. One year you have this bunch of idiots, and next year you have another bunch of idiots. And if you keep doing that, they're going to get it right one year and one year it's going to be really silly. But at least it will be fun. It shouldn't be too serious."

EMI U.K. MEET

(Continued from preceding page)

Records Group U.K. and EMI invited British concert promoter Tim Parsons as the conference's only outside speaker. During his comments, Parsons mused the "demise of the U.K. singles chart" as a credible market indicator. "I used to be interested in records which charted," he said, but labeling marketing tactics and the distorting effects of multiple formats have made the rankings "devastatingly unhelpful."

Parsons also stressed the need for better communication between record companies, agents, and promoters. "You have a lot of information which we don't see (label consumer habits), and vice versa," he said.

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The headline on a report about EMI Music's activities in China (Billboard, Sept. 19) should have indicated that the company is the first major label to license 10 albums in China in one deal.

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Marc Jordan Finds His Own 'Rhythm' As A Singer/Songwriter

BY LARRY LeBLANC

TORONTO—It has taken Marc Jordan a full decade, but he finally has recorded the Celtic-drenched song, "Rhythm Of My Heart," that he co-wrote with longtime collaborator John Capek.

Jordan, who has recorded for such labels as Columbia, Warner Bros., RCA, and Sound Design JVC (Japan), was between record labels when he wrote "Rhythm Of My Heart" in 1983. By the time he got another contract, he had decided to concentrate on new material. Rod Stewart, of course, had a major pop hit with the tune in 1991.

"I'm sure that if I'd done the song first, it wouldn't have been a big hit," says the Brooklyn-born singer/songwriter. "It actually was first covered by a Dutch Elvis impersonator. I remember getting it in the mail, and my heart just sank. I wasn't going to do it for the album, but people kept saying I should. The demo version I did originally was very similar to the way Rod did it, so I decided this time to do a very stripped-down version."

Despite the limited chart success achieved by his solo recordings, Jordan says they have contributed enormously to his success as a songwriter. To date, his tunes have been covered by Chicago, the Manhattan Transfer, Kansas, Juice Newton, and Diana Ross, as well as Stewart.

"The songs I've had covered were songs that I had written for myself, and artists have then picked up," Jordan says. "There are people who, if their publisher says, 'Heart is looking for three songs,' will write some Heart songs. I can't do that.

Nevertheless, Heart has recorded "Voodoo Doll" for its next album; Jordan wrote the song with Capek and Jordan's wife, EMI Music songwriter Amy Sky, who also has penned songs for Reba McEntire and Diana Ross.

Most recently, Stewart and Bonnie Raitt have picked up two Jordan Capek songs originally intended for Jordan's own new album, "Reckless Valentine." Stewart has recorded "This," and Raitt has done a version of "Promises."

Co-produced by Greg Penney and Steve McKinnon, the starkly defined, superbly performed "Reckless Valentine" differs considerably from Jordan's previous RCA albums, "Talking Through Pictures" (1987) and "Conserving Our World" (1990), which were overburdened with production tricks.

"This is one of those records that doesn't have any gimmicks," Jordan says. "It's a very quiet record. I think of it as having a Chet Baker quietness."

"I got blighted by technology in the '80s. Then I got tired of working with maestros, and I wanted to work with people again and have their input. The area [in which] I communicate a lyric best is quiet songs. I enjoy doing them more than the loud pop stuff."

Jordan's recording career began in 1974, after he was spotted playing local clubs here by Columbia Record Canada A&I manager Bob Gallo. Jordan, however, recorded only one single, "New York, New York," for the Canadian affiliate. He decided to leave when the label balked at a proposed album collaboration with producer Phil Ramone.

Soon, however, Jordan met up with American arranger-keyboardist Capek while recording tracks for CBC's Radio Canada transcription service. Several Capek-produced Radio Canada tracks helped Jordan secure an American recording contract with Warner Bros. and a publishing agreement with Almo/Irving Music in Los Angeles.

With Warners Bros., Jordan recorded the "Mannequin" album with Steely Dan producer by Gary Katz in 1979, and "Blue Desert" with producer Jay Grayson in 1979. Despite several Canadian hits, including "Survival" and "I'm A Camera," Jordan was unable to get an American chart foothold, and Warners dropped him after the second album.

"I think Warners couldn't crack those records, because it was a genre of music that was beginning old at that point," Jordan says. "The second record was a greatly, a wasted effort. Punk was happening and it sounded old."

Despite being directly signed to American companies, a rare occurrence for a Canadian artist in this period, Jordan was reluctant to leave Canada. He didn't move to Los Angeles until April 1980, departing within days of recording "Marc Jordan/Live" at the El Morocco. The album later was re-released by Rio Records here.

After being signed by Geffen Publishing, Jordan embarked on a spree of collaborations in Los Angeles, co-writing songs with a number of high-profile West Coast songwriters, including fellow Canadian David Foster and Graydon. However, Jordan was mostly unhappy with the results.

"It really wasn't me," he says. "I ended up back with John Capek, who was developing as a writer and had, by then, moved to L.A. He's really a great collaborator. He's a terrific musician, who never gets locked into anything. He travels all over the world, and he's interested in African and Chinese music, and so on."

The "pilfering" of working as a songwriter and artist in Los Angeles' highly competitive music world, Jordan says, "are that you can slip into something that's not you. You've got to do what's inside you, and ferociously protect that. It's hard to do that there. There's so much music there, and there's a lot of people pushing you in one way or another. You can get off-track if you're not protective of what you do."

Coincidentally, the release of "Reckless Valentine" comes at a time when Jordan and wife Sky are returning to Canada to live. Currently, the two are commuting between Toronto and Los Angeles, and are looking for a house here.

"I haven't abandoned L.A."

Jordan says, "We still have a place in Los Angeles, and we'll both still do work there. My publisher, manager, label, and John [Capek] are there. Music is an international business today. You don't have to live in L.A. or New York or London anymore."

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ISSUE DATE: NOVEMBER 13
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Australian music has always done well in Europe and North America, but in 1993, the reach of Australian artists and music extended into the booming music markets of South East Asia. Australian performers, managers, record companies, publishers, promoters, merchandisers and broadcasters now speak of Asian markets and their potential with tremendous excitement. In our November 13 issue, Billboard examines the strategies behind the worldwide successes of Australian talent.

REPRINTS

For reprints of advertisements or articles appearing in Billboard (minimum of 100) call Lydia Mikulko 212-536-5292.
MINNEAPOLIS—The MunsieLand Group is implementing a strategy that will result in larger and more diverse stores, as it moves away from its roots as a music retailer to evolve into what its executives call a media merchant.

During opening remarks at the company’s biennial national managers’ conference, held Sept. 18 here, chairman and chief executive Jack W. Eugster noted that Minneapolis-based MunsieLand opened its first store last year, and that Wall Street analysts were projecting $1.2 billion in revenues this year. “We hope they’re right,” Eugster said.

Fueling that projected 20% rise in overall revenues will be the expansion of 20 relatively new retailing concepts, including Media Play and On Cue, as well as the older but fast-growing self-serve video chains, Suncoast Motion Picture Co., and the company’sflagship store MunsieLand and Sam Goody music stores.

To finance its growth, MunsieLand has set aside $60 million this year. Keith Benson, vice chairman/CEO, said the money would come from selling off the company’s initial public offering of stock last year, and funds from a recent sale of bonds.

For many of the 800 music stores, what will change is size, as the company places its bets on the combo units, which combine music and video at one site.

Also on tap for the music stores are changes in look, at least for the MunsieLand outlets. Bernstein said a new prototype was being developed that included, among other things, more light and color and a redesigned logo.

MunsieLand’s hottest concept clearly has been its video sell-through chain in malls, Suncoast. Gary Ross, president of the Suncoast Division, said its 300th store will open in late Sept.-early Oct. in Anchorage, Alaska, and that there would be $25 by year’s end. He said the stores are profitable, but “not yet at the levels of an acceptable retail operation.” With continued growth in sales and margins, he added, expenses will decline and profits will rise.

Rising with the self-serve video title, Suncoast has been turning in impressive numbers for MunsieLand, with single-store sales increasing each quarter at double-digit rates over the past year.

The company’s newer concepts, Media Play and On Cue, are elicit great enthusiasm from executives, but that enthusiasm is tempered somewhat with caution, as they emphasize that the chains are tests and that there are still bugs to work out.

For instance, Eugster said that On Cue “is not ready to go out. It’s not ready to be successful.” That venture is MunsieLand’s small-town retailing concept, in which music, video, and books are sold in about 6,000 square feet of space.

Larry Gaines, senior VP of new-business development, said the strategy for On Cue is to enter small towns, buy up depressed real estate, and charge customers average prices. But weak Christmas sales showed that customers were accustomed to paying low prices at Wal-Mart and Kmart, and were not about to change their buying habits. The chain, which has been in location, had to be re-evaluated.

“We need this Christmas to see if we’re successful,” Gaines said.

The company’s more successful new venture has been Media Play, the 50,000-square-foot superstore that sells music, video, books, and computer software at low prices. The first unit opened in Rockford, Ill., last November, and exceeded expectations, according to the company. The fourth is opening soon in St. Cloud, Minn., and the company plans to have 10 up and running by early next year.

MunsieLand’s latest retailing concept is still in the construction stage. The retail video store is set to open in October in the sprawling Mall of America in Bloomington, Minn., about a 15-minute drive from downtown Minneapolis. Asked about the chain potential of Reachwell’s, Eugster said, “We don’t do things to have one” (Continued on page 71).

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THE P.O.P. record album has been on sale for about a year, and has been selling well, according to Bob Fischer, president of the company’s retail division.

“Charlotte" (MCA-DCR-1071) has sold over 1 million copies, and is expected to sell another million copies before the end of its run this year.

Although the album only has a few single hits, the company is focusing on the album as a whole, and not just the singles.

Fischer said the company has been working on a retail promotion to help promote the album, and that the promotion will be launched in early November.

The album will be available in stores nationwide, and will be promoted through radio, television, and print advertising.

Fischer also said that the company is working on a new album, which will be released in early 1994.

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Retail

Observers Explain Majors’ About-Face On Used CDs

A TIME FOR HEALING: For the last two weeks, while Track was out of the office—first on vacation, then recovering from a convention—things have been moving quickly on the retail front. Indeed, it seems that the used-CD issue may finally be working its way toward a resolution.

In late August, CEMA surprised the industry by announcing that it would restore cooperation dollars to accounts carrying used CDs, provided they followed certain criteria. Within a week, the other label majors that had taken stands on the issue—WEA, Sony Music Distribution, and Uni Distribution—said they would resume cooperative advertising with accounts carrying used CDs, although they still withheld their blessings from that product category.

Observers cite a few reasons for the majors’ about-face. Most label and distribution executives say their lawyers told them they had a losing hand in the lawsuits filed by Wherehouse Entertainment and the independent retailers. They also cited the Federal Trade Commission’s investigation of industry trade practices as a powerful argument for dropping the fight against used CDs. In addition, executives with some of the older labels were getting anxious about how their companies’ used-CD stances might be affecting developing artists, sources say.

Finally, the labels clearly haven’t been winning any public opinion polls lately.

When CEMA caught the other three majors flatfooted with its retreat on the issue, executive moves with each company realized that, at any moment, one or both of the others might suddenly walk away from the fray, leaving their company way out on a limb on a very unpopular issue. Once that scenario crystallized in the minds of execs, they started jumping to it.

Although they have reinstated cooperative ad dollars, the three companies have yet to spell out their new policies concerning used CDs. Consequently, Wherehouse executives and independent retailer owners involved in the class action suit say they are still unsure as to be resolved before they can drop their lawsuits. They add, however, that they are hopeful that the majors’ turnaround forms a basis upon which they can move toward a settlement.

Even before that settlement is reached, many retailers are jubilant that, for the first time since anyone can remember, merchants have prevailed in a dispute with manufacturers. In fact, most retailers and labels admit that the relationship between the two camps is more adversarial than it ever has been. Much of the animosity stems from the manufacturers’ unilateral decision to eliminate the longbox, in favor of jewel box-only packaging, and from the acceleration of direct-marketing efforts by labels.

Now, if the used-CD issue is finally resolved, merchants are hoping they can resume a true—and equal—partnership with manufacturers in selling music.

BUT THERE’LL BE TRYING moments: Bob Higgins, chairman of the board/CEO/president of Albany, N.Y.-based Trans World Music Corp., told Track that, in the future, his chain “will test the used-CD waters in select markets where the used-CD factor has impacted our competition.”

Until then, the only major chains in the used-CD business have been Wherehouse and Amarillo, Texas-based Hastings Books, Music & Video.

UPDATE: On Wherehouse: On the heels of the departure of five VPs from Wherehouse Entertainment, Scott Young, the company’s chairman and CEO, told Track he is giving up the office of president to Jerry Goldress. Goldress previously worked with Adler & Shaykin, the investment firm that previously owned the Torrance, Calif.-based chain. He also will be COO.

According to Young, the changes currently implemented at Wherehouse were initiated in response to a study on the chain undertaken by Ernst & Young. “About three months ago,” he reports, “we hired Ernst & Young to review our organization.” He adds that Wherehouse will use the report to have manufacturers make more drop shipments directly to stores.

In other moves, senior VP Cathy Wushke has been asked to leave the company, and the MIS and human resources functions will report to Goldress. He, in turn, reports to Young.

The latest move at Wherehouse has stirred some concern among observers, because the chain underwent a Merrill Lynch Capital Partners leveraged buyout last year, when it assumed $175 million in long-term debt. Those executives see the shadow of Merrill Lynch behind the changes at the chain. But savvy observers know that the leveraged buyout is structured so that debt will be pushed back to the latter half of the ’90s. Those observers say that the pressure isn’t on yet, and executives at the chain merely are trying to be proactive to the marketplace and the economy so that, later, they won’t suffer a misstep under their debt load.
ST. LOUIS—Enter the sprawling, cluttered Vintage Vinyl, set on the western perimeter of the city's Delmar retail strip, and it's immediately clear that the most important thing going on is music. People are looking through bins of new and used CDs, cassettes and, of course, vinyl, and they're listening to talking about, and buying lots of music.

"You come in here on a Saturday afternoon, and you will see 150 people," says Steve Pick, a longtime manager. "And it's not unheard of for us to do over a thousand dollars a business in an hour. When I started here we didn't do a thousand dollars worth of business in a day."

Owners Lee Prince and Tom (Papa) Ray call Vintage Vinyl a "pop-and-pop store," offering music in an informal and hip-free environment in which they can experience and purchase popular and rare titles. The store also attracts consumers from all over the metropolitan area because it specializes in blues, jazz, reggae, and soul.

A host of celebrity clients—Robert Cray, the Beastie Boys, and Timothy Leary are among the most recent—have been drawn to Vintage Vinyl as the place to shop for cool, hard-to-find recordings.

"We're really an educational institution in a lot of ways," Prince says. "If we had a corporate goal, it would be to make the world safer for music."

The Vintage Vinyl staff has a reputation for being knowledgeable and opinionated. This is reflected in Pick's weekly music column for the St. Louis Post-Dispatch, and in Ray and Pick's long-running show on public radio station KDRT. While firms believe keep mentions of the store's off the air and out of print, Pick says, "in terms of people knowing we're here, it doesn't hurt at all."

Prince adds, "We hire people who know a lot about music, and force customers to listen to them."

Prince and Ray set up on Delmar in 1989, and now operate 11 stores in metropolitan St. Louis. "We're really a family business," says Prince, and Ray..."
September 1979. After moving twice but staying on the strip, and operating for a while out of two locations, Vintage Vinyl settled into its current location in March 1991. The 7,200-square-foot store was once the Varsity Theater, home of weekend midnight screenings of “The Rocky Horror Picture Show.” The theater had been converted to retail for a drug store, which failed before Ray and Prince settled in. About 400 square feet are rented to a separate T-shirt business, because, Ray says, “we’re too busy to deal with fetish items. This way, they’re here for our customers who want them.”

The store’s commitment to a breadth of musical styles is rooted in Prince and Ray’s philosophy that it is music that matters. “Every tribe has its theme song,” Ray says. “One of the reasons we set up Delmar was that it was an area where people actually walked around, and it was the only place in St. Louis that we could identify as a racially neutral zone.”

Vintage Vinyl has another location in Granite City, Ill., across the river. It’s a bit of a rock-and-roll store,” Ray says. “It’s much smaller [1,200 square feet] and very busy.”

In the St. Louis outlet, “it’s not unusual for us to sell a Motown record,” a Frank Zappa record, and something off the Point [modern rock KPDN, St. Louis] to the same customer,” Prince says. “People come in here to buy something. The side product is that they might ask a question, which will lead them to find something new that they haven’t heard before.”

CDs make up 65% of total store sales, cassettes 20-25%, and posters, magazines, and other merchandise account for the rest. Prince says the ratio of new vs. used sales is around 50-50. “The number of pieces is very similar amounts,” he adds. “The gross is vastly dissimilar, because the price for new is as much as three-to-one in terms of dollars.”

“One of the keys to what we do is making tens and tons of titles available that a chain would not find profitable,” he says. “This is one of the few businesses in the world where totally new product arrives weekly. It’s like Chevy put out a new model car every week, and we’re trying to keep up. Plus, we carry all the old models, because some guys still want ‘80s.”

Ray, of course, was never bothered by the majors’ stance against used CDs and their withhaling of cooperative advertising dollars. “You can’t lose unless you never had,” he observes.

“We were pretty much forced out of working directly with record labels,” Prince adds. “As far back as ’74, they made that demand. It’s gotten to the point where we don’t give a damn. We buy everything through middlemen. We negotiate really good prices, because we have a significant amount of buying power. Most independents are way smaller than us, and those larger than us are buying direct. For a one stop, we’re an incredibly good account. We’re [like] 15 mom-and-pop stores [combined].”

For Ray, the issue is getting music into the hands of real fans. “I think it’s very important that we offer people pricing alternatives. A lot of our customers make under $20,000 a year. Music is one of the most important things in their lives. They’re college students, or, for that matter, the 55-year-old man who has what I consider very classical tastes, in jazz, or soul, or in blues. So who is to deny that individual?”

“Over the years,” Pick says, “whenever sales of new [albums] have gone up, used has gone up with it, and vice versa. It’s real consistent. Used helps new, new helps used—it’s all one huge happy family system that record companies have yet to recognize.”

Prince adds, “People inside the industry think of the market share pie as (Continued on next page)
VINTAGE VINYL
(Continued from preceding page)
a single-size pie, and say that if you sell a disc to somebody at less than full price, you’re taking something from somebody else’s piece of the pie. We always viewed our job as making the pie bigger. We don’t care what size our slice is, as long as the pie grew, making the world safe for more kinds of music, making more kinds of pricing available.

The main attraction of owning Vintage Vinyl, Ray says, is that it allows him to say that “music is my occupation.” Prince chimes in, “Not my life, not marketing, not making music.”

“The record business exists because of music,” Ray says. “All too often, the people in this business forget that.”

DIVERSIFICATION AT MUSICLAND
(Continued from page 67)

Musicland is taking the expertise it has developed selling books at Media Play and On Cue and applying a “Hollywood approach” to bookselling, unlike the library ambiance of many book stores.

As for international operations, Eugenio Echevarria says that although they are “looking better,” they are still losing money. The operations consist of 10 stores in the U.K. Europe’s recession has hurt the company.

Musicland’s finances have improved over the past year. With interest rates down and the loss of the company’s high-interest debt from the leveraged buyout of several years ago, and has secured bank financing for its working capital. The debt refinancing, however, means the company will have to pay interest on two different bond issues in the present quarter, which will result in a one-time charge against earnings and a net quarterly loss. Benson estimated that the charge would amount to 18 cents a share.

For this fiscal year, some analysts have projected earnings of $1.08 a share. Last year, Musicland earned 83 cents a share.

For the fiscal year ended June 30, 1993, Musicland, which has 90 stores in the U.S., reported a net loss of $1.05 million, or 78 cents a share, compared with a net loss of $2.47 million, or $1.59 a share, a year ago.

Musicland’s results were better than expected, however, due to an increase in sales and an increase in the company’s capital. The company’s stock rose $1.50, or 14%, to $11.06 on the New York Stock Exchange recently. However, they have appreciated only 14% above the IPO price of $10.75.

Richard West, the company’s financial officer, said this is because the company’s business is seasonal. “We’re a company that doesn’t produce a lot of earnings off-quarter, we’re a fourth-quarter company.”

The Musicland convention drew nearly 1,500 participants this year to the Minneapolis Hilton, including office managers, and executives of music and video companies. Musicland employs more than 10,000 people.

RETURNS ON ACCOUNT

Musicland’s return rate is about 1% of sales, or about $3.5 million, which is better than expected, according to West. The company is also making efforts to reduce returns. For example, the company is only selling albums with the actual price on the label and not listing the price on the back of the album.

Musicland is also trying to reduce returns by offering a money-back guarantee. For example, if a customer buys a $15 album and it costs $12, the customer can get a refund of $3. The company is also offering a 30-day return policy for albums.

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ALBUM REVIEWS

POP

Mickie Lee Thomas
"Tender Love"
(Tender Love/ Famous/ MCA)
A decent if somewhat overblown album, this is a love letter to any Thomas fan. Her
singing is strong, but the arrangements are sometimes too heavy.

John Hiatt
"Perfectly Good Guitar"
(PRODUCER: Paul Witkenhaus)
A strong album of mostly acoustic songs, this is a testament to Hiatt's songwriting
ability. His voice is in great form, and the album has a raw, intimate feel.

John Hiatt
"Loose Talk"
(PRODUCER: Jim Dickinson)
A solid album of roots rock, this is a great addition to Hiatt's discography. His
singing is powerful, and the band is tight.

JAZZ

Daryl Hall
"Soulful Songs"
(PRODUCERS: Daryl Hall, Jeffery Smith & Peter Lord)
A great album of new material, this is a departure from Hall's usual sound. His
singing is powerful, and the arrangements are innovative.

EVE'S PLUN
"Envy"
(PRODUCER: Roger Groenewald)
A solid album of rockabilly, this is a great addition to the genre. The band is tight,
and the songs are catchy.

ROSE FLORES
"On My Mind"
(PRODUCERS: John & Luke Wademan)
A great album of country, this is a testament to Flores' songwriting ability. Her
singing is powerful, and the arrangements are top-notch.

REGGAE

Dawn Penn
"Get Up and Start Over"
(PRODUCER: Jerry Storch)
A great album of roots reggae, this is a testament to Penn's longevity. Her
singing is powerful, and the band is tight.

LATIN

EMILIO NAVARRA
"Suenos"
(PRODUCER: Mariano Torres & Mafita)
A great album of Latin music, this is a testament to Navarra's songwriting ability. His
singing is powerful, and the arrangements are top-notch.

Radians trackchart. Title should change, however, with inviting, slow cumbia
"Suficientemente Amor" or melodic pop/rock number "Ay Mi Dios" and "Ese Que Hayas."
**SALTPEPPA** 
*Snatch* (4:05)  
**WRITERS:** Mark Spank, Cheva “Salt” James, Sandra “Paige” Phillips  
**PRODUCER:** Not listed  
**LABEL:** Murder, Inc.  
Next Pepper: London, 10:05 PM (PG-13) (PG-13 cassette single)  
This dubstep jam from these enduring rap divas is sure to set pop and urban radio airwaves ablaze. Herb “LaLa” Simmons’ vaguely Auto-Tuned vocals suggest that the intense hip-hop beats. The hook has the potential to take up permanent residence in your brain, while the catchy chorus will likely affect you to get those shoulders shakin’ out of control. Track may trouble finding home at radio, since it does not narrowly fall into one specific genre. Set it go and give it a swirl.

**UP LEMON (c 39)**  
**WRITERS:** Richard Feldman, E.D. Price  
**LABEL:** Atlantic  
**CHART:** ChulaVista/ChulaVista 71175 (PG-13 cassette single)  
Exhilarating uptempo reggae rendition of a song that’s been making the rounds in a coca-cola joy from the soundtrack to the forthcoming film “Cool Runnings.” The groove rolls out like a bobsled outta Babylon, with marvelous guitar-charged percussion breaks and the Souls’ beautiful harmonies as vocals. Since rockin’ reggae is so hot these days, listeners should be lured by this phatty light up chilla pipes for this top ten winner.

**MR. BIG**  
*Wild Life* (3:44)  
**WRITERS:** Waldo De Leon, Sid Gray  
**PRODUCER:** Not listed  
**LABEL:** Not listed  
Pop-minded headbanger act previews its new “Hump Album” set with a relatively facile but为此提出一项为C的Carson Chords. Please lead vocals and tightly knit harmonies weave around countrified-like acoustic guitar and buttery electric diddly. Warmly familiar, easy-going tune with little trouble finding welcoming arms in top 40 and album-rock sectors.

**MARY MARY**  
*Evelin Live* (4:06)  
**WRITERS:** Brian Wimmer  
**PRODUCER:** Not listed  
**LABEL:** Not listed  
Hey, weren’t you just thinking that you needed one more version of this oft-covered Carl Carlton classic? Well, Mary Mary serves a sassy reading of the tune amid a flurry of quasi-rhytims and his-HIRG dance beats. It smokes just fine, though it would be nice to hear try some original material. Contact: NM IS ST- 0005

**APACHE INDIAN**  
*Boom Shack-A-Laka* (5:48)  
**WRITERS:** Wiggwu  
**PRODUCER:** Not listed  
**LABEL:** Not listed  
Second single from the Indian’s stylish “No Reservations” album is a wacky blend of Indian-inspired, reggae, and sleazy electronic beats. The hook has the potential to take up permanent residence in your brain, while the catchy chorus will likely affect you to get those shoulders shakin’ out of control. Track may trouble finding home at radio, since it does not narrowly fall into one specific genre. Set it go and give it a swirl.

**BILLY WEEKS**  
*Out On A Limb* (4:34)  
**WRITERS:** Billy Weeks, Rob Ingersoll  
**PRODUCER:** Not listed  
**LABEL:** Not listed  
This dubstep jam from these enduring rap divas is sure to set pop and urban radio airwaves ablaze. Herb “LaLa” Simmons’ vaguely Auto-Tuned vocals suggest that the intense hip-hop beats. The hook has the potential to take up permanent residence in your brain, while the catchy chorus will likely affect you to get those shoulders shakin’ out of control. Track may trouble finding home at radio, since it does not narrowly fall into one specific genre. Set it go and give it a swirl.

**LIE FICTION**  
*Small* (4:37)  
**WRITERS:** Larry Miller, N. Stewart  
**PRODUCER:** Not listed  
**LABEL:** Not listed  
This bouncy, bouncy single on the latest pop ballad from a catchy little tune, though its worldly deed and her singing approach to make more sense after a minute or two. Producer Peter Adams serves them with appropriately dramatic instrumentation. A buzzing entry for AC formats.

**MICHAEL CRAWFORD**  
*With Your Hand Upon My Heart* (3:36)  
**WRITERS:** Mark Allen, John M. Curnow  
**PRODUCER:** Not listed  
**LABEL:** Not listed  
Myles has a hard and sunny style that adds considerable weight and emotional complexity to this self-penned lament.

**DANCE**  
**CULTURE BEAT**  
*Mr. Vain* (5:00)  
**WRITERS:** Rhett-Anna T. Johnson, D. Musk  
**PRODUCER:** Not listed  
**LABEL:** Not listed  
If its Euro chart success is a fair indication of what’s to come, this will be all the rage within minutes. The problem is that it has achieved much of the uncanny commercial advantage that will mean for radio play. It’s in favor of an overly familiar, 2 Unlimited-like sound. Salvation is found in Ben

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**KENDY LOGGINS**  
*Little* (4:19)  
**WRITERS:** Kendy Loggins, Terry Newton  
**PRODUCER:** Not listed  
**LABEL:** Not listed  
It has been way too long since Ms. Saunders has turned the hip-hop community out with her stunning status. Kendy Loggins is back with a measured attack that could be found in a catchy little tune, though its worldly deed and her singing approach to make more sense after a minute or two. Producer Peter Adams serves them with appropriately dramatic instrumentation. A buzzing entry for AC formats.
relevant as ever. The New Flamenco movement has been led by a new breed of flamenco guitarists who have tapped other musical forms—jazz, salsa and other Caribbean rhythms, rock, funk, disco-mambo, reggae, even rap—and have set about fusing them with flamenco.

These artists are shaking flamenco out of its 250-or-so years of exquisite yet plodding slumber, and raising a dilemma: Is fusion the only possible future for flamenco?

Some observers say the New Flamenco is a powerful example of how young non-Anglo Europeans are asserting their own roots and culture in the 90s, rejecting the domination of American music and styles that has marked the past half-century.

KEY PRECURSORS
Flamenco has undergone more changes in the past 15 years, following the end of General Franco’s cultural crippling dictatorship, than in its entire history. At the center of those changes were at least five New Flamenco pioneers—guitarist Paco de Lucia, poyó (non-gypsy) singer Enrique Morente, the brothers Ketama and Pata Negra, and Car-

Franco had reduced flamenco to a fraudulent and vulgar tourist phenomenon during the mass tourism invasion of the Spanish coastas from the ’60s onward. For almost all thinking Spanish youth after Fran-

do’s death in 1975, flamenco was linked to the old regime and most
times were far from the flamenco of Seville’s flamenco.

Both de lucia, the world’s pre-
mier flamenco guitarist, and Ca-

mazo were playing when flamenco was
terest to them. Yet flamenco was alive, and they were involved in
to the forefront of New Flamenco, having adapted it
to the world of jazz, to the
good. Ketama dams the flamenco into
to be played in its flamenco, to the
delight of most and disquiet of a few.

By the mid-’80s, gypsy brothers
draws a comparison between the
can rock and romance in Britain in the late 1970s. Andretti, a 53-year-old star of flamenco
during the same era. He describes Camaron’s song “Volando Voy” released in 1979, four years after Franco’s death—as a punk an-
then for Spanish youth “without
enefited, Mohican hair, and zip.

In the world, the cry was ‘No Future,’ in Spain it was ‘Vuelo
do, volando vengo’ (‘I go flying, I
my friends,” be
describes Camaron’s song “Volando Voy,” released in 1979, four years after Franco’s death—as a punk an-
then for Spanish youth “without
benefited, Mohican hair, and zip.”

The impact and significance of the
to the neorealism of hia
to the 40s and early 50s. Then,

In Europe, flamenco was the
to express itself in the
to. In flamenco, the
e own Europe are now
e original expression and
e Lattias and melodious
epan Americanized pop

Flamenco is more than just flamenco kids
ing around with electric
guitars, or a Latin version of the
gues of the blues and
cert alongside the
to rock cabaret, as
to it as well as on
gs and even
to music. The aim is an
motional form that is both
temporary and

INTERNATIONAL APPEAL
Although flamenco evolved in the southern Spanish region of Andalu-
cia, Madrid is now Spain’s flamenco capi-
tle. There are many places where
cert is more professional, where the
to flamenco tours around the

Despite the critical acclaim and
c ado and remain
to and poor, soulful” quality,”
says Adrian Vogel, who
to Antonio Car-

to and dancer Carmen Cortes through his Compadres production company. “What hardwood purists must ac-
cept is that there is some time ago, some-

body invented electricity and music changed. Even if you lose some of the
to, you gain something. Blues lost some of its essence, but gained rock’n’roll.”

Vogel points out another factor
n the New Flamenco to
er acceptance. “As more young,
good-looking, and better-educated
gypsy emerges—and 24-year-old
dancing sensation Joaquin Cortes is
example—a lot of rich white
girls are getting into the scene. Whether
like it or not, this helps make New Flamenco cool.”

FLAMENCO MONDAYS
Indeed, in the last couple of
years, flamenco has become estab-
lished in circles outside the for-
merly insular cante scene. At Ma-
del’s swipe joint, a lugubri-
ous basement venue called the

REVOLVER Club, Monday nights are
now Los lunes de flamenco, entirely
given over to flamenco. And many
witnesses are now fully
full of praise for the reiteration
shown by the leather-jacketed rock
scene, which has long

Spanish states. Flamenco artist
Chano Lobato, who is 66 years old
and had never been anywhere like
the Revolver, was so delighted

Pato Negra.

Michael Brecker, Ruben Dantos,
Peter Erskine, Steve Khan, and Al
DiMeola. Arif Mardin compiled the
splendid “Quinta Fraternidad” for
“Jazzpanza.”

Pardo went on to record an even
more musically significant album,”
“Veloz Hacia S Suino” (“Swiftly To
The Fate”), on which he is joined by
Benavent, guitarist Agustín Car-
bonell El Bola, 16-year-old singing
sensation El Pito, Ketama
members Jose Miguel and Antonio
Carmo,

One of the most important
to recording of the last few years,
and repre-

and exciting creation of a
new musical idiom,” Pacheco says.

CULTURAL CHAMELEON
“Pardo and Benavente are achiev-
ing a new flamenco language,
invited to jazz and flamenco but
with its own expressive codes,”
says leading flamenco journalist
Angel Alvarez Caballero. He says
flamenco is now “absorbing, like a
vampire, all the best elements of
eurie exteriors, yet still
influencing more than being influ-
enced.”

Veering the New Flamenco as a
European cultural phenomenon,
Pacheco expounds a challenging the

or, “The impact and significance of
the New Flamenco are comparable
to the neo-realism of Italian cinema
in the 40s and early 50s. Then,
Europe was seeking a new
style and style to express itself in the
stillbirth.” But as is usual in one way, we in Europe are now
seeking an original expression and
attitude to the flare of extensive
Americanized pop

New Flamenco is more than just flamenco
kids messing around with
electric guitars, or a Latin version of the
gues of the blues and
cert alongside the
to rock cabaret, as
to it as well as on
gs and even
to music. The aim is an
motional form that is both
temporary and

and, a 24-year-old from Andalusia,”
haves been absorbed by some artists.

The person behind Los lunes de flamenco is Juan Verdu, who is also
editor of the only serious flamenco magazine, the quarterly La Cana.
“The success of flamenco in the
temple of hard rock, the Revolver,
is a sign that something is happen-
ing in Madrid and New Flamenco,”
he says. “The coming together
of young rockers and New Flamenco is
very important.”

Verdu was a flamenco

BILBOARD SEPTEMBER 25, 1993
PICTURE THIS.  
By Seth Goldstein

BREAKING OFF: Random House, which cancelled, for a year-old deal that gave budget specialist Goldstar Video the right to duplicate copies of "Sesame Street," "The Berenstein Bears," and "Dr. Seuss" titles for sale to supermarkets and drugstore chains. "Basically, we're not doing business with them any more," notes a Random House executive who refused to say why. Goldstar's Ron Goldsmith was unavailable for comment. Random House reportedly isn't seeking a replacement, relying instead on wholesalers to pick up the slack. Danny Wettreich, chairman of Dallas-based Camelot Enterprises, which owns 40% of Goldstar Video and 100% of newly formed Goldstar Entertainment, agrees Random House was unhappy and that both sides wanted out, but says the "effective immediately" ad in the Sept. 18 Billboard was "the first we knew about it." He adds, "We have to have a sell-off period. That's a bone of contention." Goldstar Entertainment has acquired grocery and drugstore rights from Turner to Hanna-Barbera's "Greatest Adventures From The Bible."

CALENDAR: Warner will street "Free Willy" Nov. 15 and "The Bodyguard" Nov. 23. Both are sell-through titles, "Free Willy" a direct-to-theatrical and "The Bodyguard" direct from rental. Paramount reportedly has pushed the "Firey" back a week to Dec. 16, to avoid a conflict with Columbia TriStar's "Sleepless In Seattle," due Dec. Meanwhile, Fox drops in "Rising Sun" on Dec. 1, four months after theatrical. It's expected to deliver 400,000 units.

PICKING THE MAN: Rank Retail Services America has hired Mark Hudson as its resident buyer at Caldor headquarters in Norwalk, Conn. Hudson, who had been general manager of the HVM music outlet in New York, will be his office next door to Ed Reynolds, Caldor's chief music and video buyer. The arrangement is one of several steps Rank wants to take to streamline its rack service (Billboard, Aug. 21). CEO Harry Steck says response has been good to all except the idea of promoting titles (Continued on next page)

‘VideoHound’ Bow-Wows On CD-ROM Potential Seen For Resource, Promo Use

BY CHRIS MCGOWAN

LOS ANGELES—This month, the "VideoHound Golden Movie Retriever" guide book from Visible Ink Press appears in optical form as "VideoHound Multimedia," a $79.95 CD-ROM in the Windows format. The "VideoHound" thus joins the growing number of multimedia movie and video guides aimed at users of the estimated 4 million to 5 million CD-ROM drives expected to be online with Macintosh and IBM-compatible PCs by the end of 1993. Microsoft, Paramount Interactive, and Voyager also have bowed CD-ROM movie guides.

Such titles will serve video store owners both as resource materials and as in-store promotional tools. One CD-ROM-based product aimed just at retailers is "The Source" multimedia kiosk system from Trade Service Corp., which publishes the Phonolog and Videolog reference books. Visible Ink's "VideoHound" CD-ROM combines 82,000 video reviews with nearly 1,500 images—most in color—of actors, directors, movie scenes, and box art. Users can get ideas for new movies to see by accessing more than 1,000 special-interest categories—from teen angst and yogurt nightmares to musical fantasy and film noir. Classic movie sound effects such as squealing tires, popping popcorn, and prison doors clanging shut add to the browsing experience. "It's not like a video game that you get tired of after you've played it a couple of times," says Barbara Eschner, marketing VP of Detroit-based Visible Ink. "The depth of the information and the wit of the 'hound will keep videophiles falling in love with movies, and with the product, over and over again."

A user who clicks on a particular film can view its synopsis, the awards it received, complete videographies for the cast or director, and biographies of selected individuals. All this information can be cross-referenced quickly, using some 750,000 "hyperlinks" used in the programming. "The CD-ROM takes you so far beyond what print can do, with its very powerful searches, in just a couple of seconds," says Visible Ink's Beth Dempsey.

"It's the kind of product that really crosses boundaries," Dempsey adds. "We expect it to be available in video stores, bookstores, and traditional [computer] software retail outlets. I think a lot of video stores will carry it and make it available to customers to use, and they'll also sell it." Dempsey estimates that more than 80% of the sales will go to consumers. For those outlets that make the titles available for in-store customer use, "it's a great way to get people out of the new release section, and get them to rent some of the older titles sitting on the shelf," she adds.

Also bowing this month is the interactive "Source" kiosk, a free-standing floor display that lists more than 1 million song titles, 80,000 albums, and 40,000 video titles on CD-ROMs that are updated monthly. The "Source" is offered in four leasing plans for a minimum of $3,195. A $500 rebate is available until Sept. 30.

Less expensive than "VideoHound" is Paramount Interactive's $59.95 "MovieSelect" CD-ROM, available both for Macintosh and Windows. The package lists 42,000 movies, and features a dozen large-screen video trailers of coming attractions and recently released videos.

Microsoft's "Cinemania" (Windows/MPC, $79.95) has descriptions of 19,000 movies, which are identical to those found in "Leonard Maltin's Movie And Video Guide 1992." Also available are more than 1,500 photos of movie stars and industry figures, 500 stills, and famous dialogue from nearly 100 movies.

Voyager's "Criterion Goes To The Movies" (Macintosh, $24.95) describes 150 contemporary and classic titles available on laserdisc in Voyager's Criterion Collection line. Included are synopses, photos, filmographies, and video clips from each of the 150 movies. Packaged with the CD-ROM are four coupons, each good for 25% off a Criterion laserdisc purchase.

(Continued on page 78)
More VSDA Chapters Gamble On Casino Night Fundraisers

At THE CASINO: Video Software Dealers Assn. regional groups are finding that “casino night” continues to be an exciting way to pump up attendance and raise funds for legislative war chests, says Gerald Dervish, president of the Michigan chapter.

“We do it with volunteers entirely,” says Dervish, who heads up Troy Video, Paula Cassidy, chapter VP and with General Video Of Michigan, concur. “We went to each of the distributors and got volunteers from their staffs to run the tables,” says Cassidy, who was disappointed with the turn-out this year. “At certain times during the evening we had more volunteers running the tables than players. I don’t know what it takes these days to draw video store owners.”

Gambling nights are becoming popular for VSDA chapters as state after state legalizes overhead gambling, says John Dold, president of Wheeling’N’Dealing, a Kansas City, Mo., gambling party caterer. The firm catered a Video Buyers Group convention recently.

Dold offers a party package for $495, consisting of 17 tables. “We also have plans that fit any budget,” he says, with one training session for volunteers at no charge. “For additional training sessions I charge $90 for the evening. I highly recommend that groups consider hiring a craps and roulette dealer because of the complexity of those games,” Dold adds.

CHAIN REACTION: This may be the best of times to unload video rental stores, according to Herb Wiener, co-owner of Home Video Plus/Discount Entertainment in Austin, Texas.

Home video retailers have been working about all aspects of the competitive home video delivery systems. Wiener says, “But business has been good all year and things are looking good for [traditional home video],” he says. He also notes that it’s a good time for retail chains to go public. “It’s the only way to expand and not have to pay interest on a loan,” Wiener says. His wife, Dawn Wiener, listed their stores with a broker “about two years ago but nothing ever came of it.” Finally, the broker convinced them to sell the stores one at a time. In a relatively short span, six sold to six different buyers. Because their staffs also operate their own independent stores, Wiener says the former owners decided to continue selling off rental stores.

“We had hoped to keep the best four, but a completely unsold bidder contacted us. We wanted our best stores. We hated it, but we ended up selling all of them, all within about a mile of one another.”

While Wiener isn’t saying what the stores sold for, he says, “You have a different situation when you decide to break up a chain. You have to take out the corporate overhead. We priced them on the basis of a formula that was a composite year’s gross. It worked out five to six times cash flow.”

The Wiener’s have two rental stores. Of their original 11, four were once National Video outlets but acquired complete with Rentrak installation at a time when Rentrak was charging $10,000 a month. The revenue-sharing program, was still considered highly controversial. “Neither of the two remaining stores are the old National Videos,” says Wiener.

Grouping about selling the chain has whirled around the Wiener’s since Dawn was elected this year’s president of VSDA. There has even been speculation about their selling their home. “We decided we didn’t need a place to have a $400,000 in equipment and a $900 electric bill each month?” So the Wiener’s have purchased acreage and are building a new home.

PICTURE THIS (Continued from preceding page)

by Earl Paige

STORAGE MONITOR

Billboard Top Video Sales

RELEASED ON JULY 30, 1993

**#1**

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<tr>
<th>TITLE</th>
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<th>Principal Performers</th>
<th>Year</th>
<th>MSRP</th>
<th>Rating</th>
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-Retailers ordered 84,000 copies of this week’s No. 1 video title, "Home Alone 2: Lost in New York," a sequel to the 1990 hit, "Home Alone," which sold 600,000 copies.

-Discount and rental retailers made up the major portion of this week’s sales. The retail market is expected to catch up with this trend in the next few weeks.

Off The Beaten Path And Onto Video--
NORTHERN EXPOSURE
Comes Home For The Holidays!

In Cicely, Alaska, 'tis the season to go just a little off the deep end!
Catch the spirit in two new holiday releases: "Thanksgiving" and "Seoul Mates."

With a remarkable 16 Emmy nominations and a fiercely loyal audience, the award-winning NORTHERN EXPOSURE is the biggest hit this side of the Yukon! And at only $14.98*, viewers will want to collect all seven episodes from one of the most popular and successful television series of the '90s.

"Thanksgiving" #81644
As the town of Cicely readies itself for the annual Thanksgiving "Day of the Dead" celebration, Dr. Joel Fleischman discovers, to his horror, he owes the state of Alaska a fifth year of service!

"Seoul Mates" #81645
The holidays bring out the best—and the weirdest— in everyone, as Maggie faces Christmas alone, Maurice meets the half-Korean son he didn’t know he had, and Joel feels guilty about buying his first Christmas tree.

ADDITIONAL EPISODES

"Aurora Borealis: A Fairy Tale for Big People" #81483
"Cicely" #81559
"The First Episode" #81482
"Northwest Passages" #81562
"Spring Break" #81560

All titles: Color/approx. 50 Mins. each/Not Rated
digitally recorded STEREO SURROUND

AVAILABLE ON LASERDISC:
The First Episode/Aurora Borealis #41568
Cicely/Northwest Passages #41569
Thanksgiving/Seoul Mates #41682

STREET DATE: October 20, 1993
**Chicago Medical Pros Get The Picture**

‘Perfect Shot’ Offers Stills From VHS, 8mm Footage

**BY EARLE PAGE**

LOS ANGELES—Bernie McKay and the other medical scientists at a Chicago hi-tech company want to turn every video store into a photo processing outlet.

Although many video stores have long offered traditional photo finishing services, McKay’s concept is different. It is based on a machine called the Perfect Shot that, he says, converts the consumer’s home videos from VHS or 8mm to color or B&W still shots.

It’s another example of adapting new technologies for more income at a time when the future of the home video business is being threatened by various advances in program delivery, McKay says.

“There’s no film to buy, no wasted shots,” says McKay, because the “pictures” have already been taken. In fact, there are 108,000 possible photos in an hour of videotape.

To use the system, the video store customer inserts a favorite videotape and views it on a machine. After selecting the still shots desired, the tape is given to a clerk behind the counter.

At this point the operation is no more complicated than using a tape rewinder, says McKay. The order is taken and the photos are processed overnight, $2.50 for wallet-size, $9.95 for 8-by-10-inch pictures.

McKay and inventor Neal McGrath see the system as ideal for weddings and other family affairs documented with camcorders. “It allows customers to get photos of . . . scenes the photographer may have missed but the videographer caught,” McGrath says.

Until some of the bugs were worked out, McGrath and his colleagues at International Imaging & Electronics were hoping to test the machine quietly at Orland Video in Orland Park, Ill.

However, having the machine on-site “is where the highway hits the rubber,” McKay says. “Customers just don’t see it. We have to take them by the arm and show them,” he says of the viewer console, which is about half the size of a refrigerator and not much more appealing to the eye.

“We’re going to add a lot of color to the unit, use more signage, and do some hard-sell messaging in terms of in-store promotion,” says McKay, who has enlisted the help of his wife, Donna. “She’s convinced us that we designed it plain-looking, and we really overbuilt it, too.”

International Imaging & Electronix, based in Bolingbrook, Ill., where McKay is director of marketing, is a leading manufacturer of medical photography equipment. McGrath is chairman of the board.

“We sell to GE, Siemens, really large companies,” says McKay of the parent firm.

Ted Trost, owner of Orland Video, and Elaine Zitas, who operates a used-tape division for the five-store chain, have learned that the Perfect Shot can be a part of a security system.

Trost and Zitas tell a sensational story of nabbing some suspected shoplifters. “We had our store surveillance tapes run through the viewer just like home movies,” Trost says. “Then we posted the stills all over the store.”

Thanks to those pictures, employees were able to recognize at least two suspected shoplifters. The police were called and the suspects were arrested.

Most consumers do not associate a still photograph with a VCR camcorder, says McKay. “That’s our challenge from a marketing point of view.

“The hard-sell messaging stills speak a lot about including taking a second or two from a camcorder shot of someone blowing a kiss to someone else. There are 30 frames or pictures for each second. We take those 30 shots and mount them next to the viewer so store customers can see what this is all about.”

At this point, McKay will not specify the cost for the Perfect Shot (or Maestro, the behind-the-counter order processing unit). “Let’s say a store can get into this for well under $10,000,” says McKay.

Because the Perfect Shot can process stills from anything shown on a television monitor, including movies, there is potential for legal problems. “We’ve been making a lot of inquiries about where we stand in regard to copyright,” McKay says. “Nobody at any of the Hollywood studios has been clear on this. So we’re using a disclaimer and staying away from anything where copyrighted material might be a question.”

**CBS Packages Best Of Murrow, Kuralt, Rooney**

**BY JIM BESSMAN**

NEW YORK—CBS Video increased its home video exploitation of CBS News productions with the Aug. 18 release of several packaging of material featuring news division heavyweights Edward R. Murrow, Charles Kuralt, and Andy Rooney.

“We’re focusing on some of our journalists—who are American heroes and treasures in their own way—and the events they covered,” says CBS Video’s VP and general manager Ken Ross. He distinguishes the new releases from previous event- or subject-driven CBS News Video products.

Each journalist is featured in multiple titles. Individual tapes list at $19.98, though some are available in higher-priced gift sets.

The late Edward R. Murrow, still the most treasured name of all CBS News, is represented by “The Best of Person to Person,” which compiles many of the celebrity interviews that Murrow conducted in his subjects’ homes. The tape is also available in “Good Night and Good Luck: The Edward R. Murrow Television Collection,” which retails for $99.98 and also includes “The Best of See It Now,” “The McCarthy Years,” and the landmark expose of migrant farm workers’ living conditions, “Harvest of Shame.”

Charles Kuralt is showcased in three themed collections of “On...” (Continued on page 80)
OZ DELUXE: MGM/UA will release "The Ultimate Oz" Nov. 17. The $99.98 laserdisc boxed set includes all the elements of the VHS version, but is also in the CAV format (for frame-by-frame viewing). It's MGM/UA's first release under the LucasFilm THX laserdisc quality-control program. The "Ultimate Oz" laser edition also features an audio commentary track by "Oz" historian John Fricke.  

WARNER launches the romantic comedy "Groundhog Day" Oct. 27. Just out: "Groundhog Day" with Bill Murray (wide, $34.95).features

FOR WEEK ENDING SEPTEMBER 25, 1993

<table>
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<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS</th>
<th>COPYRIGHT OWNER, MANUFACTURER, CATALOG NUMBER</th>
<th>PRINCIPAL PERFORMERS</th>
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<td>BAD LIESTUENANT</td>
<td>Live Home Video</td>
<td>Pioneer LOCA, Inc.</td>
<td>L069948</td>
<td>Hanney Keitel</td>
<td>1992</td>
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<td>THE ABYSS</td>
<td>FoxVideo</td>
<td>Image Entertainment 1988-85</td>
<td>Ed Harris, Mary MacDonnlon</td>
<td>1989</td>
<td>$39.98</td>
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<td>BOILING POINT</td>
<td>Warner Bros. Inc.</td>
<td>C12976</td>
<td>Wesley Snipes, Dennis Hopper</td>
<td>1993</td>
<td>$34.98</td>
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<td>1</td>
<td>1492: CONQUEST OF PARADISE</td>
<td>Paramount Pictures</td>
<td>Pioneer LOCA, Inc.</td>
<td>Gerard Depardieu, Egrown Weaver</td>
<td>1992</td>
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<td>UNDER SIEGE</td>
<td>Warner Bros. Inc.</td>
<td>C12420</td>
<td>Steven Seagall</td>
<td>1993</td>
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<td>PINOCCHIO</td>
<td>Walt Disney Home Video</td>
<td>Image Entertainment 239</td>
<td>Animated</td>
<td>1940</td>
<td>$29.98</td>
<td>$24.98</td>
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*ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at suggested retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical programs. IFTA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1993, Billboard/SPR Communications.
CBS PACKAGES NEWSMEN'S BEST

The Road with Charles Kuralt. "The tapes are titled "The American Heritage," "Unforgettable People," and "Seasons of America," and are also available in the "Best of On the Road with Charles Kuralt Collection," priced at $49.98.


The Murrow programs are 90 minutes in length; the rest are 60 minutes.

Ross says that care was taken in the release strategy not to "cannibalize one product for another" by marketing too many competing titles as individual tapes.

"We felt that the 'Person to Person' collection would get mass distribution beyond the other Murrow programs, because of the celebrity quotient," he says. "I envision the 'Edward R. Murrow buyer' would probably want all of his work in the gift set.

To reach Murrow buyers and other CBS News Video customers, CBS Video is starting to regard its network news programming as a separate product line in terms of both advertising and packaging. Already, the new tapes—like such previously released TV specials as "The Real Malcolm X," "Watergate—The Secret Story," and "Who Killed JFK?—Facts Not Fiction"—bear the CBS News logo, as well as that of its distributor, Fox Video.

"We've shied away from an umbrella title [for the new tapes] because the three names are so strong and unique," Ross says. "People who are into Andy, say, aren't necessarily fans of Charles or Edward. They might be confused."

Ross says that an "aggressive, more targeted" advertising approach will utilize "library-oriented" publications such as The New York Times Book Review. "Look at Kuralt and Rooney," he adds. "They've sold millions of books and audio cassettes, and have their own remarkable fan base."

Kuralt, Ross says, has expressed interest in supporting the tapes. Future CBS News video releases likewise will derive from existing programming, though some may be entirely new productions, Ross says.

"We view our news archive as a tremendous asset," he adds. "This stuff really is evergreen product, and in all communications regarding the news titles, we're using a special brand message: "CBS News Video—Enlightening, Entertaining, and Evergreen."

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LASER SCANS

assic era with its new CD-ROM "Discouvere" (MPC: $79.95), which includes 200 articles about the prehistoric creatures, as well as more than 1,000 color illustrations. Spring Valley, N.Y.-based InterActive Publishing Corp. has released "1000 Of The World's Greatest Sound Effects" on CD-ROM (Windows, $49.95), to help users create multimedia presentations or just annoy their neighbors.

DeLorme Mapping's "Global Explorer" (Windows, $169) maps the entire world, and users can zoom in on any part of the globe. The disc has country profiles; indexed references to more than 120,000 places; street maps of 100 cities; and 20,000 descriptions of cultural, historical, and geographical features. Freeport, Maine-based DeLorme also offers "Street Atlas USA" (Windows, $169), which shows every street in the U.S., and allows quick access to any local area by just typing in a city name, an area code and prefix, or even a zip code. Users can create custom maps and print them out.
Three of the best-known adventures of Garfield, the creation of Jon Anderson's young dream weaver, Harold, are lifted from the page and brought to glorious life in this video. With his big purple crayon, the young visionary literally paints a thousand words as he creates the world around him. Wouldn't it be nice to be able to perk up a cloudy day simply by drawing some sunshine in the sky? Such stretches of the imagination are a joy to watch, and no doubt will stimulate young minds. Also included is a brief interview with animator Gene Deitch, who explains that the idea of remaining true to the original artwork was more daunting than he'd expected.

"Squanto and The First Thanksgiving," "Rabbit Ears," "BMG Video," 30 minutes, $29.99. Author and full-blood Oermula Indian Graham Greene narrates the latest edition of Rabbit Ears' fine American Heroes & Legends collection. The tale at hand is of Squanto, a Native American from the New England region who is sold into slavery and shipped off to Spain while still a young boy. After some time, he finally is able to return home, where he discovers that some new people, who call themselves Pilgrims, have come and are living right by his neighbors. Squanto tells them the secrets of the forest and is an eagle participant in the very first Thanksgiving celebration. A reason to celebrate in the preservation of the spirit as well as the joy of giving. Squanto's story is told by actress Greer Garson's delightful narration is accompanied by a score from Woodland Hills Jazz recording artist Paul McCandless. For his exploration of world music. "50 Degrees Below Zero." Golden Book (141-633-2351), 25 minutes, $12.99. The usually rock-hard core team of Robert Munch and John Matthewes come up short with this new video, the story of a boy whose worst nightmares seem to be coming true as creepy things begin happening in the house. After waking up several times in the middle of the night, the boy discovers that enormous maniacal objects have moved from their resting places. Jason's bad dreams finally culminate when he discovers his father has gone deep sleepwalking in the freezing cold. With the weight down the tangle of a story is a grinding song about despair that Jason continues to about. A bonus story included on the video, "Thomas Snow Stall," fares worse yet. A disheartening tale of a boy who is watch them by the kids at the school for wearing a brown brown suit, this story spends so much time focusing on the negative that all potential morals are lost in its viewer's brain and Matthew Charles can do better.

"Sandy Lewis' Ultra Sliding Workout," Trim & Tone Productions/Body Solutions (1-800-370-6500), 12 minutes, $19.95. Cheryl Lash's doing it. So is Suzanne Sommers. And with her barn-door breaking routines implementing the Body Slide, precancer, except that the workout is a bit more strenuous and therefore better suited to those at the intermediate level. Lewis is obviously at home on the slide, which allows users to partake in a virtually nonimpact cardiovascular workout—a nice alternative to running, which comes with injuries or other conditions that render even low-impact routines difficult. As with the previous editions, slide not included.

"The Marlene Dietrich Collection," MCA/Universal Home Video, lengths vary, $24.95-$29.98. MCA/Universal continues to mine its hefty vaults of classic films and offer them at sellthrough. Latest collection features six vehicles that showcase Dietrich with such co-stars as John Wayne, Gary Cooper, Anna May Wong, and Ray Milland. The titles, all black and white, are "Shanghai Express," "Pittsburgh," "Golden Earrings," "Morocco," "The Scarlet Empress," and "Dishonored." The collection is free of any supplemental of some of Dietrich's best-known roles. However, it is not all unremarkable, and does not include perhaps her most famous film classic of all—"The Blue Angel."

"The Fugitive: Fear In A Country/ WMV-The Judgment," "103 minutes, $24.95-$29.98 (216-261-2900), $28.95 for both. For those still on the fence about whether or not to free Willy, this is at least whales in their natural habitat offers a reassuring chorus of "yes." Killer whale expert Robert Munch Moikunzhi, who spent five summers studying and photographing 16 different killer whale pods off the coast of Vancouver, British Columbia, offers enlightening facts and thoughts, as well as some magnificent underwater shots of the creatures at work and rest. Perhaps the most dramatic scene reveals the birth of a half-hour late makes this video ideally suited to youngsters as well as adults, and each title comes with a brochure telling viewers how they can help prevent the future of the wild. "The NFL Insider." "NFL Outlaw Country," "NFL Films/ PolyGram Video, 45 minutes each, $19.95 each. Miss America isn't the only celeb-to-be who must undergo the rigors of a signed competition above. The annual NFL Scouting Combine in Indianapolis. thorough and ready potential recruits are subjected to the very same humiliation. This grueling game is not popular enough to attract viewers to the NFL's Insiders, truly an insider's look at the game day through the eyes of those who have been through it as well as those coaches and league talent team mates. Highlights include an interview with last year's No. 1 pick, Drew Bledsoe, and a segment with New York Jets hero Dennis Byrd, who is making a remarkable recovery from paralysis. "NFL Outlaw Country" In the heart of New York last year's "NFL Country" video, and features the music of some of country music's own renegades, complemented by footage of some of football's so-called "no-name"—the linebackers, linemen, and receivers. Among the songs featured are Travis Tritt's "Blue Collar Man" and "What Every Mile," Brooks & Dunn's "Boot Scootin' Boogie," Pam Tillis' "Rough And Tumble Heart," and Billy Ray Cyrus' "Thrillin' Strokes."
SEATTLE—When musical-instrument outlet American Music decided to launch Remote Control—a fully equipped recording studio on wheels—it didn’t take the local scribes at The Seattle Times long to tag the vehicle with a special nickname: “American Music’s Drive-By Recording.”

“We all kind of cringed at that,” says head honcho and chief engineer Steve Smith. “But we had to admit, it’s kind of cool, it made us feel pretty hip around.”

Recording.—“We did over 20 hands in less than two weeks, and we barely scratched the surface.” Some of the groups included were Hammerbox, 7 Year Bitch, and Crackerbash.

The Remote Control truck itself is smaller than the 18-wheel rig emblazoned with sponsor credits include the Charlatans UK, Mudhoney, School Of Fish, Steven Curtis Chapman, Sonic Youth, Sarah McLachlan, My Sister’s Machine, Epiphany, the Love Mongers, Paul Rodgers, Steven Miller, and Pearl Jam. With Pearl Jam, he recorded their live concert in Seattle’s Magnuson Park last year. He also did the live-performance audio for film director Doug Pray’s documentary on the Seattle scene.

“When we first started out, the idea was to record a lot of local bands and then let them play on the show,” Smith says. “But after a while, we found that we were recording all kinds of like recording just about anything that came into the studio.”

Some of the sessions have been recorded in car parks, on the streets, and even in the middle of the street. Smith says that the truck has been used in most cities in the United States and several overseas.

Remote Control Studio On the Move

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John Hampton Mixes It Up In Memphis

MEMPHIS—What do artists like the Gin Blossoms, B.B. King, the Cramps, Travis Tritt, the Replacements, the Vaughan Brothers, Toots Hibbert, Marty Stuart, Afghan Whigs, Lynyrd Skynyrd, Robert Cray, the Bar-Kays, Marty Brown, Alex Chilton, John Campbell, and Little Texas have in common? Producer/mixer/engineer John Hampton is the common denominator linking these blues, rock, reggae, country, soul, and cutting-edge alternative acts.

Maybe it is the fact that Hampton lives and works in Memphis, Tenn., the crossroads of American music culture, that has enabled him to develop an innate sensitivity to getting the best out of many different genres. Whatever it is, Hampton has racked up credits that range from cult classics to multiplumia.

When Hampton sat down to talk with Billboard’s Travis Tritt recording (the studio at which he primarily works) celebrating the gold certification of their latest release “New Misery Experience.” That album, which he produced, had a three-week run as Billboard’s No. 2 Heatseeker, a contains the single “Hey Jealousy.”

BILLYH: What projects would you consider among your most memorable?

HAMPSON: The “Totoes In Memphis” industry pick on you?

HAMPSON: Gregg Brown, the guy who produces Travis Tritt, was the first Nashville person to come to me. When heard the work that I did on John Klicser’s first record, he was impressed. Hampton has worked with a lot of bands, as opposed to solo artists. A lot of bands that I work with these days feel beat up by producers who just came in and took over and hardly let the band get their ideas to tape. Don’t think that’s right, I approach every band differently, looking for their unique qualities and bringing them out. I don’t dabble and tell them what to do, and I think a lot of bands appreciate that viewpoint. I know I get better performances approaching that way.

HAMPSON: Sure. They come from everywhere—Austria, Europe, New York, Japan, you name it. It’s been said that it’s the water, and maybe so. But whatever it is, it’s real. What blues projects have you done recently?

HAMPSON: I mixed B.B. King’s “Blues Summit.” Everybody cut in Ardent C, which is a live wood room. B.B. sat right next to the drums and sang. As a result, the record has a real earthy, live sound to it, not too far from his early Kent sides.

(Continued on next page)
S K Y LINE S TUDIOS recently played host to Judy Collins, who was co-producing her debut album for Geffen Records. The session was co-produced by Alan Silverman, who also handled engineering chores with the assistance of Dave Schiffman. Recording and tracking were done on a Studer A800 and Mitsubishi x800 24-track.

MCA recording act Morgan Heritage has been in the Magic Shop cutting tracks for its upcoming debut release. Denver Morgan produced the sessions and Joe Warda engineered, with Steve Rosenthal and Juan Grave assisting at the vintage wraparound Neve console. Eddie Kramer was recently in Sear Sound working on a project for RCA. The studio was asked to come up with an Ampex 351 mono recorder as well as an Ampex two-track 300; the studio had both.

Imago recording artist Mike Walsh was recently in Looking Glass Studios remixing his song "Had It, Done It, Been There, Did That." The song was remixed and edited on the studio's eight-track Digidesign ProTools system by producer De Harris and engineer Anne Pope.

A T B R O O K L Y N Recording Studios, singer Michael Astin, formerly of Gene Loves Jezebel, has completed tracks with his new band, Edith Grove. Brian Foraker and Richard Baker were producer/engineers on the project, which will be released on Avalanche Records.

Image Recording recently hosted producer Don Was, who has been working with engineer Chris Lord-Alge mixing Bonnie Raitt/Elton John, Gladys Knight, and Patty Smyth. Assisting at the SSL E4056 console was Ben Wallach. Atlantic recording act Chainsaw Kitties has been in NRG Recording Studios, cutting tracks with producer John Agenello. Raymond Taylor-Smith assisted on the sessions.

Chrysalis act World Party was recently at Larrabee Studios, remixing tracks "What's Love All About" and "Fudgewood." Producer/engineer Dave Way worked on an SSL E Series console with a G computer.

N A S H V I L L E A T M A S T E R F O N I C S recently, Columbia recording artist Rodney Crowell was in with Dave Thorn mixing his upcoming greatest-hits package on the SSL 1064E with G Series computer. Right down the hall, Dolly Parton was working on vocals for the upcoming "Honky tonk angels" project with Loretta Lynn and Tammy Wynette. Producer Steve Buckingham and engineer Al Shulman worked at the SSL 1064E with G series computer.

Glen Campbell has been in Javelina Studios recording a Christmas album. Ken Harding produced the sessions, with Warren Peterson engineering on the Calrec 48-input console.

Warner Bros. act Take 6 recently finished three months of work at Emerald Sound. The project was produced by the band and engineered by Brian Malouf behind the SSL 4064 console. Pat MacDougall assisted.

O T H E R C I T I E S M E C H A N I C R E C O R D I N G artist/guitarist Tad was in Bad Animals studio in Seattle mixing an upcoming project. Producer John Agenello worked on the automated custom API console. Sam Hofschedt assisted.

At Pinebrook Recording Studios in Alexandria, VA., recent 20th anniversary festivities included a video shoot with 125 well-known gospel artists. Recording was done through the API console directly onto the Studer D820 48-track digital recorder. Boston's Sound Techniques recently hosted a tracking session for the hot-piece band and quartet headlined by Dan Greenspan and Mili Bermejo, for an upcoming release on Green Linnet Records. The project was recorded using the Neve V console.

At Little Mountain Studios in Vancouver, British Columbia, Colin James has just finished recording and mixing his soon-to-be-released album. Chris Kinsey produced, Joel Van Dyk engineered, and Ja...
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(Continued on next page)
**LIFELINES**

**BIRTHS**

**Girl, Jennifer Revels** to Hal and Madeleine Axler, Aug. 13 in Denver. He is music producer for the Handler Co.'s Denver branch.

**Boy, Amot Anastas** to Anastas Mikoyan (known as Stas Namin) and Galyna Corvino, Aug. 3, in labels, York. He is a Russian music industry executive who produces international rock events and is owner of independent record label SNC and radio station SNC in Moscow.

**Girl, Alexandra Jane** to Alan and Denise Jackson, Aug. 23 in Nashville. He is a country recording artist on Arista Records.

**Girl, Katalin Emily** to Michael Krum and Jan Teifeld Krum, Sept. 1 in Los Angeles. He is owner of Rotations, an independent promotion company. She is national director of pop promotion at MCA Records.

**Girl, Siena Nicole** to Joe Della Fave and Laurie Fabiano, Sept. 1 in New York. She is associate producer and entertainment coordinator of the New York, Los Angeles, and San Francisco AIDS Dance-A-Thons.

**Girl, Ashley Irene** to Kerry and Sharon Brune, Sept. 2 in Erie, Pa. He is an assistant manager at Musicland.

**MARRIAGES**

**Edward Harris** to Debra Mercado, Aug. 22 in West Orange, N.J. He produces Latin music videos for RMM Management and also produces videos on a freelance basis. She is director of RMM Management, RMM Records & Video and Atlantic Records, and Ralph Mercado Presents, and is the daughter of Ralph Mercado, owner of the aforementioned companies.

**Ken Schaffer** to Alla Kliouka, Aug. 25 in New York. He is a long-time principal of Douglas Producing Corp., former publisher for Jimi Hendrix and Alice Cooper, and producer of Boris Grebenshikov’s 1989 debut album for Columbia. She is a Russian film actress.

**Shelly Garrett** to Mel’sia Morgan, Aug. 29 in Englewood, N.J. He is a playwright, producer, and director. She is a recording artist with Pendulum Records.

**Michael Tuvin Mervis** to Mindy Hope Levine, Sept. 5 in New York. She is manager of KidVision, the children’s home video division of A*Vision Entertainment/Atlantic Recording Corp.

**Tracy Lawrence** to Frances Weatherford, Sept. 18 in Nashville. He is an Atlantic country recording artist.

**DEATHS**

**Junior Bennett, 46,** after being struck by a car, Aug. 19 in Warsaw, Ky. Bennett was chief recording engineer for Jewel Records in Cincinnati from 1979 to 1982. He was also a producer and studio musician who had played on sessions for Ray Price, George Jones, Charley Pride, and others. He is survived by four daughters.

**Lance (Tae) Hammer, 52,** of career, Aug. 20 in St. Louis Park, Minn. Hammer was former GM of WLOL-FM Minneapolis and a well-known radio broadcaster in the Twin Cities since the early 1990s. He began his career in Sioux City, Iowa, and later moved to Duluth, where he announced and programmed music at WEBC and then WAXX. In the 1990s he returned to the Twin Cities as a drive-time personality at KDWB-AM. He then moved to KQRS, where in 1998 he instituted one of the country’s first “okids” formats. In 1997 he joined KQRS-AM-FM as midday disc jockey and later rose to program director. In 1992 he became midday announcer at WLOL-FM, where he was promoted to program director and, in 1987, to GM. In 1991 he left WLOL and founded Hammer Communications, a radio consulting firm. Last July, the Midwest Communications Conglomerate gave Hammer a Rockwell Award for lifetime achievement in radio, in his service to his wife, Corrine Wiles, his mother, June, and his sisters, Marcie Martin and Nancy Worn.

Helen O’Connell, 73, of career, Sept. 9 in La Jolla, Calif. With Jimmy Dorsey & His Orchestra, O’Connell was one of the vocal stawarts of the big-band era. (See story, page 12.)

Erich Leinsdorf, 81, of career, Sept. 11 in Zurich. Leinsdorf was a conductor and music director whose career spanned 50 years. (See story, page 12.)

Send information to Lifelines, c/o Billboard, 1515 Broadway, 11th Floor, New York, N.Y. 10036 within six weeks of the event.

**CALENDAR**

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

**SEPTEMBER**

**Sept. 19-21,** NARM Retailers Conference, Providence Conference Center, Atlanta. 800-596-2221.

**Sept. 15-18,** “How To Make It In The Music Business,” one-day seminar sponsored by Billboard, presented by Jim Halley, being held in various locations in New York, New Jersey, Connecticut and Ohio. 800-596-3300.


**Sept. 9,** Georgia Music Festival and 15th Annual Georgia Music Hall of Fame Awards, Georgia World Congress Center, Atlanta. Reba Lagne, 404-556-5909.


**Sept. 21-23,** Conference On Interactive Marketing, Camelback Inn Resort, Scottsdale, Ariz. 310-786-0433.


**Sept. 26,** Digital Radio Conference, by and for Polish radio directors, Warsaw, Poland. 011-20-837-9495.


**OCTOBER**

**Oct. 3-4,** “How To Make It In The Music Business,” one-day seminar sponsored by Billboard, presented by Jim Halley, being held in various locations in Kentucky, Tennessee, Pennsylvania, Virginia, Ohio, Oklahoma, and Kansas. 800-596-3300.


**Oct. 5-7,** East Coast Video Show, Trump Taj Mahal, Atlantic City, N.J. 201-374-1411.

**Oct. 6-9,** Ninth JazzTimes Convention, presented by JazzTimes Magazine, Park Central Hotel, New York. 301-588-4114.

**Oct. 7-9,** “Communication And Communications—Powerful Partnerships,” presented by the National Broadcast Assn. for Community Alliance Marriott Hotel, Chicago, Ann Adams, 704-521-8576.

**Oct. 7-10,** Audio Engineering Society Convention, Jacob Jacobs Convention Center, New York. 212-661-8528.

**Oct. 8-10,** 14th Annual W.C. Handy Awards Show and National Blues Conference, Pebble Beach Hotel, Memphis. 901-527-2583.

**Oct. 8-11,** Second Annual Reggae International Seminar And Exposition, Jamaica Conference Center, Kingston, Jamaica. 809-929-9300.

**Oct. 11,** MusicQuest ’93, international pop and rock showcase, Yamaha Turismo complex, Tokyo. 011-81-3-3710-3339.


**NOVEMBER**

**Nov. 3-5,** 15th Annual Billboard Music Video Conference and Awards, Hotel Sofitel, Los Angeles. Melissa Sabatini, 213-536-5018.


**Dec. 13,** ”Strictly New Orleans,” event honoring Clarence Avant, to benefit the Neil Bogart Memorial Fund, a division of The T.J. Martell Foundation, Santa Monica Air Center, Santa Monica, Calif. 310-476-2888.


**Nov. 20,** Tenth Annual T.J. Martell Foundation Tennis Party, National Tennis Center, Flushing, N.Y. 212-245-1815.

**FOR THE RECORD**

“A Love Supreme: Red Hot + Cool” will be released through GRP/MCA. The label was listed incorrectly in a story in the Sept. 15 issue.

Contrary to an article in the Aug. 28 issue of Billboard, Cape Breton Island is part of Nova Scotia.

DJ Gilles Peterson, featured in the Sept. 18 Billboard article “Electric: U.K.’s Thriving Jazz Groove,” has his own radio show, “KISS-FM in London. The latest, 7-inch from USS is “Cantaloupe.”

**BILLBOARD** SEPTEMBER 25, 1993
Radio

Still More Questions Than Answers On Duopoly

This story was written by Phyllis Stark, Eric Boehlert, and Carrie Borillo.

DALLAS—Discussion at last year's National Association of Broadcasters Radio Show centered on what would happen to the business under the FCC's recently relaxed ownership rules—particularly what the effects of the放松 ownership in a market would be. Duopoly was the major topic at this year's meet.

Despite the questions, the effects of the relaxation seemed evident at least three KKCS-AM-FM broadcasting enterprises were introducing themselves using three and four sets of call letters.

As at the annual national trade head's forums for their opinions on the opportunities presented by duopolies, two broadcasters gave very different answers. Broadcast Alliance president/CEO Frank Wood said, "We think if you have two [stations], you have three. And if you can have two, wouldn't four be more fun?"

For his part, Saga Communications president/CEO Edward Christian answered, "If you can, you should, with a certain amount of caution... but it's fraught with peril."

The topic of duopoly was so hot at one meeting that one merger that a podium literally caught fire (the result of some faulty wiring). Modernist Jennifer McCann, GM of WBZ-FM Boston, interrupted KRAT Salt Lake City GM Dana Horner and announced "I hate to do this, but we have a fire here." The flames were doused, and discussion soon returned to one of the industry's most pressing topics: how to deal with what has become a marketing agreement or duopoly move.

Alan Box, president of EZ Communications, said this really are no sure rules to follow. "What applies in one market does not in the other," he said. He did warn, however, that coupling stations with distinctly different demographics "doesn't make much sense to the [ad] buying community."

But the most high-profile duopoly without entering into a merger is building a projected blueprinted blueprint, and trying to project sales and expenses. For Horner, the clash of two different corporate cultures represents the biggest hurdle. Gourley joked that the biggest problem is "making monthly payments."

NO INCREASED REVENUES

The fact that many duopolies are not yielding significantly increased revenues was the topic at many panels, including one called "Duopolies: Programming Strategies And Tactics." John Marks, PD at KALL-FM/KKAT Salt Lake City, repeated the convention's most often heard line: "One plus one doesn't equal two. That is the battle cry everywhere. It's turning out to be a little more difficult, but people are realizing that, and coming up with five-year plans rather than six-month, get-rich-quick schemes."

"From a sales standpoint, we haven't had any justification: Broadcasting executive VP/radio Bob Neill.

On the upside, KYGO Denver's John St. John said, "It's a good experience to go through a duopoly. It makes you think about radio in a way you never have before."

As for how duopolies have affected salaries, Alliance Broadcasting senior VP of operations Rick Turcasso said, "some people are having trouble working for a lot less money."

Coun ter WBBQ Tampa, Fla.'s Brian Thomas, "It's not necessarily less money. They're being asked to take on more responsibility for the same money."

Creating A Winning Environment

At a panel focusing on creating a winning environment within the station, WKYS Washington, D.C., president Skip Finley stressed a sense of fun. "We make money by selling air, so I find it difficult to take that too seriously," he said. "You've got to have fun at your radio station."

At WKTZ, department-head meetings sometimes start with a few rounds of "Row Row Row Your Boat." At others, Finley switches participants' job titles to give them a new perspective. "This helps contribute to you all rowing the same boat," Finley said.

Duopolies also came up during this panel, particularly the effects of mergers on staff morale. "You have to be cognizant of the idea that you're melding two cultures," said Granum Communications CEO Herb McCord. "Natural human tendency is them vs. us, particularly from the station that is being swallowed up."

Mike Craven, president of Liberty Broadcasting, added, "The key here is that, from the outset, the staff knows that the objective is we're all going to work together."

I've seen duopoly situations where one station feels like the ugly sister," WRBQ's Thomas said during the "career survival" panel. "A big part of my job is keeping both staffs fired up."

INDECENCY & SAFE HARBOR

As always, the vagueness of the FCC's indecency policy came up, this time at a panel called "How Far Can You Go?" The FCC's Charles Kelley lashed out at broadcasters who were complaining that they didn't understand the policy, saying, "the only people who don't seem to understand indecency are the broad- casters who program it, because everyone else does, even the courts."

Responding another perennial complaint, that the FCC lets television talk shows get away with topics radio gets fined for, Kelley said, "The [TV shows] do that do it in a pandering, titillating way. There is at least of cover of seriousness. People don't watch."

The Fairness Doctrine was brought up during the group heads panel, and all the panelists agreed the Doctrine was aimed at conservative talker Rush Limbaugh. "It's threatening to N/T stations, or to any stations that have some content," said Ted Christian.

Noting that the proposed reinstitution of the doctrine proves the strength of talk radio, CBS Radio president Nancy Widmann said, "we will be punished for the power of our medium."

The NAB National Radio Award, which recognizes significant contributions and a lifetime of service to the medium, was given to the Snider, owner of KARN-AM Little Rock, Ark., and the Arkansas Radio Network. Snider has made significant contributions over the years to AM improvement efforts, and, in his acceptance speech, he thanked "Those who don't listen... that have proven that AM can be successful and a ratings leader."

NAB Panelists Offer Tips On Fine-Tuning A Format

This story was written by Phyllis Stark, Eric Boehlert, and Carrie Borillo.

DALLAS—Some of the program- ming panels at this year's National Assn. of Broadcasters convention offered some useful insights into the strengths and challenges of various formats.

The classic-rock panel focused on the differences between that format and album rock, with panels on the format being more closely aligned with MTV's animated pranksters Beavis and Butt-head.

WCSX Detroit's Ralph Cipolla said the difference is in the lifestyle of the listeners and noted that the album rockers in his market air promos that "sound like earth dog, black T-shirt, fast-in-the-air promotions. We're fortunate that they sound like the Beavis and Butt-head station."

Musically, panels agree it is harder to select new records for their format than for their more contemporary competitor. "New music is very difficult when it comes to classic rock," said Steve Brill of WAQX Syracuse, N.Y. "One of the things [that gives you] the potential to fail is playing the wrong new music."

Cipolla, who added recent records by George Thorogood and Bad Company, said both choices were a mistake. "We sounded too much like the competitor... My advice is to remind yourselves of what you're all about. Don't get bored with the station. Don't think people want to listen to this stuff over and over... They do!"

Added Dan Michaels of KZFX Houston, "The music isn't going to get boring for them if the way you present it is constantly fresh."

According to Brill, "Taking a chance on new music is stupid. Ninety percent of the classic rockers that blow up [do so] because they get greedy. They want more of what the AOR's have. You have to play what people expect." He recommended playing small doses of new music and staying focused on the classics.

Added Michaels, "You don't need to be cutting edge... You're there to be a comfort zone."

Cipolla said he plays approximately 450 records that all have one thing in common: "You know the words to all of them. I have no use for a song you don't know the words to."

"In deep classic rock is best managed through illusionary tactics," Cipolla said. "The way to do it is not to play 3,000 records but to play 400 and make it sound like 3,000."

As for the difference in listeners between classic and album rock, Michaels said "I've heard the jokes the difference is a clean T-shirt or a dirty T-shirt. I don't believe that. There is a lot of crossover. [Classic rock has] a fine balance of blue-collar and white-collar workers."

'70s OLDERS AND '90's

In the oldies format room, the topic was '70s oldies and KCBQ San Diego's recently launched "modern oldies," format, which concentrates on music from the late '60s through early '80s. One audience member said of KCBQ: "They're not being true to the term oldies."

Most panelists agreed '70s oldies do not fit well with the more tradi- tional '50s and '60s. "I think it a different decade and a different genera- tion," said KXXL Denver's Sky Walker.

Added KLDE Houston's R.C. Rogers, "Once we get past the 1972-73 line [the people who grew up listening to that music] are no longer a part of our generation."

"It's a danger area for us and I think we can get into it as long as we do it with it," agreed WODS Boston's Rick Shockley.

A reduced reliance on hits of the '50s was also discussed. Rogers said KLDE trimmed its '50s hits by about 50% in the last year because "the demand was comeback that the familiarity was there but the accep- tance was [dropping]." We've dropped back and it's made the station a little fresher."

To fill the gap, Rogers says pre-Beatles '60s re- cords are "gaining a little accep- tance."

Other topics at the panel included dealing with requests (Walker said "the way we handle requests is... we use a lot of smoke and mirrors") and whether the new oldies on-air talent would come from (Walker said "it's..."

(Continued on page 89)
### Album Rock Tracks

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<th>Title</th>
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### Billboard Radio

**Exchanging Promo Ideas At NAB Confab; Universal's 'Landshark'; KTWW's Soft Sell**

by Carrie Borzillo

VCR, capuccino machine, leather seats, and a refrigerator.

Special effects on the shark-shaped vehicle include strobe lights, fog machines, and fire shooting from the tail end. It also plays the theme from Steven Spielberg's 1975 hit film, "Jaws." More importantly, the "Landshark" was designed to travel to locations from which radio stations can do remote broadcasts. The car can go on beaches, in parks, and even on the... (Continued on page 89)
Promotions and Marketing (Continued from preceding page)

streets.

The "shark" was designed to promote the park's newest attraction, "Jaws." In addition, Universal Studios Florida has a radio station with two fully-equipped control rooms on the park's Hollywood backlot, from which stations may broadcast. The studio is equipped with toll-free telephone lines, an interactive feature that enables jocks to talk with in-park guests, and a green room.

Joys that take advantage of the variety of characters roaming around the park, including Marilyn Monroe and Lauretta Hardy.

The Wave Onsetage

In lieu of the traditional six weeks of television spots with the formulaic format, including bringing some amount of personality back to anchors as well as the growing trend of merging radio and television news teams (Billboard, May 22).

John McConnell, VP of ABC Radio networks, said new stations should reassess their on-air sound and bring back some character. "We've got to build personality," he said. "If we take ourselves too seriously, we're out of business, and we've got to get real close to that point." Rather than presenting robotized anchors, news readers should be allowed to be real people, McConnell said.

As for marrying sister radio and television networks, Arquette, managing editor at KSL Salt Lake City, reported the task is indeed a difficult one, but nonetheless worthwhile.

The word consolidation "scares the hell out of everybody," said Arquette, who admitted the hardest part of the KSL radio-TV news merger has been "trying to convince everyone we're one family. It's a big business, but we're in the bedroom." The upside to the move is it gives Arquette a bulging staff of 19 reporters in the No. 38 market.

Expanding to the news and informa-

(Continued on page 91)
AFTER HITTING rock bottom in 1989, AC KFQD Anchorage, Alaska, no longer is relying on its FM albums rock sister, KWHL, for survival. In fact, KFQD matched KWHL's billing this March for the first time since 1988. In the past, KWHL has accounted for as much as 90% of the combo's billings.

In the process, KFQD has become a shining example of how a locally programmed music format can work on AM if it is targeted properly.

Surprisingly, KFQD has found this new strength under the direction of a first-time PD: Michael Rogers, who joined the station in 1989 after on-air stints at Fairbanks, Alaska, AC stations KAYY and KSCB.

The first change Rogers made when he came on board was to take away older music and "weak sounding" AC songs, and add in more hits and currents. He pushed back the oldies cutoff date from 1964 to 1975, and began playing 30%-35% new material.

He also recently dropped nighttime talk programming in favor of more music.

As a result, the station finally is seeing a ratings boost. KFQD climbed from a 2.6 in last year's spring Arbitron book to a 4.5 this past spring, among listeners 12-plus.

"There are only 22 stations in this town, and only six AMs," says Rogers, who also handles afternoon drive duties. "We looked closely at the music, which was [that of] a very weak oldies station at best. And we were also playing weak AC songs, such as some Bob Seger."

Rogers linked with consultant Eric Norberg, who publishes the Portland, Ore.-based Adult Contemporary Music Research Letter, to find the right mix of music.


Norberg, a big proponent of AM music formats, calls KFQD "a good example of how programming mainstream, mass-appeal music on AM still works fine, if done right."

"AM started copying FM and it failed," he adds. "Now everyone's trying niche formats, and that doesn't work all the time. So you're stuck with talk, which works because it engages the mind. But that doesn't mean the music won't work on AM too. It just has to be done right. You can't program an AM like FM.

"So, exactly how is KFQD's programming different from that of an AM on the FM band?"

Rogers says that the personalities are important, listeners don't want a lot of "yak." They do want local news, however, and KFQD delivers it once or twice an hour.

According to Rogers, heritage is also a factor. Since KFQD was Anchorage's first radio station (it signed on in 1924), listeners tune to the station for breaking news, he says.

The station is also very involved with the community, and is present at all major events and festivals in Anchorage.

In addition, KFQD has been doing more remotes than in the past.

"We try to do remotes with every advertiser," Rogers says. "But we go one step beyond just going out there and telling people to come by. We actually sample the products on the air, and really service our clients over 100%. They get results from listeners who hear them on the air, and we get more of our business."

"We're into the community more than anyone else, even the FM stations."

Rogers says he does some newspaper advertising to market the station, but relies more on word of mouth and on-air promotions.

With only 22 stations in the market, the competitive situation isn't too fierce. "If you do AM properly, you don't have an FM competitor," Norberg says.

Rogers, on the other hand, says his station competes with all other AM stations, which include two talk formats, country, adult standards, and a Unistar "CNN Headline News" affiliate.

KFQD is owned by Pioneer Broadcasting, which also owns two other successful AM stations: KHRO Anchorage, Wash., and KBRC Mount Vernon, Wash.

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WHO Takes Top Marconi Prize At NAB

DALLAS—WHO Des Moines, Iowa, took home the legendary station-of-the-year award during the Sept. 11 Marconi Awards ceremony, which was hosted by KIIS Los Angeles morning man Rick Dees. Station-owners: Susan Heim, Fred Heim, and Tom Heim. Station-formats: Top 40 (medium market); Classic Rock (large market).

Winners in the format categories were WXRT Chicago (album/classic rock); WCBS-FM New York (oldies); WHAV Boston (adult contemporary); WHAS Louisville, Ky. (AC/easy listening); WMT-AM Cedar Rapids, Iowa (MOR); KLEF Anchorage, Alaska (large market); WHRL Memphis and WRKS New York (tied for black/urban); WOKY Milwaukee (adult standards); WGN (N/T); KGBT McAllen, Texas (Spanish); KISI Los Angeles (top 40); KINK Portland, Ore.; KSDS San Diego; and WQCD New York (in a three-way tie for adult alternative); and WWWW Detroit (country).

Popularity-of-the-year winners were Dick Purtan, WKQI Detroit (major market); Bob Kevoian and Tom Greschik, WRIF Detroit (large market); John Henson, WHO (medium market); Max McCartney, WBBZ-FM Eau Claire, Wis., and Tony "Wradio" Wright, KWOX (tied in the small-market category).

The network/syndicated programming personality of the year winner was "CBS Radio Networks'" Charles Osgood.

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Billboard's 'Hot Adult Contemporary' Chart

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. Stations in the Hot Adult Contemporary Top 10 are ranked by number of detections. Songs ranked by number of detections.
Full House For WSIX Jock At NAB Show; Staff Out, Oldies Format In At KCBS L.A.

The NAB radio show is over for another year, and another successful Billboard Radio Awards with it. WSIX Nashville recently put on top honors, whose syndicator, Premiere Radio Networks, was doing a hard sell for his show all week, proved why he's a consistent radio radio rather than just best of the Radio Awards (where he called for a moment of silence for Chevy Chase) and as moderator of the NAB's air personality panel (the only one of the convention that was packed to capacity).

Radio Awards presenter and KPLX Dallas morning host Seco Evans also won some laughs when he announced Howard Stern's win in the air personality category, and said the shock jock didn't show up to accept it "for the same reason he hasn't shown up in the Dallas Arbitron." KHS Los Angeles morning man Rick Dees, who moderated the NAB's Marconi Awards, had the best of that ceremony when he said barglars who broke into NAB president/CEO Eddie Fritts' home made off with $200 cash and $5,000 in trade.

Other convention highlights were a visit to Dick's Last Resort to check out cover band Idle Hands and wear napkins on our heads (wet), and a good nap during the top 40 panel, which was worse than usual. The convention's best quote was heard during the albums rock panel: "a good tune is a good joke." That's it.

Congratulations to all the Billboard Radio Award and Marconi winners.

In other news, the Tom Joyner morning show, which will be syndicated next year by ABC Radio Networks, will feature its own theme song and house band, Buteh Stewart and Live House, every morning. The band was unveiled prior to the ABC-sponsored Spinnings & Sellings.

The case against Florida radio programmer Bill Tanner is over. At the time of his widely publicized 1991 arrest, Tanner, then PD at WPOW Miami, was charged with drug and child pornography possession. Before the case began, the trial judge ordered that the state's evidence (seized at Tanner's home) be thrown out, claiming it had been obtained through an unlawful warrant. Prosecutors appealed, but a state appellate court recently upheld the trial judge's decision. Without evidence, the state has no case.

PROGRAMMING: ARROW 93 DEBUTS

The NAB convention's biggest buzz was over oldies KCBS-FM Los Angeles, which changed Sept. 10 to a format it's calling "rock 'n roll oldies." PD Tom Sturk and his staff remains, but the entire air staff is out.

The station, now as "Arrow 93," spiked the '50s music and shifted to '60s-'70s and '80s-driven sound more common to a classic rocker than to a traditional oldies station. Here's a recent afternoon hour: Toto, "Hold the Line"; Rolling Stones, "Mother's Little Helper"; Peter Frampton, "Baby, I Love Your Way"; Eagles, "Peaceful Easy Feeling." "Romantics, "Talking In Your Sleep"; Beach Boys, "Fun, Fun, Fun"; George Harrison, "What Is Life?" Elton John, "Someone Saved My Life Tonight"; Creedence Clearwater Revival, "Slidin' Q." Eric Clapton, "I Shot the Sheriff." Ambrosia, "Holdin' On To Yesterday"; Surfaris, "Wipe Out"; and Billy Joel, "Pluto." The station has admitted to flip from talk to all-sports.

Steve Martorano joins WMMR Philadelphia as director of operations. He has been consulting the station since January and previously was hosting afternoons at sister WBZ Boston. .. KDGE Dallas acting PD Joel Dwyer now is officially PD, replacing Wendi Neal. Brett Kneee, formerly with Satellite Music Network, joins for overnights.

ARROW 93 FM
ALL ROCK & ROLL OLDIES

WFNX Boston PD Max Tolkoif is leaving to enter the world of independent record promotion. MD Kurt St. Thomas will take over the programming duties in October when Tolkoif ships off .. KRHO Las Vegas debuts its programming Unistar's oldies format.

Jerry Rainey, GM at KPKE El Paso, Texas, reports that PD Mike Harris has resigned. Mike was thought to be heading to another gig in Florida, is sticking around El Paso as APD. ... WCKD Palm Beach's morning co-host Roberto Valera has moved on to pursue a Ph.D. Rainey is accepting TFLs in his search to replace her.

KXTN San Antonio, Texas, operations director Jesse Rios takes over the programing at sister stations KQKDF-RM San Antonio. Randy Rocha remains PD at KXTN .. WRIT New Bern, N.C., will be upping its power to 100,000 watts Oct. 15 to better serve the metro.

GM John Hunt at WYIY Jackson ville, Fla., is accepting TFLs for the sales position, to replace Terry Mathews.

NETWORK NEWS

Winnetka, Ill.-based One-On-One Sports, primarily a play-by-play company, has reached an agreement to ac cept controlling interest in Los Angeles-based Sports Entertainment Network, which earlier announced a deal with Satellite Networks. SEN president Barry Kuttner remains in his position, but the network will now be known as the One-On-One Sports Network.

CIS Radio Network has signed a new six-year contract for the network's radio rights to Major League Baseball. The deal, which runs through 1997, gives CIS the rights to all regular season games for six years. CIS radio network stations will broadcast six games a day on a split basis.

Lynn Bond Bruder is upped from sales manager to station manager at WKLY (1010) Philadelphia. She replaces former GM Lloyd Roach, who exits.

On the music side, Newsday's Richard Saporito joined WQEX (96.7) New York. He fills the role vacated by Marc Rocache, who moved to WRQW (97.5) in Harrisburg. Rocache is handling a format change to Smooth Jazz.

Until the WKLY/Howard Stern changes are finalized, news director Ric DeSantis is assuming the PD's duties.

GREG ANDERSON joins Salem Radio Networks in the new position of VP/GM. He was executive VP of radio for Multimedia Broadcasting.

CHARLIE SERRAPHIN has been upped to VP/GM of KRLD Dallas and the Texas State Network. He was V/STation manager of KRLD and VP/operations for TSN.

LYNN BOND BRUDER is upped from sales manager to station manager at WPLY (1010) Philadelphia. She replaces former GM Lloyd Roach, who exits.

TOM HUMM, former GM of KEYV Las Vegas, joins crosstown KLUC in that capacity. He replaces Don Peterson, who is now at KHMX Houston.

BROADCAST EQUITIES Inc., parent company of StandardNews, has acquired Zagnus from the Tribune Company and Fairfax Media of Washi ngton. StandardNews editor Bob Jones will oversee the operation of Zagnus.

STATION SALES: WKIP-FM Poughkeepsie, N.Y., from Bridge Broadcasting Group to CHET-5 broadcasting LP. CHET-5 will simulcast its modern rock WDST Woodstock, N.Y., on WKIP-FM, which previously was simulcast the N/D format of WAAS.

PEOPLE: MEIER EXITS LOOP

Chicago residents are sharpening their heads over the breakup of WLUP-FM morning men Steve Dahl and Gary Meier, after 13 years as a team. Some suspect it may be an over produc tion-grubbing stunt, particularly since the station just announced plans to launch the pair into syndication along with (take that, unnamed) Matthews, Jonathan Brandmeier, and Danny Bonaduce.

According to the Sun-Times' account of the day, Dahl truc ked Meier and his newborn Rolly on the air while Meier was away on his honeymoon. Upon his return, Meier listened to tapes of the broadcasts, then promptly quit. GM Larry Wert wouldn't comment on the situation.

Following a recent meeting with the CIACC (Billboard, Sept. 4) about the station's management and direction, KKSF San Francisco's Mike Conception and Michael Moor to "enhance the station's commitment to its listeners and the urban community. The concept, a former gang member, will serve as consultant and liaison between the station and the African-American community. He has spoken to high school assembly classes, spoken to students, and founded a record label, Grand Jury Entertainment. Moor was also a community affairs liaison and host/mixter of "5 o'clock old school traffic jam." He has worked at crosstown stations KDAR and KLJI.

Station vet Steve Robison takes over MD duties at KZFX Houston, replacing Tom Neumann, who steps down to focus on his midday show. Meanwhile, the station continues its search for a promotion director to replace Dave Pierce.Send resumes to GM,CIACC.

XTRA-FM (91X) San Diego's Scott Alexander joins KNNO Seattle for mornings, replacing Heat Jones, now at 91X ... KPRI's former PD morning man Michael Martinez joins KJHT (Hot 97.7) San Jose, Calif., for mornings.

WCTW Providence, R.I., hires former WBBS Boston weekend Mike O'Hekle for mornings to replace John Rivers, who returns to WGEN-FM Daytona Beach, Fla., for afternoons ... WCEB Cincinnati evening host Gina Mathews segue to sister WYGY (96) for middays, replacing Vince Daniels, who is now in mornings.

WHJM Orlando, Fla., afternoon jock Mojo exits for nights at KHQT, where he replaces J.V., who's now at KHIT Dallas ... Calhoun Teds to WHMM St. Louis ... Steve Dunn ... Max Speed moves from nights to afternoons, while Max Speed moves from overnights to nights. Night Train Layne joins the station for overnights.

News director Peter Spriggs joins WIHY Dayton, Ohio, as APD from crosstown WBLY. Tracey Peyton is upped from marketing and programming assistant to marketing and public service coordinator at WHIO and sister WHKO. ... WKKV Milwaukee music research director Bailey Coleman adds promotion director duties.

Bad news, Mimi Monroe, who for years worked at WKQL Jacksonville, Fla. (most recently as KISS 96 jock), died Sept. 10. GM Dave Jasserman said Monroe, who was killed in a car accident one week earlier Monroe suffered an injury in a car when she was thrown from a horse. That, coupled with past medical problems, severely injured her liver, resulting in a coma and, ultimately, her death.
head, chairman of the leadership council of the International Manager's Forum (IMF). "And we're going to explain how record companies acquire copyrights and the terms on which they acquire, and what we believe they're doing with them, to the detriment of artists and the public."

The managers acknowledged they had not yet completed the final draft of their submission to the MMC and had not yet discussed it with the Brit- ish Phonographic Industry (BPI), the trade association representing the U.K. record labels.

Reacting to news of the IMF's plans, Black's lawyer of communica tions, Jeff Clark-Meads, says, "At the outset, the Monopolies and Mergers Commission said, 'We want to look at the whole business of supplying of recorded music.' We said, 'Fine, please look. We have nothing to hide. If you want to talk to record companies electronically monitored 24 hours a day, 7 days a week. Songs' ranked by number of detections. © 1993, Bil- lboard. Reprinted by permission."

"I think the IMF emphasizes that if it fully backed BPI and the record companies on a continued ban on parallel im- ports of albums into the U.K., and also would make that case to the Mo nepolies and Mergers Commission. However, the IMF action also could dissolve the record industry scrutiny and debate over a host of longstanding con- tract practices, particularly the con tract industry here with American rights by record companies even after artists have recored recorded costs, and such clauses as pack- aging and free-goods deductions; re- duced royalties for foreign sales, rec ord club sales, or new formats such as DCC and MiniDisc; the time length of contracts; and back-manufacturing audit rights.

The draft submission that has been prepared is neither a checklist of every single thing that you could possibly think of that is wrong with the record industry, from the point of view of people outside the industry," says Bicknell, manager of Dire Straits and one of the founders of IMF.

"The most important issue is own- ership of rights," Bicknell says, noting that U.S. and U.K. recording con tracts are very similar and that "there would appear to be some sort of collusion between the companies in the U.S. to protect the contracts are present."

Muirhead adds, "We'd be very happy for the BPI to see our submission as soon as it's ready, and we're happy to talk about it, as we feel a little bit under the radar of discussion within the record industry, is a new stance for music managers."

Jimmy [Dorsey] ever had, but also such a favorite among fans of all bands [that] she won the Metronome Award."

Simon noted that the classic pop duets between O'Connell and Eberly were "born out of necessity. On its radio series... the band was allotted a three-minute spot near the close in which it was supposed to feature all its stars. And so arranger Tucci Taitt, who had written during which Bob sang the first chorus as a ballad, the tempo would pick up, and Jimmy would play part of a jazz

"If we, as a body, are going to en- ter the political arena, which is what we are, we are dropping a rock into a pond and we don't know how big the splash is going to be, or where the ripples are going to go."

The IMF action takes place at the time when the sale of independent re- cord companies, most recently Mo- town to Sony for 200 million, highlights the significant value of re- cording copyright ownership, which is already starting to impact terms of their contracts. It comes in the wake of continued moves by record compa- nies to seek royalty reductions from artists on new format launches.

"The artist, I think, has lost a lot of position and a lot of power in the indus- try, and it's time that some of it was returned," says Muirhead.

Elliot Rahaman, co-manager with partner Andy Dodds of Simply Red and another co-founder of the IMF, spoke passionately of seizing the op- portunity of the MMC investigation to make public the issues raised by in- dustry contract provisions.

Rahaman says he was calling "sim- ply, and even naively, for the industry to move toward an accep- tance and understanding that it is about the balance of art and com- merce to succeed and work in the futures. And which, I hope, is that of a person or persons as product. A

BIG-BAND VOCALIST HELEN O'CONNELL DIES

(Continued from page 18)

cable to the relationship between the record companies and American commercial broadcasters, set the grumpy tone. Although the onstage discussion was civil, whispered conversations throughout the meeting room brought out the true feelings of lo- cal broadcasters toward the labels, with phrases such as "money grub- bers" and "damn crooks" heard.

The Recording Industry Assn. of America, which has never responded to place the audience by saying the bill doesn't suggest analog radio.

He also suggested, but couldn't prove, that labels may not ask at- rrestrial DAB stations to pony up a fee because of the longstanding pro- motional relationship point of un- ferred labels. Most attendees ap- peared not to believe him.

CRIME AND PUNISHMENT AT THE FCC

With NAB requesting that the FCC be less zealous in slapping sta- tions with cease and desist, or some upgrade fines, it was not surpris- ing that the convention's discus- sion on commission rule enforcement was well attended.

WASHING STO ROUNDUP

(Continued from page 89)

From the FCC's point of view, how- ever, the bottom line was best ex- pressed by Chuck Kolby, head of FCC enforcement, who said that vigi- lant upkeep and organization of a sta- tion's public file could be of maxi- mum benefit when an inspection team shows up.

Also important for stations in- volved in upgrades to adjoining com- munities or LMA's: Keep two copies of the public file, one at the main stu- dio and another at the outlet. Other tips came from communica- tions lawyer Howard Weiss: Make files accessible to all citizens, comply fully with the convention, but don't offer up unrequested information.

DIGITAL THE WAY TO GO?

Not only is DAB in your future, panelists at the digital radio seminar said, but digital can be implemented right now in your production studio. The benefits include not only better sound quality, but also the ability to produce multiple products in less time doing chases like cutting spots on a digital editor, they said. Tips from the station pros who have been through the changeover

chord of the tune, and the tempo would slow down again for Helen to come on for a semi-wailing finale. The gimmick proved to be a sensa-

Born in Lima, Ohio, O'Connell set out to become a band singer before graduating from high school. She was recruited by Dorsey in 1939, while singing for the Larry Funk band in New York. O'Connell is survived by her third husband, Frank DeVol, the composer-arranger-conductor whom she mar- ried in 1991, and four daughters.

TIME WARNER, U.S WEST

(Continued from page 11)

have been challenged, however, and a federal court in Virginia last month rejected such provisions of the 1984 Cable Act are unconstitutional as ap- plied to at least one Bell Atlantic com- pany (Billboard, Sept. 4). BPI's attorneys are unclear whether that ruling would apply to other Baby Bells or other companies, such as U.S West, observers say. The court is considering a request for a clarifi- cation of the extent of that ruling.

In other FCC news, confirmation hearings for Republican Sen. Red- ington Administration's choice for FCC chairman have been scheduled for Wednesday (22) in the Senate Com- merce Committee.

MARKET

Monitors

IMF TO REQUEST FURTHER INQUIRY BY U.K.'S MONOPOLIES COMMISSION

(Continued from page 12)

the

Besides, the Williams-Dan beat is even more instantaneous. The new record has been on chart for more than 30 weeks, but it doesn't register an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 25 weeks.

92

BILLBOARD SEPTEMBER 25, 1993

"We can..."
SONY MUSIC's LICENSED REPERTOIRE DIVISION CONGRATULATE SUEDE and everyone at NUDE on being shortlisted for the MERCURY MUSIC PRIZE

1992 ...

SONY MUSIC CONGRATULATE PRIMAL SCREAM and everyone at CREATION for WINNING THE FIRST MERCURY MUSIC PRIZE

1993 ...

Sony Music...the indie friendly major
According to LoFrumento and others, the board has agreed to at least two changes in its structure, instituting term limits for board members and opening board membership without regard to a writer or publisher member's geographic location.

The time limit on membership in the board, which is elected every two years, is "the natural way to go in order to keep the board itself in check," LoFrumento says. The actual limits will be put in place but not be effective until after ASCAP's next election in 1995. Of the board's 24 members, nine have held their posts for more than 15 years. "This is the best way to make-up the board as it is likely to change. No longer will seats be asigned based on individual segments of the industry," LoFrumento said. "This board is now more familiar with the name of each member, I'm not overly worried. Also, we always take a creative and extremely analytical approach to solving each problem. Every artist has something unique to offer; we focus heavily on what works and what doesn't."

Weiss says the heavy schedule is the result of the acts all delivering finished projects at the same time. "Many were held up by the nature of each album, I'm not overly worried. Also, we always take a creative and extremely analytical approach to solving each problem. Every artist has something unique to offer; we focus heavily on what works and what doesn't."

Changing industry and consumer trends will force book publishers to develop a new digital distribution schedule as a means of working "almost every corner of the street." It is known that we're dealing with a kind of restraint less than has been intense for the past two years but I believe it will continue to deliver."

The chief executive predicts that the label will ultimately sell a minimum of 4 million records from this slate of acts, he concluded, with the musical developmental goals to be developed a clear differentiation between each of the market's needs.

Fortunately, we are not dealing with 10 albums that sound identical," he says. "If they were all pop records, we could handle the nature of each album, I'm not overly worried. Also, we always take a creative and extremely analytical approach to solving each problem. Every artist has something unique to offer; we focus heavily on what works and what doesn't."

Laundry List of Opportunities
Some campaigns will be more elaborate and others than in the case of O'Neal's "Shaq Diesel" album, due October 26. "We're going to have a small campaign that is being played a broad spectrum of corporate tie-ins. Already secured is a series of back-to-school contests supporting the first single, "If I Know What I Know" at urban radio, retail and fanzone levels. Prizes will include tickets to the Las Vegas show or concert tickets. Reebok will use the set's second single, "Shoot Pass Slam," as the musical bed for a television commercial that will debut during the Super Bowl."

"We have a laundry list of opportunities we look forward to," says Jeffery. "As the cost of radio rises, we will be scrutinizing his records more than ever. It's a challenge to sell him as a credible rapper. We know that, and we're going to make him to make a strong record."

"Code Red" has Smith and Jazzy
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**Power Pick/Airplay**

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**Top 50 Singles**

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just really took to it.”

Even as a 10-year-old kid growing up on Long Island, Lamberg would carefully scrutinize the credits and song order on a record before he played it. While at NYU’s Music Business and Technology School, Lamberg landed on intern position at Jobete Music, Motown’s publishing wing, working with publishing vet Holly Greene (“she was my spark plug.”) Heading up Jobete was then managing director of the publishing division, and now is its president.

“For me, Lester Sill was the key,” Lamberg says. “He was a current president at Gersh and he would like to A&R his next project. Lamberg was the only contender.”

According to Lamberg, accepting criticism from everybody, but Evan is like a surgeon in what he does,” Winans says. “He knows how to operate without hurting you. Also, a good songwriter who can keep up on the patient and is concerned after he leaves the surgical room. I find Evan the third of what he has nurtured in me is that it’s all about the song.”

When Motown president Berry Gordy closed Jobete’s New York office in 1990, Lamberg moved over to RCA Music Publishing, where, as co-president of the company, he was Lord of the Manor. Company president Leedy Levya taught him that “you could work within a large corporation and still have a life and keep your edge.”

In March 1991, Lamberg joined Greene at EMI Music Publishing as creative director. When Greene left the company in January 1995, he re-located as VP creative/East Coast.


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<td>OUTSIDE OF THE REDWOODS</td>
<td>JON SECADA</td>
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<td>IIF I EVER FALL IN LOVE</td>
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**THE BILLBOARD 200**

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**NOTE:**
- The Billboard 200 chart is based on the sales and airplay of albums.
- The chart is compiled by Billboard and reflects the performance of albums on the Hot 100 and Adult Contemporary charts.
- The chart is updated weekly and highlights the top-selling albums in the United States.
- The chart is a key indicator of album sales and popularity at the time of its publication.
WISH TO THANK YOU

June 21 - 23, 1993
60,000 Fans - 3 Day Gross $1,269,510
(3 SELLOUTS)

Our recent visit from the Deadheads was a great success again this year, thanks to the amenities and cooperation your staff was so kind and helpful to provide. As you are aware, Ted and I attended the June 23rd concert and really enjoyed ourselves so now I can say I'm an "official Deadhead" having seen the Grateful Dead perform! We hope the concerts were positive and profitable for Deer Creek as the Deadheads' stay in Forest Park was for the City and we look forward to working together with you on "Dead Fest '94" next year.

Best Regards,
Mayor Mary Sue Rowland

Dead fest will bring together tourists and the community. - Betsy Reason, Noblesville Daily Ledger

DEAD CONCERT FULL OF GOOD VIBRATIONS
It was hands down, the best Dead show I've seen since they started and most fun. - Mike Redmond, Indianapolis News

Fans: Deer Creek is the Best Noblesville - one of the best venues to see Grateful Dead. Deadheads get big welcome. - Greg Montgomery, Noblesville Daily Ledger

Noblesville grateful for rock fans influx. - Steve Kubola, Indianapolis Business Journal

Dead heads get big welcome. - Anderson Herald Bulletin
Thursday, September 23, 1993
Sheraton New York
Hotel & Towers
Grand Ballroom
Cocktails - 6:30 pm
Dinner - 7:30 pm
Black Tie

DINNER CO - CHAIRS
Harry Anger
Chief Operating Officer
Motown Record Company

H. LeBaron Taylor
Sr. VP Corporate Affairs
Sony Music Entertainment

JOURNAL CHAIRMAN
Jocelyn Cooper
President
Midnight Music

COMMITTEE CO - CHAIRS
Jerome Ade
President
Famous Artists Agency

Vivian Scott
Vice President A & R
Epic Records/Sony Music
Entertainment

JUVENILE DIABETES FOUNDATION
INTERNATIONAL
Mary Tyler Moore
International Chairman

Stephen Leeper
President

James O. Robbins
Chairman of the Board

Anne Zaring
Vice-Chairman of the Board

Kenneth M. Farber
Executive Director

COMMITTEE HEADQUARTERS
175 West 93 Street - Suite 800
New York, NY 10025

JUVENILE DIABETES FOUNDATION INTERNATIONAL

MUSIC INDUSTRY DINNER

Honoring

JHERYL BUSBY and DICK SCOTT

September 7, 1993

Dear Colleagues:

On Thursday, September 23rd, at the Sheraton New York Hotel &
Towers, the Juvenile Diabetes Foundation International will host its
first JDF International Music Industry Dinner honoring Jheryl Busby,
President & CEO of Motown Record Company and Dick Scott,
President of Dick Scott Entertainment. Boyz II Men will provide the
evening's entertainment.

I'm sure I don't have to tell you of the hard work and dedication both
Jheryl and Dick have put forth over the years to build their remarkable
careers. What you may not know is that both are victims of the killer
disease diabetes and are committed to helping to find the prevention and cure
within our lifetime.

Diabetes afflicts 14 million Americans who suffer from its complications
and deadly effects; infections, heart disease, stroke, kidney disease, gangrene,
nerve damage and blindness. The progress of JDF's research over the past
23 years has been astounding. One by one the secrets of diabetes continue
to be unlocked.

Jheryl and Dick are helping and we need your help, too. Please join us
on Thursday, September 23rd, to celebrate two special individuals and to
bring us closer to our ultimate goal, a cure for diabetes.

For further information contact the Committee Headquarters at
(212) 222-3438.

Sincerely,

H. LeBaron Taylor
Sr. VP Corporate Affairs
Sony Music Entertainment
Dinner Co-Chairman

Harry Anger
Chief Operating Officer
Motown Record Company
Dinner Co-Chairman

This 1990's - JDF's "Decade for the Cure."
FALL MULTIMEDIA OFFERINGS
(Continued from page 11)

STILL MULTIPLEX OFFERINGS
(Continued from page 11)

SPENDING, REPUBLIC
(Continued from page 11)

PARAMOUNT VIACOM
(Continued from page 8)

CONDUCTOR ERICH LEINSROD DIES
(Continued from page 12)

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The LaserActive system consists of a unit—a combination laser/disk player with an expansion slot for a variety of add-ons—and at least one 12-inch laser disc. The LaserActive says compatibility with the Sega Genesis CD-ROM/game cartridge system, NEC TurboGrafx Duadizzy, CD-ROM game cartridges, and/or karaoke laserdiscs. The LaserActive system, with the appropriate pack in place, can play newly developed Pioneer interactive

Fall multimedia offerings continues with the return of the Paramount interactive movie game, "It's A Wonderful Life," which was created by Mike Fiedler, senior VP of Pioneer's home electronics marketing division. The initial promotion included $400-value software package including a limited-edition "Fantasia" laser disc, a CD game disc, and a new LaserActive title with the purchase of a compatible system or either the Sega or NEC control pack. "The high degree of software compatibility and tangible consumer benefit helped LaserActive's market acceptance," Fiedler said at a Sept. 13 press conference. Pioneer executives stressed a commitment to the development of dedicated LaserActive software and the creation of "next generation" software for the LaserActive's upcoming division at its California headquarters for that development. Already in place in Japan is a "multimedia creation" service that enables experts, musicians, film producers, and directors who have expressed interest in creating software for the system, and Pioneer plans a similar service for the U.S.

Among the artist members of the Japanese network are Maurice White and Herbie Hancock. Producer/Director John Singleton and Linda Don-

ning serves as the coordination center for European software development. There are plans of nine new 12-inch interactive software titles to launch at the time of, or close to, the unit's debut. Lasington's worldwide "MRP/Century" campaigns, with the addition of two interactive movie/mystery titles. Interestingly, these new 12- inch titles will play either on Pioneer or Sega systems and only one of the first

counterpart. That title is "Blockbuster," according to Sanford Bros.

its market offering, "Envision," and to "the game of the year," according to Paul Lyon, Sega's U.S. VP. "The Kinetic execs were obviously smart, but what happened to the game itself?"

When and if Paramount makes the program permanent, it won't be pushed to 800-day windows; it will be more like 60 days, Doctorow says.

PPV OPERATORS WORK
Given the strength of the movies, PPV operators are unhappy. "We're obviously very disappointed by this," says Request TV's Panero, who had no role in the negotiations, according to standard PPV windows, says communications director Tom Bracken. He won't comment on the effects of the counteroffer. He did note to DIRECTV eventually will be "in a stronger negotiating position" to push up_Window_Pay window.

 Paramount is also constructing a video-on-demand system in Castro Valley, Calif., which would rely heavily on current box-office hits.

 Paramount is among several studios that have struck exclusive PPV contracts with DIRECTV, a satellite-to-home service set to begin operations next year. According to standard PPV windows, says communications director Tom Bracken. He won't comment on the effects of the counteroffer. He did note to DIRECTV eventually will be "in a stronger negotiating position" to push up_Window_Pay window.

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Bee Gees In Karaoke Spotlight
Hi-Ticket Disc Racks Up Sales

HONG KONG—It’s almost impossible to push the songs of Andy Lau and Leon Lai off Hong Kong’s karaoke machines. But for the past month, a Bee Gees laserdisc—containing PolyGram’s latest hit single—has replaced the Chinese pop idols as the top choice for singalongs.

Walk down the alleys of Tim Sha Tsei and Mongkok, past the guys selling fake Rolexes for $25, and you can hear a new wave of versions of “I Started A Joke” and “You Should Be Dancing” bouncing off the concrete high-rises.

“The Bee Gees have always been popular in Southeast Asia,” says Alex Chan, PolyGram’s regional marketing manager, “but I must admit it’s a bit surprising how fast the karaoke disc is selling.”

In the first three weeks, sales passed the $650,000 mark in Hong Kong alone, according to the label. It also has been selling well in Singapore and will be out soon on VHS tape and laserdisc throughout the rest of Southeast Asia.

PolyGram has released 12 English-language karaoke titles, mostly covers of ballads by the likes of the Carpenters, Richard Marx, and Paul Anka. Most have sold about 10,000 units. The Bee Gees disc version is selling at three times that rate, despite being twice as costly, the label reports.

“This disc is unique because it contains live concert footage and original vocals,” says Chan. “I think we can expect sales like this to continue for about a year.” Last year, the karaoke market reached about $22 million in Hong Kong. It is growing about 30% annually.

MEKANIV

Bee Gees

The Bee Gees began their worldwide promotion of the publicity behind the July release of an album, featuring a series of European television shows and busking for the U.K. Capitol Radio.

“One of the great things about this project is the fact that the European set-up promotion has already been done,” says Mike Allen, director of marketing for pop repertoire at PolyGram International in London.

The album was released Sept. 13 in Europe, with the single “Paying The Price Of Love” debuting on the Music & Media Eurochart Hot 100 at No. 1. It has since broken into the Top 5 in the U.K., Germany, Denmark, Ireland, and the Netherlands.

In the U.S., the Bee Gees began the campaign to break the single, with help from a pair of radio promotion concerts. On Aug. 27, the band performed at a birthday concert at the Starlight Bowl Chip 40 (WHYI) 1900 Fort Lauderdale, Fla. PD Bob Roberts reports that the ticket to the show at the 4,000-seat Sunrise Theatre was a sellout in 19 minutes.

The response was incredible. We even got calls from overseas.

The group also played an Aug. 21 show for WPLJ New York at the Garden State Performing Arts Center in New Jersey.

Above and Beyond: “For Whom The Bell Tolls,” and “Palo Alto.”

Gibbs says, “In the past decade we have had to deal with people saying, ‘you don’t do an album of one kind of music, aim at this market, or those demographics,’ and we are pretty sick and tired of demographics...

We come from an era that was diverse. Our heroes were the Beatles. Everything they did was different. We took a page from that book and are going back to our first album. And we wanted variety on this album. We didn’t want to do one kind of music.”

While the band is set to be included in an NBC special prime time tribute to the music of the ’70s, scheduled to air around Thanksgiving, Barry Gibbs hopes the band will be able to land a spot on “Saturday Night Live” or the “Late Show With David Letterman.”

He is also looking forward to a world tour, tentatively set for 1994, in which the band hopes to visit China, the former Soviet Union, and several countries where it has never performed.

Assistance in preparing this story was provided by Thom Duffy and David Stansfield in London, Ellis Weintert in Munich, and Glenn A. Baker in Sydney.

Bee Gees hit Billboard’s Top 200 in late May, on the strength of an early single and two new albums.

The group has sold 5 million units in the U.S. alone, as well as 20 million overseas, with new singles being released on a weekly basis.

While the band’s popularity waned in the U.S., the Bee Gees continued to enjoy a consistently strong following abroad, particularly in the U.K., Germany, and Australia.

Their group’s 1987 album, “E.S.P.,” hit No. 1 in the U.K. top five, in Canada top five, and sold more than 85,000 units in Australia, surpassing the gold mark there. “One” saw top five ac in Germany, sold 32,000 units in Australia, and went top 10 in the U.K. and “High Civilization” also hit the top 30 in the U.K., and went to No. 2 in Germany.

In the U.K., the 1990 Polydor Rec- ord compilation “The Very Best Of The Bee Gees” spent 33 weeks on the album chart, peaking at No. 8. In Germany, the same album charted No. 9, surpassing 700,000 sales.

Yet even with continual hits abroad, the Bee Gees were unsatisfied. Now the Gibb brothers have fo-

by Geoff Mayfield

WORLDWIDE BATTLE

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The album was released Sept. 13 in Europe, with the single “Paying The Price Of Love” debuting on the Music & Media Eurochart Hot 100 at No. 1. It has since broken into the Top 5 in the U.K., Germany, Denmark, Ireland, and the Netherlands.

In the U.S., the Bee Gees began the campaign to break the single, with help from a pair of radio promotion concerts. On Aug. 27, the band performed at a birthday concert at the Starlight Bowl Chip 40 (WHYI) 1900 Fort Lauderdale, Fla. PD Bob Roberts reports that the ticket to the show at the 4,000-seat Sunrise Theatre was a sellout in 19 minutes.

The response was incredible. We even got calls from overseas.

The group also played an Aug. 21 show for WPLJ New York at the Garden State Performing Arts Center in New Jersey.

Above and Beyond: “For Whom The Bell Tolls,” and “Palo Alto.”

Gibbs says, “In the past decade we have had to deal with people saying, ‘you don’t do an album of one kind of music, aim at this market, or those demographics,’ and we are pretty sick and tired of demographics...

We come from an era that was diverse. Our heroes were the Beatles. Everything they did was different. We took a page from that book and are going back to our first album. And we wanted variety on this album. We didn’t want to do one kind of music.”

While the band is set to be included in an NBC special prime time tribute to the music of the ’70s, scheduled to air around Thanksgiving, Barry Gibbs hopes the band will be able to land a spot on “Saturday Night Live” or the “Late Show With David Letterman.”

He is also looking forward to a world tour, tentatively set for 1994, in which the band hopes to visit China, the former Soviet Union, and several countries where it has never performed.

Assistance in preparing this story was provided by Thom Duffy and David Stansfield in London, Ellis Weintert in Munich, and Glenn A. Baker in Sydney.
Hoosier Heaven For Mclennencamp, Hiatt

TWO JOHNS FROM INDIANA have the top two debuts on the Billboard 200, followed by an artist who has seen a lot of chart action before.

John McLennencamp blasts onto the album chart at No. 7, his highest debut ever. "Human Wheels" already has surpassed the No. 17 peak position of McLennencamp's last album, "Whenever We Wanted." But his new album, "Vanilla Sky," has already sold 800,000 copies. Meanwhile, John Hiatt debuts at No. 10 in 1981. The "Rocky Horror Picture Show" star's most successful chart single was "Two Of Three Ain't Bad," No. 11 in 1978.

"Me and My Girl" returns to the latter regions with "Bat Out Of Hell II — Back Into Hell," which enters the U.K. album chart at No. 1. That's no surprise, considering that the original "Bat Out Of Hell" is platinum six times over in Great Britain and soon will have racked up 200 weeks on the chart.

The Long Run: Only four singles in the rock era have had longer consecutive chart runs than "Dazzey Duk" by Duice. The single marks its 88th week on the Hot 100 by slipping three places to No. 34. It's likely that Duice can overtake the two singles with 39-week runs, "Wonderful, Wonderful" by Johnny Mathis and "But A Move" by Young MC. If it keeps going, the single also could last the 46-week run of "I Go Crazy" by Paul Davis and the all-time champ, the 48-week run of "Tainted Love" by Soft Cell.

The Longest Day: Think back to November 1976. That's when Earth, Wind & Fire entered the Hot 100 with "Saturday Night". William Simpson of Los Angeles, who is becoming a regular (and welcome) contributor to Chart Beat, points out that it has taken the group 17 years to go from Saturday night to "Sunday Morning," their current Reprise release, which moves up seven places to No. 53. At this rate, look for the outfit to get to "Monday Afternoon" sometime in mid-1995.
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