Among Billboard's '93 Music Video Nominees

Soul Asylum, RuPaul

'80s Redux: Top 40/Adult Radio Goes Back To Future

BY ERIC BOEHLERT

NEW YORK—It's déjà vu all over again at adult pop radio, '80s style.

A look today at playlists for the ever-growing category of top 40/adult radio stations, which target listeners 25-44, may send some scurrying for their Mondale for President pins.

Consider the current roosters. For the last few weeks (and in some cases, months), new releases by John Waite, Tears For Fears, Duran Duran, Tina Turner, Phil Collins, Cyndi Lauper, Huey Lewis & the News, Kenny Loggins, and UB40 have all been logging healthy airplay.

That's the equivalent of a 10-year reunion, since the last time those acts appeared on the charts together the year was either 1983 or 1984, when each broke out as a major chart-contender.

Adding to the sense of time warp is the additional mix of other early-'80s mainstays who continue to garner airplay. For acts such as Rod Stewart, Michael Jackson, Sting, Daryl Hall, Elton John, Bon Jovi, Billy Joel, Madonna, Prince, John Mellencamp, Def Leppard, and Annie Lennox, the early '80s were crucial to their careers as well. Combined, the

(Continued on page 81)

DG's Mad About Line Mixes Classical Music, Pop Marketing

BY SUSAN ELLIOTT

NEW YORK—Deutsche Grammophon's new Mad About line of mid-price classical releases—the latest in a series of industrywide attempts to help the genre shed its stodgy image—marks a departure for a label that has cultivated a highbrow image in terms of repertoire and artists.

"Everybody in the business talks about how classical music is stigmatized as being stuffy, inhibiting, intimidating," says Karen Moody, VP of Deutsche Grammophon. "But if we just keep talking about it and doing nothing, then we're just part of the problem instead of part of the solution."

The DG series features 21 titles in all, including "Mad About Bach," (Continued on page 98)

DIVERSE STRENGTHS DRIVE AUTUMN U.K. RELEASES

One Dove Takes Flight

LONDON—At a time when the U.K. music scene is fractured between guitar bands and dance artists, the sonically enticing trio One Dove believes it can fashion one sound to unite fans of both.

"We're interested in breaking down the barriers between both camps; that's something that's really important to us," says lead vocalist

(Continued on page 86)

Boxed Sets Add New Page To Zeppelin Saga

BY THOM DUFFY

LONDON—When the "Led Zeppelin" boxed set was released by Atlantic Records in late 1990, no one involved with the project quite expected the demand for a sequel set, says Jimmy Page, the band's guitarist and producer. Page has since digitally remastered 81 studio tracks for "Led Zeppelin: Boxed Set 2," released in September on Atlantic Records.

"There was no talk of it at all," says Page, who previously remastered the 54 tracks for the four-CD boxed set released in 1990. "There's no shadow of a doubt that Atlantic, and certainly even our management, had no idea that the first set was going to be so phenomenally well-received. I actually thought it would do a million, and everyone said, 'No way, it can't possibly do that.'"

But it did. The "Led Zeppelin" box has sold 1.5 million copies worldwide, with the majority of sales, 1.2 million, in the U.S., according to Atlantic Records.

That market response has prompted not only "Boxed Set 2," made up of tracks not included on the 1990 package, but also "Led Zeppelin: The Complete Studio Recordings," a 10-CD box containing the nine original

(Continued on page 87)

Craven Makes 'Scenes'

BY PAUL SEXTON

LONDON—Beverley Craven, the 1992 Brit Award honoree as best newcomer, has returned to the pop life following a hiatus that produced the auto-biographical new Epic album, "Love Scenes."

After taking time out from her career to have a baby daughter, now 19 months old, the rising British singer/songwriter was heartened to see that "Love Scenes," her sophomore Epic effort, hit the album chart at No. 4 immediately upon its U.K. release Sept. 27, with her label reporting advance retail orders of 83,000 units.

(Continued on page 96)

IN THE NEWS

Robert Cray Shame + A Sin

New music magic from the three-time Grammy winner!

Featuring "Some Pain, Some Shame"

In stores October 5

Touring the U.S. now.

Produced by Robert Cray. Management: Mike Kagan. For the Redoubt Agency

ADVETISMENT
He's sold over 30 million records worldwide

SO FAR...

Summer of '69
(Everything I Do) I Do It For You
It's Only Love
Heaven
Cuts Like A Knife
Heat Of The Night
This Time
Can't Stop This Thing We Started
Run To You
Do I Have To Say The Words?
Straight From The Heart
Somebody
Kids Wanna Rock
A must have collection of Bryan Adams' hits, featuring the new single "PLEASE FORGIVE ME"

A full compliment of promotional material is available, including:
- Display materials
- Video Merchandising
- TV Advertising
- Street Posting
- & More

Album Street Date: November 9th

PLUS RARE NEVER SEEN BEFORE FOOTAGE OF ADAMS' CLASSICS
IT'S HER YEAR...
Again.

1993 CMA 
FEMALE VOCALIST 
OF THE YEAR 

Mary Chapin 
Carpenter 

ON COLUMBIA

Soul Asylum, Stone Temple Pilots, Green Jelly, RuPaul Lead Billboard Music Video Award Nominees

LOS ANGELES—Rockers Soul Asylum and Stone Temple Pilots, performance art group Green Jelly, and leggy cross-dresser RuPaul are the leading contenders for the 1993 Billboard Music Video Awards, with three nominations apiece.

Three of those acts were nominated in a new category, Maximum Impact Clip Of The Year, which recognizes the pieces of video work that best advance an artist’s career. Soul Asylum’s Columbia video “Runaway Train,” Green Jelly’s Zoo clip “Three Little Pigs,” and RuPaul’s Tommy Tune video “No Rain” and Dr. Dre’s Death Row/Interscope/Priority clip “Nuthin’ But A ’G’ Thang” were all nominated in the new category.

Another new award for 1993 honors the year’s top director. The award recognizes either a single outstanding clip or all over work of all body for the year. Nominees are Palomar Pictures’ Michel Godoy (whose confirmed for Terence Trent Darby’s “She Kissed Me” and Bjork’s “Human Behaviour”); High Five Productions’ Michael Salomon (Pam Tillis’ “Cleopatra, Queen of Denial” and Sawyer Brown “All These Years”); Satellite Films’ Fred Stuhr (Green Jelly’s “Three Little Pigs” and Tool’s “Sober”); Propaganda’s Dominic Sena (Janet Jackson’s “IF”); and Satellite Films’ Mark Romanek (Lenny Kravitz’s “Are You Gonna Go My Way” and Madonna’s “Rain”).

The winners will be announced Nov. 5 during a ceremony at the Hotel Sofitel-Ma Maison here, at the close of the 15th annual Billboard Music Video Conference. The event, which begins Nov. 3, attracts music video marketers, promoters, programmers, producers, and directors for three days of meetings, seminars, and in house previews. (For registration information, call 212-536-5018.)

Frank J. Biondi Jr., president/CEO of Viacom International Inc., will deliver the keynote speech Nov. 4. Viacom, the parent company of MTV and VH-1, is launching a test of an advanced interactive cable system in Castro Valley, Calif., in a joint venture with AT&T. The company currently is negotiating to acquire Paramount Communications.

Biondi’s speech will set the stage for a series of “Future Watch” panels, starting with a session on Interactivity & Direct Marketing. Panelists will include Chris Clark, VP of programming at MOR Music TV; Janis P. Thomas, executive VP of direct marketing and advertising services at Black Entertainment Television; David Berin, creator/executive VP of HTV; Les Garland, VP of programming at The Box, and others. The panel will explore the growing use of music video as a tool for direct communication.

Immediately afterward, a discussion group on Promotion & Distribution will address the impact of video on the sales of the various networks’ forays into the field of interactivity, and other developments in the cable and broadcast arena.

A third Future Watch panel, titled Going Global, will be moderated by Tom Hunter, senior VP of international programming at MTV Music Television. The panel will examine the potential on the international front for domestic video suppliers and programmers.

Other sessions include:
• A Mock Programming Session, moderated by Black & White Television’s Paris Barclay. Participants confirmed at press time.

New Parent Makes Camelon A Player In Acquisition Game

NEW YORK—Investcorps’ agreement to acquire Camelon Media makes the Ohio-based retail powerhouse a deep-pocketed player on the acquisitions front.

Investcorps, an investment company that owns Fifth Avenue of Blockbuster Entertainment, has begun a definitive agreement Sept. 30 to buy the 365-unit, North Canton, Ohio-based chain. Investcorps says the deal is expected to close before the end of the year, with sources predating mid-November as the target date.

In an interview that Jim Bonk, Camelon’s executive VP and COO, will (Continued on page 85)
Disney Freezes Reorders Of ‘Aladdin’ Sources Say It’s Running Low On Hit Title

LOS ANGELES—Despite record-breaking sales for “Aladdin,” Walt Disney Home Video has put a freeze on reorder levels of the title until further notice. Available in stores since Sept. 29, “Aladdin” has been driving sales of more than 10 million units, according to Disney. Distributor sources say initial North American shipments totaled approximately 22 million units.

Disney accounts were told at street date that they would be unable to reorder the title, but were not given a date when the moratorium would be lifted.

Disney executives would not comment on the moratorium policy, but distributor sources have speculated that the supplier is running low on copies and needs time to duplicate and replenish its stock.

In addition, distributor and retail sources indicate that Disney is attempting to “manage the inventory” by shutting excess inventory from one market to another short on “Aladdin” copies. Fox Video used a similar inventory-control strategy twice last year with “Home Alone.”

“I think what has happened is Disney got a rush of reorderers right away, and they were tapped,” says one distributor. “But I don’t think the moratorium will go on that long.”

Typically, Disney’s moratorium policy on classic titles doesn’t kick in until the title has been selling for several months.

“I guess the reason is they didn’t want to flood the market,” says a rep for Baker & Taylor Video, “but it’s a little soon to honor repeat reorders.”

Disney is expected to put “Aladdin” on its reorders next spring.

(Continued on page 84)

WaxWorks Plans Launch Of Sell-Through-Only Vid Chain

BY EDWARD MORRIS

OWENSBORO, Ky.—WaxWorks/VideoWorks here is launching a chain of video sell-through stores, the first three of which are expected to be open by Christmas. Depending so, WaxWorks follows the lead of Musicland, with its Suncoast web, and Trans World, with Saturday Matinee.

Called Reel Collections, the stores will have an average floor size of 2,000-2,200 square feet and will carry about 6,000-8,000 videos, including movies, exercise tapes, and special-interest titles.

“If it’s video, it will be in the store, or you’ll be able to special-order it,” says Kirk Kirkpatrick, VP of sales/video. “It’s a very broad selection, encompassing everything on video.”

Terry Woodward, who owns WaxWorks/VideoWorks distributors and its chain of 136 Disc Jockey record stores, says the first Reel Collections will be in Knoxville, Tenn.; York, Pa.; and Columbia, S.C. “We’ll get a good test through Christmas,” Woodward adds. Woodward unveiled the concept at the company’s annual convention here.

The Knoxville location will occupy the site of a former Disc Jockey store in East Towne Mall. “We’re moving our record store there,” Woodward explains. “Enlarging it. And we’re going to salvage our old space and put in this movie-only store.”

Kirkpatrick says it is unlikely that the first three stores will carry laserdiscs, because the “hardware” and “product” of the area do not support it. He adds that “a lot of each store will be devoted to special boutique items,” such as studio jackets and other movie-related collectibles.

Complete coverage of the WaxWorks/VideoWorks conference will appear in next week’s Billboard.

Fitzpatrick Joins Billboard Home Vid Team

NEW YORK—Eileen Fitzpatrick has joined Billboard in Los Angeles as associate home video editor.

At Billboard, Fitzpatrick will be covering the broad spectrum of the home video industry, with a special focus on retailing and distribution responsibilities, which will include the weekly Store Monitor column.

“We are very excited to have someone of Eileen’s experience at Billboard,” says Billboard editor in chief Timothy White, “and as we continue to expand all aspects of our international video and retail coverage, her talents and expertise will be invaluable.”

(Continued on page 86)

CRT Nears Demise; Few Changes Seen

BY BILL HOLLAND

WASHINGTON, D.C.—Music industry copyright claimants will notice few changes in rate setting and royalty distribution once Congress abolishes the Copyright Royalty Tribunal, according to sources on Capitol Hill and in the Copyright Office.

Pending under bills in Congress, current royalty rates will be carried over. But bills call for an ad hoc arbitration panel to replace the CRT, allowing for stripped-down costs. The current royalty rates will be in effect until new rates are set.

Claimants bear 18% of costs under the existing structure, part of which helps pay the $100,000-plus annual salaries of the three commissioners, office overhead costs, and the salaries of staff. All this will be eliminated by the legislation.

The House Judiciary Committee voted Oct. 6 to abolish the CRT. The bill now goes to the House floor. The action came a day after Senate committee members heard testimony on a similar measure. In that testimony, two of the three members of the Tribunal said the 16-year-old panel is a waste of taxpayer money and should be dissolved.

In the Senate hearings, Sen. Dennis DeConcini, D-Ariz., chairman of the Senate subcommittee on patents, copyrights, and trademarks, and author of the bill, called the pending action the “final act of dismantling.”

DeConcini also said he believed that replacement of the agency with ad hoc arbitration panels would “encourage the parties to settle their disputes in the marketplace and rely less on government involvement.”

DeConcini revealed the bill during his opening remarks. He also said that the Tribunal has done a good job and is cost-efficient, but fellow commissioner Edward J. Danich dismissed that notion and said the work of the CRT could be done with “one full-time assistant.”

(Continued on page 87)

Sony, Matsushita Add To MD, DCC Lineup

BY STEVE McCLURE

TOKYO—Sony and Matsushita have raised the stakes once again in the on-going battle of Video Data systems by introducing new MiniDisc and Digital Compact Cassette hardware.

Interestingly, in spite of the August introduction of portable DCC units (Billboard, Sept. 4), Matsushita continues to emphasize home DCC decks. Sony’s new-product rollout features its smallest Walkman-type MD units yet.

By miniaturizing components and using a lithium-ion battery of the one used in Sony camcorders Sony has come up with a new playback/recording Walkman-type unit that is about half the size (84 x 29.9 x 106.8 mm) of its predecessor model. Sony’s new playback-only Walkman-type MD unit measures 74 x 18.5 x 106.8 mm.

Sony’s product rollout will consist of a new portable MD player, which goes on sale Dec. 1 in Japan for 50,000 yen ($478); a portable MD recorder/player to be launched in March (Continued on page 87)

Artech Defies Skeptics, Plans Private Stock Sale

NEW YORK—There are disbelievers aplenty, but Artec CEO Marty Gold says the home video distributor is alive, profitable, and about to set another revenue record. It also is intent on raising $10 million in a private stock sale. The Shelburne, VT-based distributor has been the subject of endless industry rumors in the past several months, none of them good. Speculation that Artec was facing heightened competition made industry observers believe the company had to drop two key orders for Disney’s “Aladdin.” Star Video Entertainment picked up the business, worth an estimated 35,000 cassettes (Billboard, Oct. 9).

Disney, according to other wholesalers, refused to ship until Artec paid its bills. However, Gold maintains, “we don’t owe Disney a lot of money. Our relationship (Continued on page 84)
Jackson Browne

I'm Alive

Ten New Songs - Personal and Passionate.

Release Date: October 26
Catalog Number: 1124-2

Produced by Jackson Browne and Scott Thurston. Two tracks produced by Don Was. Jackson Browne and Scott Thurston. Management: Dwight Miller. ON ELEKTRA COMPACT DISCS AND CASSETTES.
The world's biggest record market has a significant problem: It's not really one market.

The 12-nation bloc that is the European Community officially became an internal-border-free area at the beginning of the year. Though that has myriad positive effects, it also opens the doors, lays out a welcome mat, and offers a cup of tea to dollores.

Before the advent of the single European market, it was relatively straightforward to exclude unlicensed material from any particular country. Now, it is in many respects illegal to interfere with the transfer of goods or services within the EC's borders. This means that protection-gap records streaming into Italy from its own territory but illegitimate in other countries—have been cascading into the U.K. and other EC nations since the beginning of the year.

In the U.K., the main problems stem from Italy and Germany, where copyright laws (different from our own) allow live and other recordings, considered bootlegs by the British industry, that would not be permitted in the U.K.

These bootlegs have produced a gray area (if not black market) in the U.K., where mobile ring-off merchants drive around stores selling these discs and tapes from the back of their trucks.

The British Phonographic Industry's anti-piracy unit is in the process of educating retailers to why they should avoid this apparently seductive product.

The main reason is that it is illegal, and we regard it as far more preferable that stores be persuaded not to stock these records, rather than sell them and oblige us to resort to the force of law.

In response to Bradford Auerbach's letter in the Sept. 25 issue, I am one of those skeptics with "economic vested interests." Being in the business of classical music, I am interested in a video carrier with high-quality audio and video. Even Auerbach will admit that CD-5 is not the answer, and I am sure that people on the high-end audio side feel the same way.

There is no doubt in my mind that in five to ten years, a third-generation, all-digital disc will fulfill those requirements, but I don't want to wait until I am retired. Until then, the only hope is legal, and I don't think that talking that format down is any help, especially when this comes from Philip. Along with Auerbach, PolyGram/Philips is actually investing millions in classical video.

Guenther Hensler
BMI Classics
New York

May 8, and the British jazz-dance scene (Billboard, Sept. 18; regional reports on Atlanta, Chicago, Boston; interviews with songwriters; the Hemisphere is GMK, not KMW)

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May 8, and the British jazz-dance scene (Billboard, Sept. 18; regional reports on Atlanta, Chicago, Boston; interviews with songwriters; the Hemisphere is GMK, not KMW)
The new album from the multi-platinum internationally acclaimed Rap, television and film duo.

JAZZY JEFF & FRESH PRINCE

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"I'M LOOKING FOR THE ONE (TO BE WITH ME)"

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Island Delivers Acid-Jazz ‘Rebirth’

‘Cool’ Compilation Condenses U.K. Series

BY LARRY FICK

NEW YORK—Island Records is plugging into the ongoing U.K. acid-jazz club movement with ‘Rebirth Of Cool,’ a compilation of established and unsigned acts that will define the stylistic future of the label’s R&B-oriented subsidiary, 4th & Bway.

The just-released collection is actually an abbreviation of a highly successful double-record series of the same name on the label’s U.K. arm. In fact, the Stateside version of ‘Rebirth Of Cool’ is culled from the third edition in the year-old series of albums released abroad.

The album features three Island acts, Ronny Jordan, Stereo MC’s, and Freestyle Fellowship. Other tracks include licensed independent singles by Opaz, the brainchild of revered producer Roy Hayden; popular French rapper MC Solaar, who has been picked up by PolyGram label Columbia for an album; Japanese DJ-clique United Future Organization; and the Subterraneans, which consist of Marco Nelson from the Young Doctors and underground star Maxton “Gig” Beasley.

“Every time one of these records came around in England, we either had a lot of other stuff happening, or there were licensing problems,” says Andy Allen, VP/GM at Island.

“We knew we wanted to be involved in this musical movement, it was just a matter of timing,” says Allen. “Rebirth Of Cool’ marks the first time a major U.S. label has released an acid-jazz album.

Allen says the game plan for 4th & Bway at this point is for its A&R staff to begin seeking U.S. acid-jazz-minded acts, while also mulling over the label’s U.K. signings for possible release here. Although it could not be confirmed, it appears that another Island label, Gee Street, will pick up some of the rap slack resulting from this shift in creative focus.

Part of what he’sigg'd the process on was the multifaceted acceptance of Jordan’s 1992 album, “The Antidote,” which combined elements of traditional jazz, retro-funk, and hip-hop. Besides being a critical darling, the set and single, “After Hours,” got active play at

(Continued on page 87)

Ella, Verne Mark Milestones With A 16-CD Celebration

BY CHRIS MORRIS

LOS ANGELES—In a double-barreled celebration of Ella Fitzgerald’s 75th birthday and the imminent 50th anniversary of Norman Granz’ founding of the label, Verve Records is issuing a lavish boxed set of “The Complete Ella Fitzgerald Song Books.”

The box, comprising 245 tracks and 16 CDs, arrives in stores Nov. 2. It features the vocalist performing the greatest works of America’s best-known popular composers.

Says Verve director of catalog development Michael Lang, “We dubbed 1998 as ‘the year of Ella’... We wanted to cap it off with the ‘Song Books’ boxed set, and at the same time use the boxed set as an introduction to the whole concept of the 50th anniversary of Verve [in 1994].”

Granz, who first promoted Fitzgerald as a concert attraction in 1949 as a Jazz At The Philharmonic artist, became the singer’s manager in 1954. In 1956, he signed her to his Verve label and, with “The Cole Porter Song Book,” began producing a series of albums featuring the vocalist’s versions of individual songwriter’s works.

The series continued with “Song Books” devoted to songs by Richard Rodgers & Lorenz Hart (1957),

(Continued on page 87)

Deal With Hughes Brothers Signals Capitol Street Push

BY CRAIG ROSEN

LOS ANGELES—Weeks after it dismantled its black music division, Capitol Records has made an aggressive move to step up its street credibility in R&B and rap, joining forces with film directors Allen and Albert Hughes to launch Underworld Records.

Best known for their critically acclaimed directorial debut, “Menace II Society,” the 34-year-old Hughes twins also have involved in the music business. They served as executive producers of the gold “Menace II Society” soundtrack album, and lensed videos by 2Pac, Yo-Yo, KRS-One, Too Short, and other rap acts.

The “Menace II Society” sound-track, released on Jive, peaked at No. 11 on The Billboard 200 and has sold more than 712,000 copies, according to SoundScan data. This week it stands at No. 105 after 19 weeks.

Capitol president/CEO Gary Gersh says he became interested in the Hughes brothers after seeing “Menace II Society,” which he calls “the most interesting, intriguing, disturbing, and emotionally controversial movie directed by young directors I have ever seen.”

He adds, “The way the film moves to the beat shows that [the Hughes brothers] really understand music.”

The Underworld deal marks the second pact Gersh has inked for a new imprint since taking the helm of Capitol in July. Previously, Gersh inked for a new imprint since taking the helm of Capitol in July. Previously, Gersh inked

(Continued on page 87)

EMI Launching U.K. Promo Blitz For Ross Release

BY ADAM WHITE

LONDON—It looks like endless love for Diana Ross in the U.K.

EMI Records here is launching a $750,000 marketing drive—which may be the company’s largest campaign this season—behind the new Ross release that couples old material with new recordings.

The single “Now, My Woman,” is due Oct. 18 on CD, cassette, and vinyl; DCC and MiniDisc versions are due in November. EMI is targeting the U.K. audience that bought 1.2 million copies of Lionel Richie’s 1992 hits package on Mowtown, “Back To Front,” and hopping to beat that total.

“To reach a million, you have to sell 600,000 to 700,000 units before Christmas,” says Jean-Francois Cecillon, divisional managing director of the EMI label. “We feel it’s a very achievable figure. The most difficult thing is to get adult buyers into the stores fast, which is why we’re marketing the album on this scale.”

Ross, meanwhile, was in London to receive an award Oct. 7 from the Guinness Book Of Records as “the most successful female vocalist” on the British charts (with 112 hits, plus another 30 odd hit titles with the Supremes). She has a number of scheduled TV appearances, and is also promoting her autobiography, “Secrets Of A Sparrow,” published in the U.K. by Headline Books.

EMI is preparing a worldwide recording deal internationally. She is signed to EMI Records U.K. for the world outside North America, and EMI Canada and Rhino Records. The latter is said to have no plans to release “One Woman”

(Continued on page 87)

Presley Estate Planning Memphis Tribute Show For ’94

BY MELINDA NEWMAN

NEW YORK—Forty years after Elvis Presley made his first recordings, his estate is sanctioning its first-ever tribute concert to the artist, to be held the weekend of Oct. 7, 1994.

The worldwide tribute is being produced by Elvis Presley Enterprises, in conjunction with Los Angeles-based concert promoters Avalon Attractions and booking agency Creative Artists Agency. Proceeds from the event will go to the T.J. Martell Foundation and the St. Jude Children’s Research Hospital.

A “Presley plan idea,” says Jack Soden, CEO of Elvis Presley Enterprises. “It was striking, right from the beginning of when we opened Graceland over a decade ago, that Elvis seemed to be the entertainers’ entertainer. An endless number of major artists who would come to Memphis to visit Graceland had such generous things to say about Elvis and the remarkable ways that Elvis had nurtured their careers.”

Although the idea of a tribute had been tossed around for years, Soden says a major hurdle was cleared with the 1991 opening of the Pyramid, Memphis’ extravagant, 18,000-seat arena. “At one time, we’d talked about recreating the famous ‘Alka From Hawaii concert’ but Memphis won out,” Soden says.

No artists have been formally approached to perform yet, Soden says, although he adds that “in laying the foundation for this, there has been some leakage. And the feedback has been extremely positive.”

Given Presley’s success on the country, pop, R&B, and gospel charts, it’s expected that performers from several different music genres will participate in the event. However, neither Soden nor Avalon head Bob Goddles could say what role, if any, artists who had performed with Presley—such as the Jordanaires, the Stamps, Ann-Margret, or Johnny Cash—would play in the tribute.

One reason why the involved parties are announcing the concert so far in advance is so that artists will know about it before their schedules for next fall get booked. “We want them to clear the boards,” says Tom Ross, head of CAA’s music department.

“This is a project that’s far beyond just a live concert,” says Geddes. "We’ve retained CAA to the extent that we needed significant assistance in packaging the event internationally—meaning there are several opportunities of revenue to explore, whether or they end up being television broadcast, a pay-per-view, home video, record, literary spinoff... all that is being contemplated.”

Because of the worldwide possibilities, Ross says global artists will be considered. “There will be obvious choices, and Fretta (Presley, president of EPE) has her list of people who she feels are special, but we certainly want to have artists representing the Latin market. We want to be aware of the Far Eastern marketplace. We may have the flying Elvises. We’re going to consider anything that won’t make it a carnival.”

(Continued on page 87)
When it came to contemporary culture, his vision was complete...

From Patti Smith to the Outlaws, The Kinks, and so many others, he was always at music's cutting edge.

From music, to the theatre, to film, to literature, his breadth of knowledge was extraordinary.

And there was so much more.


**BOB FEIDEN**

A rare and special human being who touched and enriched the lives of so many. He will be deeply missed...

CLIVE DAVIS and everyone at ARISTA
Congratulations to Alabama on three platinum certifications, and another home run coming, as Cheap Seats steps up to the plate in October.

FROM RCA/NASHVILLE - #1 IN SERVICE TO COUNTRY RADIO

STREET DATE: OCTOBER 12
Rockers Reap Piles Of Platinum in September
Steeley Dan Catalog Captures Sales Honors, Too

[BY CHRIS MORRIS]

LOS ANGELES—Albums by Eric Clapton, Metallica, and Van Halen attained the lofty sales level of 7 million units, while Steely Dan celebrated its first platinum album and its third of other honors in September certifications from the Recording Industry Assn. of America.


Steeley Dan’s 1977 album “Aja,” certified double platinum, became the group’s first million-seller. Four other albums by the team of Donald Fagen and Walter Becker—“Can’t Buy A Thrill” (1972), “PRIVATE THERAPY” (1974), “Psychedelic Sounds” (1976)—were certified platinum in September, while two collections of hits, “Gold” and “A Decade Of Steely Dan,” attained gold status. All titles are MCA releases.

The group is on its first tour in two decades.

R&B group SWV’s “It’s About Time” and Country Music Assn. award winner Vince Gill’s “I Still Believe In You,” on RCA and MCA, respectively, became the artists’ first platinum albums, with both hitting double platinum last month.

In a study in contrasts, the soundtrack albums for the Tom Hanks-Meg Ryan romance “Sleepless In Seattle” and the 1970 hippie-fest document “Woodstock” both attained sales of 2 million units.

Neil Diamond’s 1992 seasonal album “Christmas” became the singer’s 17th platinum album.

The Proclaimers’ 1989 album “Sunshine On Leith” finally reached gold last month, boosted by the Scottish children’s market dominated by blockbusters like Disney’s “Aladin” and The Lyons Group’s Barney. Retailers expand Kidz videos to accommodate those titles, Holland notes. “It would be nice if that space was always there.”

Holland credits Steffen with “some interesting plans. He’s a very creative marketing guy” who has the video experience necessary to balance Kidz’s earlier emphasis on audio.

Steffen, surrounded in his office by stacks of cassettes and scripts, agrees Kidz has a way to go. “You have to work on something like this for three to five years to do it the right way,” he says. Kidz, established nearly two years ago, should prosper provided participants are “in for the long haul.”

Until demand for kids video grows, Steffen says distribution will be limited to four to six new video releases next year, vs. about 20 for audio.

Nevertheless, Steffen says, “Ev

(Continued on page 85)

EC Trade Awaits
EMI Decision On Royalty Group

[BY DOMINIC PRIDE]

LONDON—The outcome of EMI Music’s decision on which rights body it chooses for a European central licensing deal could make the difference between harmony and discord among rights societies in the coming months.

For some months EMI, the last major record company without a central licensing agreement, has been shopping around the rights societies for a deal to pay mechanical royalties for all records sold worldwide. This spring Sony Music did make a deal with France’s SDRM, under which the mechanica/society offered the record company a rebate for bringing the major’s entire European repertoire to them (Billboard, April 8).

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EC TRADE TABLE

EMI RECORD COMPANIES. Polly Anthony is named GM for Sony 500 Music, Epic Records’ new label in New York. She was senior VP of promotion for Epic.

Elektra Entertainment in New York promotes Ron Gregory to VP of pop promotion, and names Lauren Spencer senior director of video promotion and marketing. They were, respectively, national director of CHR promotions and associate producer/talent coordinator of ‘The Jane Pratt Show.’

Sony Discos promotes Rafael Cuevas to VP of national promotion in Miami, Alberto Mendoza to director of the San Juan Division. Gloria Olazar to director of operations in Miami, and Onelia Rodriguez to comptroller in Miami. They were, respectively, national director of CHR promotion and associate producer, Puerto Rico; director of production and inventory planning; and director of accounting.

Randy Spendlove is appointed VP of pop promotion for Perspective Records, a joint venture between A&M Records and Gary Schwartz. He was director of marketing and Terry Lewis, in Los Angeles. He was promotion manager for northern California at A&M.

Michael Barackman is named senior director of A&R at Arista Records in New York. He was VP of A&R at EMI.

Bruce Friel is promoted to senior director of A&R/artistic development at RCA Records in Los Angeles. He was director of alternative music development/promotion.

Sandra Trim-DaCosta is named director of marketing for GRP Records in New York. She was director of marketing at Columbia.

Jive Records in New York promotes Tom Karmazin to senior director of marketing and sales, and Janet Kleinbaum to director of product management. They were, respectively, VP for A&R and VP for sales and marketing.

Steven Glass is appointed director of special projects for EMI Records Group in New York. He was special assistant to the Brooklyn, N.Y., borough president.

Bob Catania is appointed to the national promotion staff of Geffen and DGC Records in New York. He was VP of top 40 promotion for Elektra.

Bill Meehan is named VP of national sales for Critique Records. He was VP of sales and marketing for the Chameleon Music Group.

Shannon Williams is promoted to national sales and marketing development manager at Rhino Records in Los Angeles. She was national sales and marketing representative.

PUBLISHING. Kathy Spanberger is promoted to senior VP of U.S. operations for peermusic in Los Angeles. She was VP.

BMI in Los Angeles promotes Michael McGeeh to director of film-TV relations and system management, and Karen Freeman Rodriguez to associate director of research/film-TV administration. They were, respectively, associate director of film-TV relations, and assistant to the senior director of research/film-TV administration.
New York—The cover of Pearl Jam’s second Epic release, “Vs.,” shows a sheep, teeth bared, straining to break through a fence. The band’s bassist, Jeff Ament, who shot the photo, says it’s not an unflattering portrait of how the Seattle act feels after two years of exploding fame.

“I think it really fits with what’s going on with the lyrics, and the imagery that [lead singer/lyricist] Eddie Vedder puts forth,” Ament says. “There are songs about being kind of caged. That was what was coming out when I was hearing him sing. I had the idea [for the photo] based on hearing a lot of the stuff.

With titles such as “Animal,” “Rats,” and “Leash,” “Vs.” is filled with feral songs that combine aggressive music with Vedder’s hypnotic, driving lyrics. Even acoustic-based numbers such as “Daughter” and “Elderly Woman Belonging to the Counter in a Small Town” have a relentless intensity.

The album’s Oct. 19 release comes at a time when the band’s debut, “Ten,” is still riding high on the charts more than two years after its release. Last week, it was No. 23 on Billboard’s Top 200 and has been certified quintuple platinum by the RIAA. Sales of “Ten” built slowly, exploding last summer after the band appeared on the Lollapalooza tour. And then the band seemed to be everywhere: contributing to the “Singles” soundtrack, opening for Keith Richards on New Year’s Eve, playing with Neil Young in Europe, winning MTV’s award for best video of the year for “Jeremy.”

For the band, Ament says, it became a matter of not believing the hype. “The reality is, we’re real people, and we like to be dealt with on an honest level,” he says. “The other side is that there are a lot of people who will tell you how great you are. That’s not real, that’s just people trying to be close to rock stars. Any time anyone starts to believe it, and starts to feel like, ‘Maybe I am really great,’ they’re in trouble. I honestly feel like any one of us could make pretty good music (individually), but together we’re doing something else.”

When it came time to put the indefinable mix down on tape for “Vs.,” the band turned to Brendan O’Brien, with whom they co-produced the first album. “He was the first real producer that we’ve really worked with,” Ament says. “He was a part of the trip. He genuinely listened to where we were coming from.”

O’Brien kept the band members loose in the studio, but “still encouraged them to try new things. “We took a lot (Continued on page 28)

Labels Love Album Alternative Format; Byrne Bops To New Tunes; School Songs

JUST HOW MANY labels and managers on the last six months have told me that they’re counting on album alternate foray for their artists’ latest release? Suffice it to say that if half of those acts did get the anticipated airplay, each artist would get less than one play per day, and there would be plenty still knocking at the door.

The fervor with which labels have embraced this format, which plays album cuts from such artists as John Hiatt, John Mellencamp, and Donald Fagen alongside tracks from Patty Larkin, Eliza Gilkyson, and Tim Finn, only underscores the need for it. There are dozens of artists, perhaps more now than ever, that are systematically and unfairly eliminated from other formats because of too-tight playlists. Those artists are clinging to album alternative’s lifecycle, knowing that their parameters are the only ones broad enough to encompass their music. But there is too fear that too many labels are looking at the format as a bottomless pit, with unlimited slots for newcomers or artists that don’t easily fit into other categories. Last time we looked, there were still only 24 hours per day—even on an album alternative station’s clock.

Givent hat there are no more than 80 stations in the format, and no outlets in Los Angeles or New York, we wonder how serious an impact it is having and if the format is helping to sell records. There are signs that it is bolstering what would otherwise be a base and a loyal listening audience looking for a place to hear them, such as Hiatt or Nanci Griffith. But we’d venture to say the format has yet to break any artists that it can claim as its own. For comparison, we took the album alternative chart from Gavin, which is the only trade compiling such a chart, and compared it with The Billboard 200 for the same week. Five of the artists in the top 10 of Gavin’s album alternative chart are also on The Billboard 200: Hiatt, Mellencamp, Bob Dylan (via the “30th Anniversary Concert Collection”), U2, and Melissa Etheridge. Current records by three artists on Gavin’s top 10—“Touche, Ziggy Marley, and Matthew Sweet—already have fallen off Billboard’s chart. Neither the Story nor Tim Finn has charted on The Billboard 200. Most of the above-mentioned artists, especially Mellencamp and U2, still get their lion’s share of radio play from album rock or modern rock.

Album alternative’s logical, demographically similar counterpart, VH-1, tried this idea before in 1990. In an effort to establish a place for itself in breaking artists, the video channel actively programmed artists like Julia Fordham, who weren’t receiving much radio play. Not surprisingly, critics loved the idea. Viewers, however, did not. And roughly six months later, the channel abandoned the format for what eventually became its “Greatest Video Hits of All Time” campaign. As album alternative stations begin to get caught up in the ratings game, are they going to begin mixing in even more time-tested Fleetwood Mac or Bob Seger tracks that will cut into the slots previously devoted to new artists?

As dubious as our praise sounds, we’re here to encourage the format. Any exposure these artists get is great. But is album alternative the lifeline so many artists, labels, and managers are looking for? Not yet. Can it be? We sure hope so. But only if it finds a way to expand its audience while remaining true to its original intent of exposing artists seriously lacking, but deserving, airplay.

Byrning up: David Byrne has been playing unannounced gigs in clubs that don’t east alternative. The singer-songwriter recently released new material for his new Lunka Bop album, to be released next April. It’s not known which songs, if any, will actually appear on the album, which is being produced by Mitchell Froom. However, the musicians playing with Byrne—percussionist Valerie Naranjo, bassist Paul Socolow, and drummer Todd Turkisher—will appear on the record. At the shows, the music leaned toward straight-ahead rock, with a tinge of Afro-Caribbean percussion.

School Project: Several developing artists are currently on a tour of high schools in 90 cities, spreading their music and an anti-drug message. The “Project Reward” tour, organized by the Educational Support Marketing Network, features Columbia’s Lisette Melendez and Mellow T, Select/Atlantic’s Neirissa, PLG’s East 17, Danzalot Records’ Too Down, and unsigned acts Back Street Boys and United To III. Two acts will appear at each show, which will be held during school hours as part of an assembly period. After they perform, they will deliver their own anti-drug messages, according to ESMSN’s Audrey Pine. The labels are helping underwrite the cost of the tour, along with co-sponsor Love’s Baby Soft.

Assistance in preparing this column provided by Paul Verna.
WRITERS SWEEP THE CMA AWARDS

VINCE GILL
Entertainer Of The Year
Song Of The Year
Album Of The Year
Male Vocalist Of The Year
Vocal Event Of The Year

BROOKS & DUNN
Vocal Duo Of The Year

DIAMOND RIO
Vocal Group Of The Year

KEITH STEGALL
Producer
Single Of The Year

TONY BROWN
Producer
Album Of The Year

MARK CHESNUTT
Horizon Award
Vocal Event Of The Year

MARK O'CONNOR
Musician Of The Year

WILLIE NELSON
Hall of Fame

GEORGE JONES
Vocal Event Of The Year

IT'S A GREAT YEAR TO BE COUNTRY
AND IT'S A GREAT YEAR TO BE BMI
Indeed, Mazzy Star's brooding sound, which mixes Roback's dark, psychedelic guitar links with singer Hope Sandoval's icy vocals, is miles away from anything on the charts. Yet, given the fact that fellow Northern Californians mood American Music Club and the Red House Painters are signed to Warner Bros. and the WEA-distributed 4AD, respectively, the time may be right for Mazzy Star to break out of the underground.

Still, Roback is not so sure that the band's music will find a large audience. "I heard someone say that underground music is more accepted today, but I really have my doubts about that," he says. "I have to see it to believe it."

If Roback sounds skeptical, it may be because he has paid more than his share of dues. In the early '80s, he helped found the Rain Parade, a Los Angeles "paisley underground" band that issued a few independent releases and went on to sign with Island following Roback's departure.

After leaving the Rain Parade, Roback formed Opal with former Dream Syndicate bassist Kendra Smith. But after a few acclaimed independent releases, Smith left the band in the middle of a tour supporting the Jesus & Mary Chain.

Roback recruited Sandoval, whom he knew from the L.A. club scene, as a replacement. "I finished the tour, because Kendra left," Sandoval says. Afterwards, Roback adds, "we decided we wanted to do something that was completely our own, so we decided on Mazzy Star."

Since "So Tonight That I Might See" was recorded over the last two-and-a-half years, Mazzy Star is anxious to get back in the studio and record some new material. First, however, the band has plans to headline a club tour in November, after playing a showcase gig at the CMJ convention Nov. 4-6.

Capitol Records' director of marketing, Cathy Lincoln, says the label will attempt to spread the word on the group has—whose buzz, to date, has primarily been generated by the print media—to the airwaves, with the track "Farre Into You," which was serviced to college, modern rock, and album alternative radio in mid-September.

While Mazzy Star may not sound like anything commercial alternative radio is programming at the moment, Lincoln is confident that the band will find a place at the format.

"A good station has a mix of everything... I think there is room for a subtler, beautiful, bluesy sound," she says. "All those kids have boyfriends and girlfriends, and they like to neck, and I don't think they listen to Barry White."

### Mazzy Star Guides 'Tonight Out Of Underground' DEVELOPMENTS

Perfect 'Gentlemen'

"When I was young, my aunt would tell me that I was a 'little gentleman.' Sometimes I would think what those words meant, and how they are used to describe somebody... In the dictionary, a gentleman is someone refined, polite, and of good breeding, and I think that is a joke as it relates to most guys," reflects Greg Dulli, primary singer/songwriter for Cincinnati's Afghan Whigs, whose Elektra debut "Gentlemen" is a ravaging examination of dysfunctional love and the wreckage left in its wake. Prior to signing with Elektra, the band released several records on Sub Pop.

"It was a bad year for me and some

of my friends, in terms of relationships and dealing with some of my own little ghosts. Just some kinds of remnants and stuff that I guess I will never be able to forget, especially since I wrote it all down and made a record out of it," Dulli says.

From "If I Were Going," the disturbing opening proposition, to the jarring instrumental benediction, "Brother Woodrow," "Gentleman" is a riveting journey that may in time be regarded alongside such dower classics as Lou Reed's "Berlin," Neil Young's "Tonight's The Night," or Big Star's "Thirld."

(Continued on page 18)
YOU’RE SIMPLY THE BEST!

HMV GROUP’S LIFETIME ACHIEVEMENT AWARD
PRESENTED TO TINA TURNER
VIENNA, AUGUST 1993
MUCC PUBLISHING

THEY'RE PLAYING MY SONG

RICKIE LEE JONES is no stranger to her songs. Her emotional reading of The Left Banke's "Walk Away Renee," which was the highlight of her 1983 EP, "Girl At Her Valcano," and her "Pop Pop" album, from 1991, consisted largely of pop standards, but the idea to cover David Bowie's "Rebel Rebel" on her new "Traffic From Paradise" was just kind of snuck up on her.

Edited by PeterCrinn

ARTISTS & MUSIC

Pomus' Legacy Lives On; That Clever & Funny Cole

SONGS WERE HIS CURE: "All along, Doc said he was writing for people out there in the dark, not for people who thought so much of his late blues songs were his best. There are the words of Willie Bear, son-in-law of legendary rock'n'roll songwriter Doc Pomus, who died in Manhattan. Brian Poisson manages Stabyzo Music, BMI-cleared company that Pomus established in the mid-'70s to be the repository of his newer compositions that are not controlled by other publishers, and of older works, such as those he wrote for Elvis Presley movies, that were reverting back to him.

"Working with music producer Hal Willner," says Bratton, "I was able to place four songs written by Doc and Mac Rebennack (aka Dr. John) in the new Robert Altman film, 'Short Cuts: the songs are 'To Hell With Love,' 'Prisoner of Life,' 'I Don't Know You,' and 'Full Moon.'" Ann Rice performs all of the songs in the film, and is joined by B. Reilly, Michael Stipe on 'Full Moon' for the soundtrack CD on the Impala label.

The Pomus catalog of true Oldies-but-Goodies is continuing to make new-release news in a number of news, Bratton reports. RCA's new Elvis Presley boxed set "From Nashville To Memphis/The Greatest 60's Masters," contains 13 songs written by Pomus in collaboration with Dave Appell and Mort Shuman, and others. The tracks include "Little Sister," "His Latest Flame," "Surrender," "Suspicion," "She's Not You," and".

Rhino Records is working on a major tribute to Pomus, the proceedings of which will be to The Rhythm & Blues Foundation's Doc Pomus Financial Assistance Fund, a program that offers direct help to R&B musicians in need. The tribute, due for release sometime next year, so far includes, among others, B.B. King, Los Lobos, John Hiatt, Aaron Neville, Dr. John, and producers Joel Dorn and Stewart Levine.

In his disc tribute to the Brill Building in New York, music for '50s pop writers, Neil Diamond performs two songs penned by Pomus with legendary collaborator Shuman, who also died in 1991. The songs are "Save the Last Dance For Me" and "Sweats For My Sweet.

Bruce Ricker, producer of "Last Of The Blues Devils" and the Theologian, who produces Chaser, is working on a documentary treatment of Pomus' career, Bratton says.

READ 'EM & LAUGH: It's not a bolt out of the blue to acknowledge that Cole Porter was among the most "clever" and "funny" lyricists to grace the Broadway musical, but Hal Leonard Publishing has decided to make a merry point of it by offering a new fo- cole Porter—22 Clever And Funny Songs "$10.95). Its selections are published either by Chappell or by Porter himself.

Like other great Broadway word-smiths, Porter leaned on topical, lit- erary, and historical references to create "laundry-list" lyrics that gave sophisticated Broadway audiences a clue. Here are a few examples (Porter's tunes are cool, too):

- "Politics & Show Biz: In 'Let's Not Talk About Love,' from 'Let's Face It' (1941), he wrote, 'Let's hope some hot profanities on Hitler's inhumanities/let's argue if insanity's the cause of his insanity/let's weigh the Shubert Folies with the Earl Carroll Vanities/let's not talk about love.'"

- "Movies Battle TV: In 'Stereo-Sound," from "Silk Stockings" (1955), Porter writes about Hollywood's attempt to capture the attention of the time by TV with wide-screen productions in stereo sound. "If Zan- duck's latest picture were the good ones/they'll have stolen kind heart/four in front to look at Marilyn's behind/If you want to hear applauding hands resound/you've got to have glorious Technicolor/broadcasting Cinematic stereo andousse en "Mar- illy," of course, is Marilyn Monroe.

- "Mythology, Etc.: From "Out Of This World" (1950), Porter's "Nobody's Chasing Me" contains the lines, "While Joa chased Osiris/And Pluto, Prosperine/My dog is chasing my virus/But nobody's chasing me."

SEMINAR: The Assn. of Independent Music Publishers is host- ing a panel on the "Basic- e of Copyright and Administration" as part of its "ALMP Copyright Quick Review" series, Thursday (14) at BMI's New York headquarters starting at 5 p.m.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publishing:

1. The Beatles...
2. Jurassic Park soundtrack...
3. k.d. lang, Ingenue...
4. Buddy Guy, Damn Right I Got The Blues...
5. Pearl Jam, Ten.
“Encore!
Rachmaninoff!
Now...And Forever!”

Hear, Here...

EMI Music Publishing Celebrates
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We are proud of our long association
with the music of one of the world’s most
distinguished composers.

...EMI Music Publishing...
The World’s Leading Music Publisher
20

ALTERNATIVE ROUTES: The kids at college radio must be rubbing their hands eagerly these days. Along with new tracks from Pearl Jam, INXS, and the Lemonheads, college programmers also can choose from a bumper crop of alternative albums that hit stores Oct. 5. Among them are five with promising potential; some or all could hit the Heatseekers chart next week.

Here’s the lowdown on marketing details:

• Mercury is telling consumers to “Get Laid,” literally, as it promotes the new James release, “Laid.” A retail campaign targets independent accounts with some clever wordplay and even more clever gimmicky; “Get Laid” condoms and T-shirts are among the items the label will send to retail outlets. The English band just released the U.S. rounds as part of the WOMAD tour, and will appear on “The Tonight Show with Jay Leno” Oct. 29.

• Former Charisma artist Kirsty MacColl makes her I.R.S. debut with her “Titantic Days” set. “We’ve got some great press coming our way,” says Barbara Bolan, the label’s senior VP/GM, citing profiles that are set to run in the December issues of Pulse!, In Fashion, Creem, and Mirabella. Bolan adds that a five-song advance CD went to radio and retail Aug. 18. MacColl, who plays keyboards on the Morrissey album due next year, begins a club tour Nov. 4.

• To boost Redd Kross’ “Phaseshifter,” Mercury sent radio and retail a promotional tape titled “Kross Words,” described by marketing director Daniel Savage as a “20-minute audio profile cassette of the band being interviewed by Sonic Youth’s Thurston Moore. The tape has music segments of both old and new Redd Kross material. We’re handing them out at some of the shows. At the independent accounts, we’re asking the tape be given away for free when a consumer buys the new Nirvana. We’ve pressed about 10,000 cassettes in all.” A tour with the Lemonheads starts Nov. 17.

• Ohio quartet the Afghan Whigs blankets both MTV’s “120 Minutes” and “Alternative Nation” with its “Debonair” video. The act, which sparked a major bidding war after releasing two albums and an EP for Sub Pop, is generating lots of ink for “Gentlemen,” its Elektra debut. The band is featured in October’s Spin, reviewed in the Oct. 14 Rolling Stone, and vocalist Greg Dulli grabbed attention with his cross-dressing appearance on the Sept. 18 cover of Melody Maker. A U.S. tour runs from November through the end of the year.

• With a loyal core of fans already established in San Francisco, Los Angeles, Seattle, and Boston, Capitol hopes California’s Myszzy Matsy can reach a broader market base with its “So Tonight That I Might See” album. “We want to make sure there is a solid base at college radio,” says Gary Steene, national director of alternative/college promotion. “We’ll take the Heatseekers numbers and use that to help position the record further at retail and radio.” The act is scheduled to play a showcase at next month’s CMJ convention in New York.

MORNING ZOO: Can you imagine having Bill Clinton as a warm-up act? That was the scene when soulful Zoo Entertainment crooner U.S. of Age made a unique appearance Oct. 5 on “Good Day L.A.,” the Los Angeles morning TV show on Fox affiliate KTV. The event was simulcast on radio station KKBT (“The Beat”). The quartet performed an one-cappa version of “All I Ask of You.” The station’s hosts actually cut away from a live presidential address to air the performance. The group’s self-titled album enters Top R&B Albums at No. 23, and is the No. 20 Heatseeker in the Pacific region.

SMOKING: After a swing through its native Canada, the Holly Cole Trio starts a U.S. tour Oct. 20. Its new Manhattan/ Blue Note set, “Don’t Smoke In Bed” will be heard in Sound Warehouse’s “Sound Check” and Music Plus “Plus Pick(s)” when Blockbuster Music unites its chains’ developing-artist campaigns in November.

Popular Uprisings is prepared by Brett Atwood and Geoff Mayfield with assistance from Silvio Pietroelongo.

The Heatseekers charts list the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart, or in the top 25 of the Top R&B or Top Country Albums chart, near the top five of any other Billboard album chart. When an album reaches any of these slots, the album and the artist’s subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Artists indicated in vinyl LP is available. **Albums with the greatest sales gains. © 1993, Billboard/SM Communications.
Congratulations To These Independent Labels

GOLD

- Scarface
- Hit ’Em Up
- PAPEROY
- All Staff (Heat City, Knock
Warp Ichiban)

GOLD

- Big Boy Floors
- The New Yard
- M.C. Eazy-E (New Platoon)
- It Was A Good Day

GOLD

- Ice Cube
- Straight Outta Compton
- House Of Pain
- Death Certificate

GOLD

- Eazy-E
- 1150 House Of Pain
- Hostage
- Kiss My Black Azz

GOLD

- N.W.A.
- Eazy Duz It
- Niggaz Life
- Geto Boys

GOLD

- N.W.A.
- Eazy Duz It
- Niggaz Life
- Geto Boys

GOLD

- PAPERBOY
- 95 South
- Who’s There?
- Days

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New Labels Contact:
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De La Soul Floats A New Hip-Hop 'Buhloone'

BY HAVELOCK NELSON

NEW YORK—The D.A.I.S.Y. age kicked off in 1989 with a doleful lullaby, Pushing against the norm, De La Soul cramped with the rocksteady slow jam "Plug Tunin,'" on Tommy Boy.

Next came "3 Feet High & Rising," the blackadelic relic (classic and colorful rap album) that was a rap game within a rap game. It spawned the smash single "Me, Myself & I," while following very few established hip-hop rules.

Millions of listeners played along with the group. And as Tommy Boy president Monica Lynch observes, acts like PM Dawn, Digable Planets, and Arrested Development took a strong cue from De La. They subsequently advanced the musical revolution Posdous, Trupoy, and Maseo started. "It wasn't in their minds," she says, "but I think they're definitely responsible for establishing the whole genre of 'alternative rap.'"

Although the trio's thing wasn't actually about flower power, they gained a reputation as hip-hop hippies. This annoyed them, so they committed what amounted to artistic suicide: they dropped "De La Soul Is Dead." It was a defensive and much more serious-minded follow-up to their fun-loving debut. "We were gonna come across with a different style on the second album anyway," says Pos. "But it was ultimately influenced by the fact that people misunderstood what we were trying to put across on the first album. D.A.I.S.Y. and an acronym for da inner self y'all."

"Buhloone Mindstate" is De La's third entry in the genre that would later be followed by the group and Prince Paul from Stetsasonic. The title refers to "how our minds are expanding to another level." Pos says, "We're saying we're filling our minds with different styles, taking us to another place through experimentation. That's something we try to do on every record."

The album is "some really new shit," says Lynch. Still, it has the kinds of verbal puzzles and brilliantly unrehearsed sound that informed "3 Feet High." Pos says, "A lot of the songs were written as we were doing them. It was more experimental. We just went about making things and what we did on the first record. We were definitely not attempting to state a point or anything."

Not to say that De La Soul doesn't have important things to put across—bootleggers and rap posers are two of the group's current concerns. It's just

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Boyz II Men, McKnight On The Xmas Tip; Joi To The World; Lyte's Glam Slam Bash

MOTOWN/MERURY BY CHRISTMAS BACK AGAIN: The new Boyz II Men single "Let It Snow," from the forthcoming "Christmas Interpretations," is really sweet. In a very cool, old-fashioned way, "Let It Snow," written by Motown featuring Mercury recording artist Brian McKnight, contains all the picture-postcard, snow-capped ideas of Christmas that one starts imagining around this time of year. You know, candle-yuns, corn, bread, paper and sweet potato pies, egg nog with way too much brandy. Never enough wrapping paper. Never enough money, but still fun. The song is beautiful, reminiscent of old times but vibrant and new just the same. McKnight, whose eponymously-titled debut album has been on Billboard's Top R&B Albums chart for well over a year, also has been busy producing for Desta, Damien Hall, and new One Love/Mercury girl-group Emage. Emage will be featured prominently on Mercury's 1993 Christmas album, "Mardi Tidings." And speaking of Only Love Records, of which Dress from Black Sheep is CEO, Bureau, is a new trendy single, "Non-Partisan," the follow up to "A Wolf In Sheep's Clothing," is due in February.

EYE ON THE FUTURE: Watch for new artist Joi, on EMI. Produced by Dallas Austin, her music has been called R&B with a conscience; or, more specifically, "Sacre with a conscience"—that's how one industry insider describes her. Her as-yet-untitled album is due Feb. 8; her first single, "Sunshine And The Rain," will hit the streets Nov. 16. . . Nasty Nas (remember him from the "Zebrahead" soundtrack?) will have an album out on Columbia in March. Large Professor is doing a lot of the production . . . Profile is hoping for music from DJ Quik in the spring, as well. Supposedly Quik has a good part of his third album done. "Quik Is The Name" was certified platinum, and "Way 2 Funky" certified gold. . .

SO YOU KNOW: Just to get a little West Coast love, Atlantic recording artist MC Lyte throw a big party at Prince's Glam Slam nightclub in Los Angeles recently. The place was packed as Lyte performed right before midnight. Yo-Yo, Queen Latifah, Ricky Bell, and Damien Hall were among the folks who came out in support of Lyte . . . Still on Atlantic for a minute, Fatal, a new rapper with Puerto Rican flavor, is happy to be joining the 

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by Danyel Smith

The Rhythm and the Blues ™

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NEW MUSIC: After a seven-week run at No. 1, “Right Here/Human Nature” by SWV (RCA) gives way to “Just Kickin’ It” by Xscape (So So Def). Radio points increase 29%, and a sales increase of 38% secures it for another week. Zhane’s “Hey Mr. D.J.” (Epic) rebuilltels, making its strongest gains in sales. Note that Sony Distribution has three of the top five singles.

THE ALBUM SWEEPSTAKES winner this week is BMG, courtesy of Jive Records, “Return Of The Boom Bap” by KRS-One is the Hot Shot Debut at No. 5. “30 To Infinity” by Souls of Mischief enters at No. 17. The big winner is “1st He Wrote” by Spite 1: It earns the Greatest Gainer award, leaping to No. 1.

RADIO MONSTERS: Each week, a number of records appear on the Hot R&B Airplay chart that have not charted on Hot R&B Singles. (By now, most everyone knows that this means a commercial single is not available.) These records most often build exposure as album cuts. This week’s Hot Shot Debut, “Breathe Again” by Toni Braxton (LaFace), did just that. It is No. 5 in its eighth week on the airplay-only chart. It became available for sale this week, and now it debuts at No. 12—the second-highest debut of the year. Janet Jackson’s “That’s The Way Love Goes” (Virgin) debuted in May at No. 8. “Breathe Again” has No. 1 airplay at WLWZ Greenville, N.C.; KJZM Dallas; KMJ St. Louis; and WKYS Washington, D.C.

The next-highest debut is “Runaway Love” by hour darlings, En Vogue (WestAce). A unique marketing campaign was conducted for this project. First, the song was available only on a longform video. Then an EP was released; it debuted at No. 17 last week on the Top R&B Albums chart. And now the song is available on a cassette single. “Runaway Love” ranks top five in airplay at three stations: WPLZ Richmond, Va.; WXFA Augusta, Ga.; and KMJ Shreveport, La. Rotations should increase now that radio can see the reaction to sales.

WHAT’S UP NEXT: Two radio faves will chart next week. “Never Keeping Secrets” by Babyface (Epic) rises 30-12 on the Hot R&B Airplay chart. It has also rotated at KMJQ Houston and WQMR Greensboro, N.C. It has top 10 rotation at five others, including WUST, Philadelphia, WVIX Chicago, and KJSP Oklahoma City. “Again” by Janet Jackson (Virgin) advances to No. 38, gaining nearly 66% in airplay exposure. It has top five airplay at three stations: WKKV Milwaukee, WJRT Jacksons ville, Fla., and WCID Richmond.

CHART BITS: “Outta Here” by KRS-One (Jive) gains airplay, yet continues to move backward on the chart. Singles sales have shifted to album sales . . . “Voodoo” by Teddy Pendergrass (Elektra) dips slightly in both monitored airplay and sales, but retains its bullet on the overall chart thanks to a strong gain in unmieracted, small-market radio points. The album, “A Little More Magic,” went to radio this week.

R&B MONITOR UPDATE: The No. 1 song on both the R&B Mainstream and R&B Adult charts is “Anniversary” by Tony! Ton! Tosh! (Wing). The Airpower record on the mainstream chart is “Can We Talk” by Tevin Campbell (Qwest), and “Breathe Again” by Toni Braxton (LaFace) is the Airpower record for R&B Adult.

ADVERTISERS

TIME ON MCGAGAN’S HANDS LEADS TO SOLO DEVELOPMENTS

(Continued from page 14)

June of this year, “21 & Over” was recorded, mixed, and mastered. After selecting “Make Room” as the lead single, Louie’s plan was to create a strong street presence for the group while also working to convince the masses that Tha Alkaholiks weren’t irresponsible. “They’re just about partying and having a good time,” Rickfids says.

Tha Alkaholiks

THA ALKALOHIKS

What ‘Believe In Me’ is about.

While on tour in support of the “Use Your Illusion” albums, McKagan continued to work on the project. “I’ve never been into the groupie thing or hanging out after a gig, so what better thing than to go and record if I could, instead of going back to the hotel and putting on the same old movie or CD.”

While much of “Believe In Me” has McKagan grappling with loneliness, the album isn’t necessarily a one-man show. A number of McKagan’s favorite friends make appearances, including Jeff Beck, Lenny Kravitz, and Sebastian Bach, as well as GN’R members Slash, Duff McKagan, Gilby Clarke, and Dizzy Reed.

According to McKagan, Beck became involved in the project in Paris, where he was booked in anlti-particle in a Guns N’ Roses pay-per-view concert. Although Beck subsequently pulled out of the performance because of an ear problem, he happened to hear one of McKagan’s demos.

Says McKagan, “He came into my room and said, ‘What’s this?’ Then he said, ‘Hey man, can I play on this song?’ I was like, ‘When, where? What can I do to make it happen?’ It was blown away.”

Yet McKagan handles the majority of the instruments and vocals himself, which may be a surprise to those who view him only as a bass player. “I’ve been playing guitar and drumming since I was 15 years old,” he says. McKagan made his recording debut but playing bass as a member of Seattle punk band the Veins. He also played in Seattle band the Fastbacks and was offered the drum chair by U.K. punk band the Angelic Upstarts when he was 17. “I was offered the drum chair by the Angelic Upstarts, but I was too overwhelmed and scared to move to England.”

On “Believe In Me,” McKagan seemingly returns to his punk roots with the “Punk Rock Song,” Says McKagan, “1 hate that term. It’s a song I wrote in five minutes . . . But it wasn’t a return to my punk roots, it was a return to insanity.”

Elsewhere, “Believe In Me” runs the gamut from the rocking, bitter-sweet ballad “I Love You” to the ruthless rap of “Fuck You,” all performed with a rock’n’roll attitude reminiscent of the late Johnny Thunders.

McKagan is set to hit the road in support of the album fronting a band called Duff. The band played two warm-up club dates in San Francisco on Sept. 17 and 18, and a New York date on Sept. 26, before jetting off to Europe to open for the Scorpions.

According to Geffen head of markeeting Robert Smith, the label has specific plans for “Believe In Me.” “Essentially, we are going right to the core Guns N’ Roses audience, particularrly on the street-rock side.”

Smith says the title track is being worked actively at album rock and metal radio, with a video and a U.S. tour in the planning stages.

ADVERTISERS

(Continued from page 18)

when people hear the record, it organically sells itself because it’s great.

“I’ll be perfectly honest with you, our current success is not spray-painted on the front of this record,” Dull adds. “I certainly like hit singles, and if we were ever to have one, I certainly won’t raise my nose up, but I’m more interested in what we can do as a piece of work. All we want to do is make records that people will listen to for a long time.”

Rick Clark

Whomp, Here It Is. Attorney Pamela Brown, a noted figure on Nashville’s burgeoning R&B scene, has signed Bellmark/Life Records’ platinum recording artist Tag Team to a personal management contract. Her company, Premier Artist Management, also is home to Gary Jenkins, lead singer of Silk.
## Billboard Hot & R&B Airplay

**WEEK ENDING OCTOBER 16, 1993**

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**R&B SINGLES A-Z**

**WEEK ENDING OCTOBER 16, 1993**

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| 2 | EN VOGUE | FMQ | (C) GURTEN/MOUNTAIN |
| 3 | K. PROCTOR | I'M NOT AERO | (C) M.GUARDIAN/ROBERTS | 37198 |
| 4 | H. TOWN | UP IN THE COOL IN YU | (C) SIRE/WARNER BROS | 37198 |
| 5 | J. LEWIS | I FEEL FREE | (C) M.GUARDIAN/ROBERTS | 37198 |
| 6 | TROY TIME | TROY TIME | (C) M.GUARDIAN/ROBERTS | 37198 |
| 7 | TEDDY PENDERGRASS | THE HUGGERS | (C) ELECTRA 6068 |
| 8 | L. VERNON | I'M NOT AERO | (C) M.GUARDIAN/ROBERTS | 37198 |
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For the 9' Trey

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Available on Cassette, CD and Vinyl

Featuring the hit single—
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Cat. # GR470
from the album
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more chances on this record,” Ament says. “On some level, I think we succeeded. I’m proud we got to this point. We’ve gone from five normal guys to selling a lot of records and dealing with a lot of pressures, to going into the studio and checking the egos at the door and making a record I’m pretty proud of.”

Ament says the band’s was able to shut out those external pressures when it came time to record “Vs.” because of the music itself. “It’s always been a priority for us. If everything else went haywire, we had the music at the very least,” he says.

However, he adds, “It’s an intense thing, being in a band at this level. If you can’t just turn this off and go home, and shut it off when you go home. I think some bands can do that really well. I’ve been at these functions like the MTV awards, and you’ll be having a discussion with an artist and they’ll be normal. And then the camera comes along, and they’ll become this character. Part of me thinks, ‘What an egotistical jerk,’ but I wish I could do that in some ways. At least I’d be sane in some ways . . . not that I’m not.”

Based on the success of the first album, Epic gave the band freedom to do what it wanted with “Vs.” “I think we sort of did our own thing the first time, and it was as successful as it was, they couldn’t really say anything this time,” Ament says. “The people we know at the label trust us, and for the most part, we trust them.

We’re still leery about how they do some things, and they’re very sensitive about how we do some things, but things get pretty much done the way we want.”

That includes changing the album title at the last minute. Originally, the record was going to be called “Five Against One,” but the band changed its mind in time for Epic to stop any pressings with that title. Pressings began with the album simply being called “Pearl Jam.” The band then decided to call it “Vs.” but the initial run was already under way. So the first pressing will be eponymously titled, with “Vs.” not appearing on albums until the second run.

The album comes out on vinyl Tuesday (12), while the CD (available in a limited edition eco-pak) and cassette versions arrive a week later. A Mini-Disc version will appear before November.

Epic VP of product development Dan Beck decided to give exact figures, but says that the album’s run is “significantly more than 1 million units.” About 25,000 of those are vinyl.

“I’ve been listening to vinyl records lately, and it just sounds cooler,” Ament says. “There’s something about the overall sound of the record.

Digital hasn’t captured the low end, it’s just not the same.”

Retailers understandably are excited about the coming of “Vs.” “It could be one of the biggest releases of the fall,” says Jeff Abrams, merchandise manager of 125-store, Bloomington, Minn.-based Best Buy chain. “We’re still looking for that big monster. There has been a lot of good stuff that will be strong through Christmas, but we think this could be the thing that breaks it wide open.” “Vs.” is one of the chain’s biggest pre-orders of the year. Abrams says, “as it should be with any retailer who’s breathing or has money to buy.”

Epic has built up anticipation for the release by providing retailers with advance streamers that listed the release date. In addition to posters handed out on the album cover, Epic also manufactured a window cling of a hand with “Against One” written in the palm, and the band’s name at the bottom. Obviously designed when “Five Against One” was the working title, the band gave the O.K. for the label to use the pieces even after the title changed. Aside from the retail pieces, the label and band opted for a decidedly low-key approach to the release. No trade or consumer ads have run, nor have any special radio promotional items been produced, although the label is relying with the idea of an interview disc: “This was all part of the plan,” Beck says. “The band and Epic wanted to lead with the music. The audience is too intelligent to do it that way. Everybody gets very suspect to hype, and we have no reason to hype this record.”

To that end, the band decided not to make a video for first emphasis track, “Go,” which went to album rock, modern rock, metal, and college radio two (Continued on next page)
Straight To The Source. Tuff Break/A&M recording artist Tragedy the Intelligent Hoodlum spoke on Capitol Hill Sept. 17 as part of a Congressional Black Caucus forum headed by Rep. Maxine Waters (D-Calif.). If you’re not with the music, and you don’t like to listen to music to play it, you’re not going to understand the music,” he said. Tragedy is pictured with Waters.

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**DE LA SOUL FLOATS A NEW ‘BUHLLOONE’**

(Continued from page 22)

**PEARL JAM**

(Continued from preceding page)

weeks ago. “We feel very strongly about how the band developed very naturally,” Black says. “This doesn’t need to be artificially created. The audience is there, the band is there, let them get their feet wet. However, Himmer Joel adds that the band chose to make a clip. “I certainly think we would have.”

The group began a tour Oct. 28 to support “Vs.” A bevy of bands will serve as opening acts, each rotating off after four to six dates. Among the groups selected to fill the bill is The Breeders, which are being warm up the audience are Uge Overkill, American Music Club, the Rollins Band, and “I’d Blown” the Blackhearts. Surfers. We wanted to see these different bands,” Ament says. “It’s going to be great for us. I’m pretty excited and a little worried about the amount of energy. Most of the bands are going to kick our ass.”

“Breakadawn,” the album’s oceanic first single that loops Smokey Robinson’s “Quiet Storm” and the Jacksons’ “I Can’t Help It,” was rescues from the dead, according to Pos. “I had it put together a while ago,” he says. “It was gonna be for ‘Mafia Dad’ else, but his deal fell through. It was in the graveyard. One day, while we were working on the new album, I just pulled it out. I said, ‘Why not just use it.”

That sort of spontaneity wraps around “Buhloone Minnow” like a thick rope chain. “Lyrically, the major- ity of the songs are on the free-style tip.”

“We’ve been getting tremendous word-of-mouth about this record,” says Lynch. “It’s been coming from many people, college kids and rap-music mix shows. Black and crossover stations have really been embracing ’Breakadawn.”

The idea behind the campaign exposing the project is to focus attention toward the core hip-hop community. “We started by mailing out these green balloons, with Pearl Jam stickers on them, saying that saying less is more,” says Lynch. “People got the balloons and said, ‘What the fuck is this?’”

Next, Tommy Boy took out ads in hip-hop publications like “The Source,” “Vibe,” and “Urb.” “They just showed a phallic instrument featuring Mista Parker, to the attention of NAC stations.

The next commercial single, due to ship this fall, is “Trip Trap.” “We’re looking for inspired suggestions for remixes.”

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**NOTICE OF SALE OF COLLABORATIVE USE**

**NOTICE IS HEREBY GIVEN that on November 8, 1993, at 10:00 a.m. in the offices of Hughes, Hubbard & Reed located at 350 South Grand Ave., Los Angeles, California, the undersigned PolyGram International, Inc., also secured parties, (collectively “PolyGram”), pursuant to various loan and security documents (the “Loan Documents”) executed by one or more of Atlanta Artists Records, Inc., Atlanta Artists Productions, Inc., Jive Records, Inc., and Larry E. Blackmon, individually (collectively, the “Obligors”) in favor of PolyGram, will sell, at public auction, to the highest bidder for cash or otherwise acceptable terms, all right, title, and interest of the Obligors, or any of them, in and to approximately 194 copyrighted compositions and musical works (the “Compositions”) authored (fully or partially) by Larry E. Blackmon, co-published by Atlanta Artists Productions, Inc. and/or recorded by “Come” or Larry E. Blackmon prior to 1993 (collectively the “Obligors’ Interests in the Compositions”).

PolyGram reserves the right to postpone the time and date of the auction. The Compositions include, without limitation, “Word-Up,” “Candy,” “She’s Strange,” “Sparkle,” “Single Life,” “I Just Want to Be,” “Shake Your Pants,” “Am I Bad Enough,” “Attitude,” “Ballin’,” “I Want It Now,” and “In My Pants.” PolyGram reserves the right to postpone the time and date of the auction. If any of the Compositions is sold and terms and conditions are satisfied, PolyGram will determine which offer will be accepted, and its decision in this regard will be final.

Obligors’ Interests in the Compositions include contingent interests in a portion of the income generated by the exploitation of the Compositions, commonly known as a Co-Publisher’s Share and, with respect to some but not all of the Compositions, an Author’s Share to Larry E. Blackmon as sole author or one of multiple authors, however, no Author’s Share in any Composition other than the Author’s Share of Larry E. Blackmon constitutes a part of the Obligors’ Interests in the Compositions, nor will such other Author’s Shares be sold at the public auction noticed herein. Further, PolyGram, under applicable documents and agreements, including without limitation that certain Co-Publishing Agreement dated as of September 9, 1986 between PolyGram Songs, Inc. (now PPI Songs, Inc.) and Atlanta Artists Productions, Inc., and such other Co-Publishing Agreements, retain significant, and in certain cases exclusive, control of and rights with respect to administration and exploitation of the Compositions in addition to and apart from PolyGram’s other rights under the Co-Publishing Agreement and other documents, agreements and instruments (collectively the “PolyGram Rights”). None of the PolyGram Rights is or will be the subject of the public auction noticed herein.

The sale will be made without recourse, covenants, warranty or representation, express or implied, to satisfy, in whole or in part, the current indebtedness and obligations (without regard to the Obligors’ claims of offset, if any) consists of the sum of not less than $1,600,000 plus additional interest, fees, and other charges due, owing and unpaid under the Loan Documents.

The information now available pertaining to the Obligors’ Interests in the Compositions has been assembled and is available for inspection at the offices of Long, Aldridge & Norman, during the hours of 9:00 a.m. - 5:00 p.m. (Eastern Time), Monday-Friday, from October 1, 1993 through November 3, 1993. This information includes, but is only to the extent available: a complete list of the Compositions; the respective ownership interests in the Compositions, and to the extent possible, the authors of the individual components of the Compositions, and a detailed description of the individual Copyright ownership interests, if any, in each Composition. The information includes a detailed description of the individual Copyright ownership interests, if any, in each Composition.

The sale will be made without recourse, covenants, warranty or representation, express or implied, to satisfy, in whole or in part, the current indebtedness and obligations (without regard to the Obligors’ claims of offset, if any) consists of the sum of not less than $1,600,000 plus additional interest, fees, and other charges due, owing and unpaid under the Loan Documents.

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THE RELEASE of the cool and eclectic “New Faces” compilation on Sire/WB Records marks a smart new method of testing undeveloped dance acts.

Conceived by Sire president Seymour Stein, the set gives four relatively unknown acts three songs apiece, providing a fair reading of their commercial and creative potential in a way that the somewhat antiquated 12-inch single deal never could. It also spares everyone—from the label to the consumer—the pain of enduring half-baked albums that all too often consist of one part solid material, and two parts filler and remixes. “New Faces” is a comfortably middling ground that more majors should consider—particularly when “pass” is currently the most commonly used option regarding club-rooted acts.

“The singles market is in such a state of flux right now,” Stein says. “I wasn’t convinced that we could get the kind of support these acts deserved on separate singles. And yet, there’s such a freshness and immediacy to the material that I did not want to wait until each act was ready to do a whole album. The interesting result is that all of the music hangs well together. I think this album works as a complete piece.”

It’s right. Besides exploring assorted state-of-the-charts dance beats, the acts featured on “New Faces” all, to varying degrees, delve into the joys and layers of street life. Whether it’s the Afro-Cuban tribal attack of “Conga Te” by Doubleplusgood, or the tooth-sucking shade of “Queen’s English” by Jose & Luis, these acts are serving realness with just enough pop gloss to nudge mainstream approval.

Looking at each act individually: First, there’s Subliminal NY—who happen the album’s brightest top 40 hope—a smooth and harmonious quartet of Hispanic Romeo's who benefit from the guidance of Ice Cube/’ublic Enemy producer Eric Sadler. Each of their tracks slams hard, with “Loungin’,” a future single, begging for attention.

Doubleplusgood started under this leader, Ted Ottaviano, found himself writing material that did not suit his “day band,” Book Of Love. After connecting with West Indian singer/lyricist Basil Lucus, the picture became clear. With its heady blend of world-beat culture, cheeky chants, and rugged rhythms, Doubleplusgood easily offers the most thoroughly satisfying moments on “New Faces.”

“This act is becoming a more solid and committed part of my life over time,” Ottaviano says. Ponding Book Of Love’s future, he says, “any union that has been together as long as we have can be fragile. To be honest, I wear our longevity as a badge of honor. At the same time, it’s difficult not to be exhilarated about something completely new and different.”

Next is La Casa, the brainchild of former teen idol Tommy Page and Freddie B. Page, who has not as inspired his album neighbors, Dacia Palmer and Allian Edwards have the vocal charm to rise above the mire. It’s almost like watching kids vie for mommy and daddy’s attention. They all want to be the one to do well.”

And win that coveted album deal. At this point, it remains to be seen which—if any—of these acts will land a long-term contract with Sire. “Surely, anything is possible,” says Stein. “The great thing is that this album has challenged these artists on so many levels. It’s amazing how hard you will work when there are few guarantees. It can be extremely healthy.”

Stein currently is mulling over the possibility of doing a “New Faces” in other genres of music. Sounds like a nifty idea.

GROOVELINE: With the Christmas season fast approaching, leave it to RuPaul to get in the spirit—in a major way. First, the follow-up to the recent No. 1 hit, “A Shade Shady (Now France),” will be a soulful dance rendition of “Little Drummer Boy” (Tommy Boy), produced by Jimmy Harry. We have not even seen the video clip yet, and we are already gagging! Next, the pop star/drag diva will host “RuPaul’s Stocking Stuffer,” a one-hour TV special that’s being described as “very Cold” (Burtnt’s Enfer). England’s Channel 4 has picked up the program, and U.S. syndicators are lining up quickly with offers. And if that’s not enough, Ms. Ru will soon be heard warbling the Dramatics nugget, “What You See Is What You Get,” for the “Addams Family Values” soundtrack. Where? . . . Here’s a fearless prediction: Massive Attack frontman Shara Nelson will be one of the fierce new urban club divas of 1994. She’s just issued her shimmering EMI-U.K. debut, “What Silence Knows.” In days for “Goodbye In Ten,” a midtempo dream, ably remixed by Simon Law and Underdog. With no firm U.S. release date, we’re praying this album will find a brave and visionary champion at EMI here . . . Speaking of divas to watch, ex-Chimes better Pauline Henry has finally resurfaced with “Too Many People” (Sony U.K.), a near-flawless downtempo gem that has been graced by the remixing hands of Ten City, Blacksmith, and Absolute. We are desperate for more of this rich and touching voice. You will be, too . . . Remember Spandau Ballet? Well, its former lead singer, Tony Hadley, has gone solo with the surprising garage-credible “Absolution.” He produced this potential hit with Peter Travers and John Keeble, while La Comorropa dropped some tasty underground mixes. It hard . . . ‘Cause you need to know, club pioneer John LaVecchia’s “Jellybean” Benzies and is spending a lot more time in the studio lately. He’s saved “Paying The Price For Love” by the Bee Gees from new jack hill by giving it a festive disco beat, and is executive producer of the soundtrack for “Carlo’s Way.” That set the Rozalla reading of “I Love Music” by the O’Jays that is chewy good fun . . . It’s also nice to note that Freddy Bostone is back in action with a new indie label, Bass-Tone (distributed by Metropolis in New Newark, N.J.), and a pair of notable jams: “Shi-La-La” by Go Girl, and “Glamour” by the Corporation . . . As if it needed it, the yummy “U Got It Up” by DeFoe (Cajual, Chicago) has been deftly remixed by Danny Tenaglia, Eric “E-Smoove” Miller, Cajmere, Derrick Carter, and Chris Nazuka. A double-pack has just hit the street. Grab one . . . Bernard Grubman is a rarity in dance music: an actively working guitarist in a sea of keyboard wizards. Listen for his licks on records by Martha Wash, Terri & Monica, and Chaka Khan. He’s now working with Carlos Berrios on an EP of material for the producer’s After Dark label . . . Finally, we’re pleased to report that Scott Alan Russell, an unsigned artist featured in a recent column, has been picked up by the Fort Worth, Texas-based Gap Records. Issued under the new group name Genetic Predisposition, the single “Foot is buzzing in a number of key hi-NRG circles. Watch for it.

Changes In Life. Freestyle siren Lissette Melendez, center, celebrates the completion of “True To Life,” her second album for Fever/RAL/Del Jam/Chaos records. The project, which Surface release, expands upon her Latin/cdance roots with more mainstream pop, hip-hop, and R&B flavors. The first single, “Goody Goody,” goes to radio and club programmers shortly. Melendez is poised at the South Stage in New York with Cypress Hill members Sen Dog, left, and B-Real, right.
A WEEK IN THE COUNTRY: Country Music Week seldom winds through Nashville without leaving a thick cloud of strong impressions in its wake. From what we saw and what we’ve overheard or had forced on us, we deduce that most of the impressions are positive. A few of us grouped about the extended length of the Country Music Association awards show, but there was nothing wrong with the occasionally slow-moving spectacle that a couple of hard-driving bluegrass numbers couldn’t fix. Certainly the sets were perfect, with their use of the Nashville skyline and various stylized indoor settings, none of which reeked of the tube trappings that afflicted award shows of yesteryear. We know the show can’t possibly accommodate all the artists who want to be on it, but we particularly rued the absence this year of Randy Travis, Doug Stone, Ricky Van Shelton, and Travis Tritt. A bit of consciousness raising for the show’s producers to introduce Mary-Chapin Carpenter’s performance of “He Thinks He’ll Win” to the odious TV commercial that used that phrase in an unvarnished, scorching statement about the绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔绔 Karnesville.” Carpenter’s remarks could not have come at a more delicate moment, since she was soon followed to the stage by Sandy Lovejoy, who had been summoned there to accept SESAC’s broadcaster-of-the-year trophy for radio station WSM, in Nashville. Lovejoy, however, is something of a Dorthy Parker in her own right, and she handled the situation beautifully by observing that KNIX did play Oslin’s songs—eventually—and by making the case that KNIX might be a tad more sensitive than other stations, since it is owned and monitored by a fairly well-known singer and songwriter, Buck Owens.

Whether SESAC’s elegant and diagrammatic VP, Diamond, had to take to her couch after this lively interchange, we have yet to discover.

Barbara Lavender called Scene to say that she found Willie Nelson’s induction into the Country Music Hall Of Fame an especially poignant moment.

A clip aired as part of the segment showed Patzy Cline Runyon, in the back hub, thrumming fiddle, was Lavender’s husband, the late Shorty Lavender. After his stint as a musician, Lavender became one of Nashville’s top talent agents. Barbara Lavender also noted that her husband played in Ray Price’s band during the same period that Nelson did.

OPPS: We incorrectly stated the title of Jamie O’Hara’s upcoming album in last week’s column. The correct title is “Rise Above It.”

MAKING THE ROUNDS: EMU Music Publishing Nashville moved into its renovated and expanded office building (the old Combine Music house) during Country Music Week. On hand to celebrate the event were Celia Froehlig, the publisher’s VP for the western region and head of Nashville operations, and Martin Bander, chairman/CEO of EMU Music Publishing Worldwide … Tanya Tucker just released her “Tanya Tucker Country Workout” video, a 50-minute look at the impact program at BMI. (Continued on page 35)

Loading Up The Truck For ‘Hillbillies’ Labels, Retailers To Promote Soundtrack

BY EDWARD MORRIS

NASHVILLE—A veritable throng of record companies is involved in promoting, marketing, and distributing the just-released soundtrack to the new movie, "Hillbillies." Released on Fox Records, the album also is being worked by RCA’s New York and Nashville divisions, as well as BMG Music country label. Although not directly involved in promotion, marketing, and distribution, several other labels have acts on the soundtrack.

Consisting almost exclusively of covers and songs of Nelson’s, the album includes "If You Got The Money," sung by Ricky Van Shelton; "Crying Time," Lorrie Morgan; "I’m Movin’ On," David Frizzell; "I’m Gonna Be A Possum," Holly Dunn, the Forester Sisters, and Tejano legend Flaco Jimenez; and the Humble Brothers’ "Ain’t Nothin’ But A Man." Released on Fox Records, the album also is worked by RCA’s New York and Nashville divisions, as well as BMG Music country label. Although not directly involved in promotion, marketing, and distribution, several other labels have acts on the soundtrack.

Two singles already have been tagged for release: "White Lightnin’" Oct. 18, and "Crying Time" Nov. 1. Fox aims to continue working the album even after the movie fades, and some cross-promotions are already in the works. The album, for example, contains an order form for an "official" Beverly Hillbillies T-shirt.

The item sells for $12.95, plus $2.95 shipping and handling, and is not available in stores.

Shasta Beverages is sponsoring a "Strike It Rich" sweeps that offers entrants the chance to "live like a millionaire" for a week in Beverly Hills. Shasta is using the movie to launch its Moon Mist Citrus drink. Graphics on the can will feature a character of "Granby" from the movie.

In addition, the two- and three-liquid containers of the drink have coupons on their labels, offer $2 for the 18 ounce bottle of the regular price of the soundtrack at Musicland and Sam Goody stores. They are also good for $2 off the cost of any movie or prerecorded video at the Suncoast Motion Picture Company.

Cumberland Blazes Trail To Christian, Secular Stores

BY JIM BESSMAN

NEW YORK—Christian music supplier Benson Group Music has found success, according to Cumberland’s Mark Hartsburg,"an acoustic/instrumental distributed line, the label most prominently showcases Alisa Jones, the hammer dulcimer virtuoso and daughter of Grand Ole Opry legend Grandpa Jones and Ramona Jones, his fellow country music star.

Under the arrangement, Benson manufactures and distributes Cumberland product domestically in conjunction with Sue Sanderson Inc., which represents Cumberland’s manufacturer to the gift-store market. Benson also distributes the label internationaually.

"This gives us the opportunity to take quality products to the general market as well as the Christian Book store Assn. market," says Allan Harrell, Benson’s VP for sales. The CBA has approximately 6,000 member stores. But the general market to which Harrell alludes refers to the mainstream record companies, which had served Cumberland for some 10 years, as well as the national market.

"They’ve represented the line at gift, trade show, and direct mail, and this time we’re going to back it with a marketing push," says Cahill. "The only problem is, nobody ever heard of Cumberland before, so the mailing list is not what it once was."
THREE LEGENDS TOGETHER FOR THE FIRST TIME

Loretta Dolly Tammy

Honky Tonk Angels

TWELVE NEWLY RECORDED CLASSIC PERFORMANCES

INCLUDING

♦ IT WASN’T GOD WHO MADE HONKY TONK ANGELS (WITH SPECIAL GUEST, KITTY WELLS)
♦ LOVESICK BLUES (WITH SPECIAL VOCAL APPEARANCE BY PATSY CLINE) ♦ PUT IT OFF UNTIL TOMORROW
♦ I DREAMED OF A HILLBILLY HEAVEN ♦ SILVER THREADS AND GOLDEN NEEDLES

AVAILABLE NOVEMBER 2ND
CUMBERLAND BLAZES TRAIL TO SECULAR SUCCESSION
(Continued from page 32)

CUMBERLAND BLAZES TRAIL TO SECULAR SUCCESSION
(Continued from page 32)

No doubt about it: With the current glut of new country artists and the resulting bottleneck at country radio, timing can mean the difference between a career and first radio hit. Last June, bucking an unseen rule at country radio, RCA music executive Swornoff landed the unknown 30-year-old Memphis native's career with a ballad. That song ("I Wouldn't Know") sure sounded like a hit, but it didn't click at radio, and the company backed off the single, returning with "Broken," a catchy, uptempo country song that's catching the child's contemporary country voice.

"In the long run, I think it was a good call," says Childs philosophically. "That first record was released the same week as 'Chattahoochee' and new singles by Mark Chesnutt and Doug Stone.

Actually, it was only by several strokes of luck that Childs wound up recording "Broken" at all.

"I first heard it at EMI publishing and I knew it was exactly what I was looking for to open up the album," he says. "As it turned out, the song was on hold for someone else."

That someone else turned out to be his co-producer, Mark Wright, and when Childs found out that "Broken" was being recorded by RCA's Cumb fer operations, Thom Schuyler, he knew it was meant to be. "Judging by the reception the song is getting at Childs' live shows, his fans agree."

"To go out there and see people singing along with something they can only know because they heard me sing it, that's been the greatest thrill I've had so far.

NASHVILLE SCENE
(Continued from page 32)

Hail has been hired as VP of corporate communications for Gaylord Enter tainment, the company that owns the Opryland complex, the Nashville Network, the Ryman Auditorium, the Grand Ole Opry and other entertainment properties.

MARK YOUR CALENDAR: "Nashville Now" will broadcast its final week from Fiesta Texas, near San Antonio, Oct. 11-15. Guests will include former president George Bush and singers Cher, The Beach Boys, and Mark Chesnutt . . . The Gene Autry Heritage Museum and the MET Theatre will present two shows of western poetry and song Nov. 15-16 in the Museum's theater in Los Angeles. Performing will be the Green River Roper 'N Arrestin' Preservation Society. Leading the cast includes actors Bruce Boxleitner, DeLiroux, Melissa Gilbert, Bob Hopkins, Martin Kove, and Lee Purcell.
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<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT FOR CASS.</th>
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<td>EPIC 39879/1 (9.98/19.98)</td>
<td>A DECade OF HITS</td>
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<td>37</td>
<td>GEORGE STRAIGHT</td>
<td>MCA 10892 (9.98/19.98)</td>
<td>GEORGE STRAIGHTS GREATEST</td>
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<td>38</td>
<td>HANK WILLIAMS</td>
<td>MCA 16657 (9.98/19.98)</td>
<td>HANK WILLIAMS</td>
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<td>39</td>
<td>ALABAMA</td>
<td>RCA 37102 (9.98/19.98)</td>
<td>ALABAMA</td>
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*Albums with the greatest sales prior this week - Recording Industry Assn. of America (RIA) certification for sales of 500,000 units. **RIIA certification for sales of 1 million units, with multimillion sales indicated by a numeral following the symbol. *= Artist indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EU, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Hitmaker titles are titles removed from Hitmaker's this week. © 1993, Billboard/BPI Communications, and SoundScan, Inc.
CONGRATULATIONS VINCE

ENTERTAINER OF THE YEAR
MALE VOCALIST
ALBUM OF THE YEAR
SONG OF THE YEAR
VOCAL EVENT OF THE YEAR
Indeed, Irwin Robinson, chairman/CEO of Famous, remarks that a couple of possible developments could allow Porter to helm a record label. “K.C. has some great relationships with the existing Latin labels, through the things he has done for them,” says Robinson. “One of the opportunities we may have is setting up something within that framework — sort of a production company or label.”

The other scenario, Robinson adds, could emerge if Famous owner Paramount Communications — now being courted for possible purchase by QVC and Viacom — “finally gets into the record business.”

“There are always ongoing discussions about Paramount getting into the label business, and once the situation with Paramount has been settled, I think that will be the next step,” he says. “So from my point of view, there will be a label in Paramount’s future, aside from the opportunities that we’ll have with K.C. as a point person for establishing production/label situations.”

MTVs OCTUBRE revolution: Scores of industry swells and rock artists were on hand Oct. 1 in Miami Beach as Gloria Estefan pulled the switch to launch MTV More than 1,000 revellers jammed into the Paragon took in likable mini-sets from Phil Collins, Jon Secada, and Malvinda Vecchietti, the latter act appearing to be the favorite among the numerous non-Latin attendees. The first video to be aired on MTV Latino was “We Are South American Rockers,” by the now-defunct Chilean rock trio Los Prisoneros.

CONCERT FOR LIFE: An AIDS benefit concert for Latinos, called “Concierto Por La Vida,” is scheduled for Saturday (16) at the Los Angeles Sports Arena. Among the acts slated to appear at (Continued on page 18)
Famous Music Enters Latin Publishing Biz

BY JOHN LANNERT

LOUISVILLE, Ky.—Famous Music has embarked on the publishing company's first major foray into the Latino music arena, establishing a joint venture outfit with noted writer/producers K.C. Porter and Rodolfo Castillo. The announcement of the accord was made by Irwin Z. Robinson, chairman/CEO of Famous Music, and Ira Jaffe, president of the publishing company.

Both Robinson and Porter hailed the deal, saying the start-up company will provide a solid artistic and financial base for Latino writers and artists.

"K.C. and I had the same aim," Robinson says, "which was to build a home for good Latin talent and to build it in a way where they could find a trusting relationship on both sides—K.C. on the creative side and ourselves on the administrative side."

The new co-venture, called Insignia Music Publishing Co., consists of three publishing concerns—Insignia Music (ASCAP), Canciones (Continued on page 44).
Top Gospel Albums...

**NO. 1**

1 3 17 MISSISSIPPI MASS CHOIR MALACO 4163 "It Remains to Be Seen"
2 3 13 KIRK FRANKLIN AND THE FAMILY GOSPELENTIC 3119/SPARROW KIRK FRANKLIN & FAMILY
3 2 25 TRICITY SINGERS GOSPOLENTIC 2117/SPARROW A SONGWRITER'S POINT OF VIEW
4 4 15 HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SEGRAM 0211/CGI LIVIN' IN TORONTO
5 6 31 O'LANDA DRAPER & THE ASSOCIATES CHOIR MALACO 4163 ALL THE BASES
6 5 19 RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 4163 "A Holy Ghost Take Over"
7 8 21 THE CANTON SPIRITUALS BLACKERY 1600/MALACO LIVE IN MEMPHIS
8 7 41 REV. CLAY EVANS MALACO 4163 "I'm Going Through"
9 9 7 TYRONE BLOCK/CHRIST TABERNACLE COMBINED CHOIRS WORD 57252/EMC REV. MILTON BRUNSON PRESENTS
10 10 7 BISHOP JEFF BANKS AND THE RIVIVAL MALACO 4163 ALL OVER ME
11 11 13 DR. JONATHAN GREEN AND THE CATHEDRAL FAITH CHOIR MALACO 4163 "Just Jesus"
12 15 5 RICHARD SMALLWOOD SWARNO 1952 LIVIN' IN TORONTO
13 20 15 DOTTIE PEOPLES & THE PEOPLES CHOIR CHOIR ATLANTA INTL 10915 LIVE
14 11 51 JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSOC 1403/ATLANTA INTL WE WALK BY FAITH
15 18 5 THE WINANS QWEST 43033 WARNER BROS. ALL OUT
16 29 3 JOHN P. KEE/VIP MASS CHOIR STANC 8800 LILLY IN THE VALLEY
17 19 24 CLC YOUTH CHOIR COMMAND 5522/WORD LIVE IN THE SPIRIT
18 12 49 GEORGIA MASS CHOIR SAVO 7102 I SING BECAUSE I'M HAPPY
19 16 29 D.F.W. MASS CHOIR SAVO 7108/MALACO ANOTHER CHANCE
20 17 35 DR. C. G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR SAVO 7107/MALACO I'LL NEVER FORGET
21 24 5 MARY FLOYD EAGLE 999 GOD IS ABLE
22 21 17 TRINITY TEMPLE GOSPEL CHOIR TYSOC 4327/ATLANTA INTL HOLY ONE
23 23 15 DOUGLAS MILLER CK 0091 VICTORY
24 22 31 FRANK WILLIAMS MALACO 4161 FRANK WILLIAMS SINGS
25 40 3 HELEN BAYLOR WORD 57463/EMC START ALL OVER
26 26 9 WITNESS CK 0102 STANDARD
27 28 33 DOROTHY NORWOOD MALACO 4157 BETTER DAYS AHEAD
28 27 7 OSCAR HAYES & THE ABUNDANT LIFE CHOIR TYSOC 4327/ATLANTA INTL SIMPLY DETERMINED
29 19 43 TM MASS YOUTH CHOIR TM 2001 SEND YOUR ANOINTING
30 31 3 THOMAS WHITEFELD SOUND OF GOSPEL 307 THE UNFORGETTABLE YEARS
31 33 29 LUTHER BARNES AND THE SUNSET JUBILARES ATLANTA INTL 10918 JOYFUL JESUS
32 25 29 NEW JERUSALEM BAPTIST CHURCH CHOIR "THE SEVEN SONGS" HOLLOWAY/SUMB
33 32 16 ANGIE & DEBBIE CK 0958 ANGIE & DEBBIE
34 34 0 THE CHRISTIANAIRES CK 0555 THE VISION BECOMES CLEARER...
35 35 23 RASTOR MURPHY FACE III & THE VOICES OF POWER BLACKERY 1602/MALACO STRENGTHS
36 35 31 MICHAEL FLETCHER SOUNDOF GOSPEL 196 MICHAEL FLETCHER LIVES
37 38 39 REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48734/MALACO IT'S THE BEST OF ALL TIMES
38 37 27 THE WILLIAMS BROTHERS SOUNDOF GOSPEL 1537/MALACO IT'S THE BEST OF ALL TIMES
39 39 24 COMMITTED CK 1093 COMPLETED
40 24 7 MIGHTY CLOUDS OF JOY WORD 57266/EMC MEMORY LANE...BEST OF

**Artists & Music**

by Lisa Collins

What KIRK FRANKLIN has been able to do in one year is just short of miraculous. Last year, he was virtually unknown. Today, the response to his debut album, "Kirk Franklin & The Family," has insiders calling him gospel music's hottest new artist. Sales are confirming that assessment.

Franklin is widely said to have what many in the gospel family call "The Gift." Already, the 23-year-old musician and vocalist has written and performed with some of gospel's biggest names, including Rev. Milton Bigg- ham, Daryl Coley, the late Thomas Whitfield, Shun Pence Rhodes, V. Michael McKay, the Williams Brothers, Yolanda Adams, John P. Kee, Rev. James Moore, and the Georgia Mass Choir.

By the time he was out of kindergarten, Franklin was singing and playing on the white church circuit. At age 11, he was appointed minister of music at the Mt. Rose Baptist Church. It was then that he began to write and arrange Christian music.

"My first triumph," he says, "was turning Elton John's highly successful "Benny and the Jets" into a gospel tune!" By age 15, Franklin so impressed Savoy Records' executive Biggum that he was invited to work on the D.F.W. Mass Choir's debut project. Not only did he end up directing some of the tunes, but one of his own songs, "Every Day With Jesus," landed on the album. The song was later adapted for the Gospel Music Workshop Of America Mass Choir, and subsequently was featured on "GMWA-Live in Wash- ington, D.C."

Franklin went on to direct and write the title cut for the D.F.W. Mass Choir's second release, "Another Chance."

Since then, work has been plentiful. Franklin recently directed the Trinity Temple Full Gospel Mass Choir on its second album, "Holy One" (yet another one of his tunes). That led to a hit single with the Georgia Mass Choir, "Joy." In 1992, he appeared on the GMWA Men's Choir project for Pepperco, in an electrifying duet with Hezekiah Walker. More recently, he penned the title cut for Myrna Summer's new Savoy release, "Deliverance."

Despite extensive work—and successes—with choirs, Franklin opted for a more tightly knit vocal unit when he organized the "Family"—a 17-member aggregation of local vocalists and musicians.

Just what is it that makes Franklin's music so special? He calls it "Christian Love Music."

"It's music that convicts," he says. "Sometimes, music needs to let you know that you are not your own. I am a young man, and I have the desire to show the world that it is not about the bumping and the rocking. But when you finish the bumping and the rocking, to realize there is forgiveness and salvation at the footstool Christ."

Production on Franklin's first live video is slated to begin October 22.

As HOT AS FRANKLIN, Hezekiah Walker, and the Tri-City Singers are, the Mississippi Mass Choir is still top dog—and deservedly so! The Malaco/Savoy machine is still kickin' it. Also coming up strong on the charts is Richard Smallwood, with his first-ever live release. Pre-sales are reported to parallel the total sales of his previous release, "Testimony."

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Trinity Temple Gospel Choir, Oscar Hayes, Hezekiah Walker, Bruce Parham

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That's lows followed McKeehan, beats. McKeehan in hip-hop "Mike, part us—so McKeehan something a groove. maturing. secret a been vocal we've just been blown away to see 'Free At Last' hit No. 1. McKeehan says. "First of all, neither of our previous records even even hit No. 1, so see it sit at No. 1 for half a year is, like, amazing. It feels great that people are actually enjoying our music to that degree, while at the same time hearing the message God has given us to share."

It's no secret that the success of "Free At Last" is due in part to its savvy blend of musicianship and hip-hop beats. McKeehan says that trend will continue. "Mike, Kevin, and I are maturing," he says, "and our music is maturing. We're not stepping away from hip-hop. That's something we all still love. It's something that still grabs us—so that hip-hop groove will continue to be there. But we've also grown as vocalists, to the point that we're becoming a vocal group. But a vocal group over a slammin' hip-hop groove.

"In time, I'd like to picture us—for the lack of a better comparison—as something like a Tony! Toni! Toné!. Maybe a rock version of Tony! Toni! Toné!. We're not into comparisons with anybody. DC Talk is still DC Talk, and we'll develop whatever sound is given birth out of the abilities of these three individuals. I believe the three of us are using the talents God gifted us with."

The appearances on late-night talk shows and mainstream media outlets like "USA Today," "Entertainment Tonight," "Good Morning America," and others has meant that DC Talk is starting to see a different audience come out to their shows. "We're seeing a lot more college students," McKeehan says. "It's an edgier crowd. We're still drawing off the mainstream suburban pop crowd, but it is maturing as well."

"Sure, we've felt the effects of the mainstream noticing us. I guess that's how you get to be invited to play Arsenio or Jay Leno. It's nice to know that someone is taking notice of what we're doing."

With "Free At Last," McKeehan and the band wrote, arranged, and even produced the majority of the tracks. Every song has a timely message. "We're trying to live these messages," he says. "We feel we have to cry out against racism, the degradation of society, sex before marriage—basically all the issues our generation is dealing with. We see our call is to shed some light on those problems from God's word. Once we figure out what the issues are, we then go to God's word to find out the answers."

DC Talk, which last toured opening for Michael Smith, is currently on a promotional tour of 17 major markets, meeting with youth pastors, youth workers, print media, and radio stations. When the group tours again in the spring, it will be as headliners for the first time. And by then, the mainstream marketplace may have discovered what the Christian marketplace has known for a couple of years, and mainstream record execs have figured out—DC Talk is worth a listen.
Artists & Music

Classical KEEPING SCORE by Is Horowitz

At the Summit: A broad-based campaign, calling for a Presidential proclamation designating September 1994 as Classical Music Month, has been initiated by NARM. The number of related events to greater public awareness of classical music, was the main topic of a nearly daylong seminar that was held in New York Sept. 28, and was attended by a diverse group of 20 music execs under the auspices of NARM's classical committee.

Participants at the "Classical Summit" were urged by NARM's Mickey Granberg and Chicago retailer Jim Rose, chairman of the committee, to have their organizations lobby for Congressional support of an enabling resolution already introduced by Rep. Sidney Yates (D-III) (Billboard, Sept. 4).

NARM will name a subcommittee, drawn from the larger group, to map promotional strategies to piggyback the proposed event. The subcommittee will report back to the full council early in the New Year.

Summit discussion revolved around the erosion of the classical market—whether for recordings, orchestras, or broadcasting—and ways to reverse the trend.

As for recordings, Gil Hetherwick of Angel/EMI honored in on the now-familiar industry plight of CD price. Colleagues agreed that standard repertoire is an increasingly difficult sell, and that unusual music and inventive packaging aimed at new buyers offer increasing potential.

Core classical consumers with bulging CD libraries no longer ensure a profitable operation, Hetherwick said. An unhappy consensus fixed average first-year sales of many new classical releases at 1,500-2,000 copies. This in the face of rare runaway hits like Gorecki's Third Symphony, which has sold nearly 150,000 copies in the U.S., according to Wendy Kenney of Elektra Entertainment.

Rose also pointed to "outstanding" sales of music by Arvo Pärt and John Adams, and CDs by the Kronos Quartet, as positive examples. But no more than about 10 titles a year hit the raredied 100,000 figure, it was agreed.

There are opportunities, however, Hetherwick said surveys indicate a demand for classical record buyers like classical music. And some 23% of these say they buy one to three classical recordings a year. So the beneficent virus might be nurtured.

Joe Micaleff of Allegro placed the size of the domestic classical album market at about $200 million at retail, and $200 million at wholesale.

The recording dilemma was echoed by attendees representing other disciplines. Orchestras are downsizing, classical radio, both commercial and public, has an aging audience. Music education in the schools has retracted. The vaunted baby boom has done little to expand the market for classics, said Dean Stein of Chamber Music America. And consumers now in their 20s and 30s will mature into their 40s with little exposure to the music.

How to convert casual listeners to enthusiasts remains the chief challenge.

Classical Music Month may not solve the problem. But it could serve as a rallying point for continuing strategies.

WIDENING THE NET: Deutsche Grammophon is involving college press and radio people in the New York area in the promotion of a "Jazz, Dialog and Debates" party at the city's Upper Club (sold out), to sample classical music and, hopefully, be captured by its excitement. Live performances (villain Gil Shabum is among those who will play, says DO's Albert Imperato) and appearances by Claudio Abbado, among others, are expected. A new Pierre Boulez/Chicago Symphony all-Stravinsky album will be premiered at the Oct. 27 event.

Jazz BLUE NOTES by Jeff Levenson

SESAC, the performing rights organization, is hoping to attract the attention of jazz songwriters and composers. Its company's jazz department has just moved to New York, up from Nashville.

Currently, SESAC represents a host of modernists; its roster includes Geri Allen, Greg Osby, Cassandro Wilson, Hamiet Bluiett, Graham Haynes, and Steve Coleman. (Be on the lookout for Coleman's new RCA release, "The Tao Of Mad Phat." It's a career album, and it places him high on the leader board of true fusionists, towering above those protocolist hip-hop guys who think that a jazz trumpet line layered atop a choppy rhythm track makes for some kind of new music.

The organization is looking to expand its lineup. As part of its maneuver, it promises to use sophisticated monitoring systems that will ensure accurate "per use"/"per play" readings. Thus, prospective jazz members are encouraged to take note: The royalty checks are already (almost) in the mail.

BACK TO THE FUTURE: Blue Note has just reissued five titles from what it calls "the groovy years"...or the "boogaloos years"—roughly, the mid- to late '60s. The hook here, however, is that in addition to being issued for the first time on CD, the titles are available on vinyl. A return to the past? Sort of, since some collectors treasure vinyl almost as much as the music therein, and there's considerable demand for vinyl from the hip-hop/rap community, which loves the sound of scratch-and-sniff samples—especially those pinched from that groovy era. The titles? Lou Donaldson's "Pretty Things," Duke Pearson's "Sweet Honey Bee," Big John Patton's "Let Em Roll," Donald Byrd's "Fancy Free," and Grant Green's "Alive" (rythmic parts of which have already found their way into hip-hop hits).

JAZZNOT JAZZ DEPARTMENT: Rastacan Records, a San Francisco label devoted to the kind of improvised music that makes even the term "cutting edge" seem dull, has just released "Yearbook," a three-volume compilation sold separately or together) featuring 114 artists whose experimental forays are not likely to pave their passage to the contemporary chart anytime soon; needless to say, the music crosses stylistic (and semantic) boundaries. The artists? Of those we know: Horace), Kaiser, John Zorn, Pierre Dorge, Amy Denio, and Steve Adams.

CULTURAL IMPORTS: The Carnegie Hall Jazz Band, which came into being after the arrival of Lincoln Center's Jazz Orchestra a few years back, is taking its prestigious name overseas. The band, led by trumpeter Jon Faddis, is making an appearance at the Berlin Jazz Festival Oct. 29. It marks the band's first appearance outside of Carnegie Hall—an affirmation of the band's formidable name recognition can find work opportunities outside the States.


Latin Notas (Continued from page 38)

Lalo Meets The Executives. BMI and Atlantic Records held a reception to celebrate the release of "Jazz Meets The Symphony," the latest album from composer Lalo Schiflin, featuring Ray Brown and Grady Tate. Shown, from left, are Brian Loughs of Creative Artists Agency; Paul Cooper, Atlantic VP of artist tour development; Schiflin; Brown; and Doreen Ringer Ross, BMI assistant VP of film/TV relations.

Latin Notas (Continued from page 38)

the benefit are Las Triples, Raúl di Blasio, Miguel Mateos, María del Rosario, Now-familiar Ruddy La Scala, Caio, Los Fantasmas Del Caribe, Jorge Muñiz, Lauraano Briuela, and Mariachi Sol De Mexico. Produced by Artists Of Hispanic Origin Respond To AIDS, the show is set to air Oct. 23 on Telemundo.

RELEASE UPDATE: Just out on Sony Latin are new records from Brazilian soul stylist Simone ("La Distancia"), emotive Puerto Rican songstress Lourdes Robles ("Amaneciendo En Ti"), Mexican singer/actress Lucía Méndez ("Se Prohibe"), and Central American rock act Alux Nahual ("Americano/morfosis").

Also released on Sony Discos are albums from hot Tejano act Fama ("En Grande"), Sony Nashville artist Rick Treviño ("Dos Mundos"), noted ranchero Cuco Sánchez ("Rancheras De Lojito"), and popular ranchera Carla De León ("Al Ritmo De La Tam-bora").

Upcoming product from WEAL includes albums like Mxican crooner Laureano Briuela ("No Llores Más"), Mexican group Lalo Y Los Descalzos ("Sus Grandes Éxitos"), Banda Ca-cique—with a banda homage to Juan Gabriel titled "Trabajo A Juan Gabriel"—Cielo Azul ("Sobando Contigo") and a yuletid banda compilation package called "Navi-dad Con Banda" (WEA Latina OM Sergio Rosenblat says he's trying to break Manny Records' Tejano talent in California by purchasing time blocks on XPRS-AM Los Angeles.

From RMM and its associated labels Sonero, Soho Sounda, and Propiljo come October albums from Domingo Quiñones ("La Inti-midad"), Humberto Ramirez ("As-pects"), Grupa Mandarines ("Ca-piente"), Aramus Camilo ("Ponente A La Talalala"), Alto Voltage ("Co-néctate"), and Rey de la Paz with Louie Ramírez ("Tripe: A Tributo A Louie Ramírez").

Famous Enters Latin Publishing Biz (Continued from page 49)

Universales (BMI), and Música Brava (SESAC).

The agreement calls for Insignia's operating expenses to be fully funded by Famous, with Famous to share profits equally with Porter and Castillo's just-formed company, Porter-Castillo Entertainment.

Under the deal, Insignia will act as an independent business, signing up and developing Latino writers, writer/ producers, writer/artists, and bands.

"I want to sign the people I be-lieve in, because I want to be able to make some changes in the Latin market," says Porter. "I like rock in español, I like the alternative music, and I feel like those genres haven't really been fully accepted. We also would really like to put the writers into situations where we can plug them into the artists, be-cause we can supply them with all of these artists-Latin and Ameri-can—that are looking for material."
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All entries must have been commercially released, published, broadcast, or presented for public viewing on or between January 1, 1993 and December 31, 1993.

- All entries must be received by January 25, 1994.

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Toronto—MCA rockers the Tragically Hip emerged triumphantly with three trophies at the fourth annual Canadian Music Video Awards, presented here Sept. 30 by the MuchMusic network.

The group’s video “Locked In The Trunk Of A Car,” directed by Peter Henderson, was the People’s Choice award for best video and MuchMusic’s Best Video prize. In addition, Michelle Caugar was named best video editor for her work on the Kingston, Ontario, rock band’s “Courage” clip, also directed by Henderson.

Designed as “a salute to Canadian video film makers,” the Canadian Music Video Awards, held at the CHUM/CITY building complex, serves as one of the music industry’s premier events. Yet among the numerous Canadian stars as Bryan Adams, Tom Cochrane, the Cowboy Junkies, Alanis Morissette, Crash Test Dummies, and Blue Rodeo who made the three-hour television show seem more subdued than in years past, although members of the country’s two hottest bands, Barenaked Ladies and the Tragically Hip, were there—as were Holly Cole, Jane Siberry, and Meryn Caddell—none of those artists performed.

Still, domestic acts Roeh Voisine, Moxie Fruvous, Sven Gali, Charlie Major, Jann Arden, and Pure turned in spirited performances. Best of the batch included alternative a cupella quartet Moxie Fruvous, which was joined on the street outside by a Trinidadian marching band for a funky version of “King Of Spain”; and Voisine’s preview of the title track from his first English-language album, “I’ll Always Be There,” produced and co-written by fellow Canadians Jann Arden and Steve Koesten.

Artists performed from different areas of the complex, and plagues were presented by such Much personalities as the environmental girl Erica Ehm, Bill Weyhka, master T, Natalie Richard, Monika Deol, Jana Lynn White, Teresa Rove, and Gino Zuco.

However, original VJ Mike Williams, a respected advocate for the dance, hip-hop, and rap communities, was conspicuous in his absence. For weeks, intense industry speculation had buzzed about Williams’ fate in contract negotiations with Much, and Much publicity manager Bill Bobek confirmed Oct. 4 that Williams indeed had resigned from the channel. Williams could not be reached for comment by deadline.

A complete list of Canadian Music Video Award winners follows. The four People’s Choice awards are determined by the public; the MuchMusic Awards are chosen by network staff.

PEOPLE’S CHOICE AWARDS:
Favorite Video: The Tragically Hip, “Locked In The Trunk Of A Car,” directed by Peter Henderson, MCA.
Favorite Male Video: Tom Cochrane, “Mad Mad World,” EMI.

MUCHMUSIC AWARDS:
Best Video: The Tragically Hip, “Locked In The Trunk Of A Car,” MCA.
Best R&B/Soul Video: John James, “Supernatural,” A&M.
Best Rock Video: Maximum Delightful, “Jungle-Man,” (no label listed).
Best Independent Video: Fumacelots, “About To Be Seen,” (no label listed).
Best Metal Video: Sven Gali, “Under The Influence,” Arista/EMI.
Best Foreign Video By A Canadian: Neil Young, “Unknown Legend.”
Best Video Director: Jeff Weinrich for “1 Would Die For You” by Jann Arden, A&M.
Best Music Video Editor: Michelle Caugar for “Courage” by the Tragically Hip, MCA.
Best Director Of Photography: Mstislav Batsark “Lion In The 90’s” by Barney Bentall & the Legendary Eagles.
Best Videofact: Award “Just Don’t Say” by Funkasaurus, NB/Story.

PRODUCTION NOTES

Los Angeles


New York

• Jim Yukich directed two new Phil Collins videos “Illegible Sides Of The Story” and “Everyday.” Paul Flattere produced the Atlantic clips for FYI; Tony Mitchell directed photography.

• Director Zak Ove shot Cheryl “Pepsii” Riley’s latest Warner Bros. clip, “Guess I’m In Love,” on location in Prospect Park, Adam Kimmelman directed photography; Keith Miller produced.

• Ultramagnetic M.C.’s new video, “The Four Horsemen,” is a Glitch Productions clip directed by Madi- son, Sal Iannacci produced the Wind Pitch Records shoot; Henry Adelbr-onjo directed photography.

• Metropolis Productions director Peter Spiriter lensed Puddle Tha Fat shoot for Giant Records. Jon Hersz executive produced the shoot.

• Larry Robbins directed “You’re Only Lonely Today” for Randy Jack- son’s China Rain. Kevin Ryder was production manager on the Beyond Records shoot.

Other Cities

• Claudia Castle is the eye behind the Lowenstein’s “In Your Arms.” The End’s Anthony Taylor produced the shoot, lensed on location in London. In Japan, The End’s Stephen Blake reeled Silk’s latest Electra outing, “It Had To Be You.” Steve Carter produced.

• Maddhatta Films’ director Darren J. Lavett recently returned from San Felipe, Mexico, where he shot Gee Street/Island hoppers New King- dom in “Frontman.”

• Jim Shaw directed Randy Travis’ new Warner Bros. video, “Cowboy Boone,” with producer Mark Kaufhold of Planet Pictures. Shaw shot the clip on location in Hawaii and South Dakota.

• Patra’s Epic video “Queen Of The Pack” was reeled on location in Ja- maica by director Marcus Turner of Barter Toast Films.

• Dillon Fence’s Mammoth video “Black Eyed Susan” is a Cane Man Films production directed by Nor- walker.

• Commotion Pictures director Robert Caruso shot Mavis Staples’ Palais Royal video “The Voice.”

• Andrew Limak produced the Oakland, Calif.-based clip; Dave Bridges directed photography.

Iggy Pop, Virgin Go ‘Wild’; Palace Productions Galore

Wild America: Iggy Pop was writhing through the hot air of the Hollywood Palace Sept. 30, as a crowd of sweat-soaked, smoke-drenched, slab-dancing lunatics bounced in unison to one of the loudest Iggy single, “Wild America.” And as we were jostled back and forth in a sort of slam-dance panic, we heard the person in front of us shout into the ear of his companion (who was not familiar with the song): “This is the video.”

We were compelled to share this little anecdote, if for no other reason than the fact that the latest exaltative existence as the music video industry, Epoch Films, Paula Greif directed “Wild America”; Jon Du- bois produced.

The Virgin video production team was not enough about the latest Iggy clip to launch an “America’s Wildest Home Videos” contest with some 200 regional and local pro- grammers. Viewers will be invited to submit their wildest home movies to the participating video shows. Each show picks a winner, who then receives all kinds of Pop paraphernalia.

In any case, he will help choose one grand-prize winner from the regional toppers. The lucky film maker and a team from the show that initially received the winning entry will travel to Berlin in November for another dose of Iggy’s mind-power.

The Hollywood Palace, which is re’ on an extended tour, is one of two new music-based shows currently in production. VH-1 recently shot the first installment of the series, “Stand Out.” Lesley Gore, Bobcat Goldthwait fills the “stand- up” bill, while singer/songwriter Chris Isaak fits the “rock” slot. Plans for the comedy/music series remain unclear … The Palace also is the site of another TV show, “This Is L.A.,” produced in Under-Six Television. Priority Records’ En- gines Of Aggression, Mercury’s Down Set, Meat Blade’s Mouth, and the unsung Clover were the fea- tured acts on the first 30-minute episode of the live music series, set to debut L.A.’s independent KOCH Channel 13 Oct. 23. UCTV has pacted for a 13-week run on the network.

The rock-oriented concert se- ries will showcase L.A.-based talent, including unsung acts. Local rock critic Jon Sutherland will host; Sid- ney Kassus and Cathy Wyatt are executive producers.

Discount: The Music Video Assn. is offering a 20% discount on its annual membership fees to any professionals attending Billboard’s Music Video Conference & Awards for the first time. All MVA members can receive the “early bird” conference registration rate of $255 until Nov. 4. The 15th annual convention will be held at the Ho- tel Sofitel-Ma N moss 3-4.

Call for Entries: The Mu- sic Video Producers Assn. is seeking entries for its 1993 awards. Clips must have been produced between Sept. 1, 1992 and Aug. 31, 1993 to be eligible. Deadline is Oct. 15. MVP A members pay $25 per entry; non- members pay $50 per entry. The awards will be presented and presented in L.A. Dec. 4.

Midem is preparing for its third Visual Music Awards, set for Jan. 24-31 in Cannes, France. The fest will include a number of clips from the categories of music videos, TV programs, and music video. Every genre is represented. The meetings is considered. Productions must have been created or broadcast since November 1992 to be eligible.

Elektra is preparing its fourth Visual Music Awards, set for Feb. 14-20 in Cannes, France. The fest will include a number of clips from the categories of music videos, TV programs, and music video. Every genre is represented. The meetings is considered. Productions must have been created or broadcast since November 1992 to be eligible.

Elektra’s David Saxlot takes over Gina Gore’s position in the video promotion department, with a new title that has yet to be determined. Gore also moved to Capitol.

Showtime: The Nashville Net- work’s “Music City Tonight” show, hosted by Lorriane Crook and Charlie Chase, premieres Oct. 18 and takes over the time slot long held by Ralph Emery’s popular “Nashville Now” program … Nashville-based Three Productions produc- ed the Oct. 1 CBS special “A Day In The Life Of Country Music” … L.A.-based alternative rock show “Notes From The Underground” debuted on Nashville-based Viacom cable channel 19 Oct. 1 … “ABC In Concert” pays a well-deserved tribute to the late Patrick Lippert, a founder of the Rock The Vote movement, on its Oct. 8 broadcast. Contemporary Christian outlet Lighthouse is launching a new two- minute segment highlighting the good works or positive messages of artists.

Reel Viewer: Director Markan- Blunder has signed to L.A.-based Quick On The Draw … The End has signed director/D.P. Stephen Ashley Blake.
**FOR WEEK ENDING OCT. 3, 1993**

**Video Monitor**

**THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS**

**NEW ADDS**

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**New Magis M Ads For Teen Pop Teen Pop Pop Pop X-Ray**

**SPRAY SPEED:** Sometimes, in these post-Teen Spirit days, it's as though anyone can choose and jump into the alternative fray pan...
CD Pirates Wreak Hong Kong Havoc
Chinese Agree To Police The Problem

BY MIKE LEVIN

HONG KONG—News that China is to act on its snowballing CD piracy problem (Billboard, Oct. 9) could not have come sooner for record companies here.

After a deal with IFPI, Chinese authorities are assembling a task force to police the problem. Piracy also is being tackled at ground level.

In the town of Shenzhen, near the Hong Kong border, Chinese authorities working with the Hong Kong Customs Department seized some 23,000 CDs in raids on shops. (Billboard, Oct. 9).

But neither diplomatic nor street-level moves can assuage the feeling of concern at Hong Kong's record companies. It's the same closing fear that gripped the business here in the 70s when pirate cassette tapes flooded the market. (!) washed away huge chunks of income. In 1988, the problem is counterfeit CDs.

The pirate products—mostly tapes—top albums, with a steady flurry of international artists—made their street appearance only within the past few months, but already PolyGram is reporting revenue losses of at least 22%. It's the same for others with strong Cantoneses catalogs, such as Capital Artists.

Paul Ewing, Warner Music International VP for Southeast Asia, calculates that the company is losing about 35% of its sales to pirates, but says the problem does not affect expectations for next year, "We're not changing our plan. Piracy is a part of life in this region."

His views are echoed by PolyGram Far East president Norman Cheng. "Even if we also have turned up, I don't think we'll have to change our forecast for this year," he says. "But if we aren't more careful and diligent with our masters, we can't help but have our results affected."

The culprits are 14 factories sited throughout the southern Chinese province of Guandong. These state-funded plants claim they are legitimate operations. "Most of our orders come from Hong Kong and Taiwan, and they are legal. If there is a problem [with piracy], talk to those customers and the smugglers—just leave us alone," says the manager of a Guangzhou plant, an employee of the Culture Ministry who is therefore unable to reveal his name.

The numbers are staggering. The plants have an annual capacity of 54 million discs, and Chinese consumers buy fewer than 2 million a year. In the first eight months of 1993, the Hong Kong Customs Department seized 159,000 units, and "Indochine" by Regis Varnier. TF1 also achieved 80,000 sales of the video of a concert by singer Michel Sardou.

Guam/Columbia/Tristar is another company that has increased sales this first half-year—9% over the figure for the first six months of 1992, making the company market leader, ahead of Buena Vista, which suffered a 91% decline in sales.

Warner Home Video revenue is also down for the first six months—by 9%.

Revenue for UGC is up 11% and PolyGram Video, with an effective combination of film titles and music productions (including videos by Dire Straits, Sin City), has sold 2.5 million videocassettes last year, with 3% of revenue coming from laserdisc. Its catalog includes 130 French feature films and more than 140 nonfilm subjects. Its biggest successes this year so far have been "L'Amant" by Jean-Jacque Amman, which has sold more than 350,000 units, and "Indochine" by Regis Varnier. TF1 also achieved 80,000 sales of the video of a concert by singer Michel Sardou.

To make their way down the Kwong Loon Country Railway, hand-carried by passengers who can buy and sell for lower cost locally, they are sold for 30% less than the current rate, 1.8 million counterfeits will be available in Hong Kong in the next 12 months, representing almost 22% of the colony's entire sales.

Once the CDs arrive, they are distributed to a trial-controlled network of street hawkers, mostly teen-agers who sell in the youth-oriented districts of Mong Kok and Sham Shui Po.

"In many small record stores, you can easily get pirate versions if you are a regular customer," says Alex Chan, Polygram's marketing manager for Southeast Asia. Prices range from $4.50 to $6.

IFPI's Hong Kong manager, Patrick Wong, is upbeat. "It is a disaster. The problem is on the China side, and we have absolutely no control," he says.

The solution is to intercept them at the border, says Vincent Poon, senior superintendent of the Intellectual Property Investigation Bureau. But that may be easier said than done.

Hong Kong's trade with China reached $900 million last year, and its tobacco travels across the border at Shenzhen.

Reflecting the importance it attaches to Asia, IFPI is holding its annual board meeting in Hong Kong on Oct. 27, and its annual general meeting in Beijing Nov. 1.

Mixing Genres: Greek Pop Artists Explore Their Laika Roots

BY JOHN CARR

ATHENS—Greek pop artists, anxious to improve sales by experimenting with their musical roots, are turning tradi.

In a blurring of musical styles that has been gaining momentum here in recent years, local established pop and rock acts—such as Vasilis Papakon-stantinos, Nikos Portokaloghi, Lakis Papadopoulos, and the Katsinias Brothers—have been releasing materi-

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Weiller On Top of World with New Label
Uno Mundo Product To Be Marketed By BMG/Zoo

BY EMMANUEL LEGRAND
PARIS—Exactly one year after being let go by PolyGram France, Jean-Pierre Weiller is back and ready to bring Uno Mundo to the world. For the former president of Island France, it marks a return to international visibility after a year in the provinces.

"Frankly, for the last year I haven't stopped," he says. "I was busy traveling to see artists and friends on both sides of the Atlantic. I had time to nurture my project, and now I'm ready." The result is Uno Mundo, a fully owned label whose purpose is to explore music from around the world, without the limitations of styles or boundaries. Weiller has just signed a multifaceted worldwide licensing deal here with BMG; it's been operational since September. In France, Uno Mundo is licensed to BMG's RCA label, which will market and distribute its releases. In the U.S. product, will be available through the Zoo label, which was created by Lou Maglia, whom Weiller knew when he was heading Island's U.S. operations.

Uno Mundo, Weiller says, "is not a world music label, but will be open to all kinds of projects. In this time of over-marketing, when a record is nothing more than a can of peas, it is time to get back to basic things. We should remember that without artists, there would be nothing to sell."

Weiller, who founded Island France in 1989 as an independent structure, worked in the '70s for Island in France and in the U.S. In the '80s, he launched his own label, Europe. Based on his experience, he says he doesn't plan simply to sign acts and then forward them to the BMG structure. He plans to be fully involved in all phases of the artistic process.

He adds, "As a producer, it is not me who has to tell an artist how to do things. My job is to let artists give the best, and find the best way to market their music, not the other way around."

The deal between Zoo and Uno Mundo involves the possibility of setting up joint ventures on some specific projects. That will be the case with former Miami Sound Machine lead singer Rosie Martinez from Miami, whose first solo album, produced by Peter Wolf, will be released in early 1994. "All the projects with American potential will be funneled through Zoo," says Weiller. For the rest of the world, Uno Mundo will be distributed via BMG International.

The name of the label, recalls Weiller, came from a conversation he had with Miami-based producer Joe Galdo. "He told me it has the great virtue of being understandable throughout the world."

SONY U.K. GIVES BIG PROMO PUSH TO JACKSON VID

BY DOMINIC PRIDE

EASTBOURNE, England—Michael Jackson definitely has not fallen out of favor with Sony Music U.K., despite the daily deluge of smut and sleaze headlines about his private life dished up by the country's notorious tabloid press. Jackson's "Dangerous" video collection is receiving a push unprecedented in U.K. history. The video, released for the key pre-Christmas sales period, and it already boasts a preorder of 157,000 units. A blitz of national TV ads and poster campaigns is expected to position the video as the No. 1 Christmas title.

Sony earmarked the Jackson video as a priority at its annual conference here Sept. 29-Oct. 1, and indicated that top U.S. acts would be crucial in bringing home the sales in the fall and winter sales periods.

The Spin Doctors' "Pocket Full Of Kryptonite," with 350,000 U.K. sales to date for the Epic label, showed the strength of grass-roots interest in new U.K. bands. Established American artists expected to get a strong push from Epic in the coming six months including Babyface, Luther Vandross, Candi Lauper, Joe SATRIANI, and VAI.

At Columbia, U.S. acts receiving or about to receive major attention include Alice In Chains, Mariah Carey, Billy Joel, Mary-Chapin Carpenter, Art Garfunkel, Michael Bolton, and Blondie.

But in its first year under the management of chairman Paul Burg, the company also showed signs of gearing up to regain its reputation as the major's second most important repertoire source after the

(Continued on page 51)
EROS RAMAZZOTTI
TUTTE STORIE
WORLD TOUR 1993/94
EMI U.K.'s Grand Confab

EASTBOURNE, England—EMI Records U.K. held its annual convention Sept. 12-14 at the Grand Hotel here, with product presentations from each of the company’s divisions and from sister company Chrysalis Records. Representatives from EMI Music companies worldwide were in attendance, including executives from the U.S., Canada, Germany, Japan, Italy, Hong Kong, and South Africa. The confab included showcase performances by Tim Finn, the Proclaimers, Skin, Eternal, and Kenny Thomas, and a gala dinner with numerous EMI artists present.

Celebrating multi-platinum sales in various markets for Duran Duran’s “The Wedding Album” are, from left, Rupert Perry, president/CEO, EMI Records Group U.K. and Eire; Clive Black, A&R director, EMI U.K.; John Briley, international director, EMI U.K.; Tom Corson, international VP, Capitol Records; and Tony Wadsworth, divisional managing director, Parlophone U.K.

Mingling at the Grand Hotel, from left, are Erwin Bach, EMI Germany managing director of marketing; David Stockley, EMI Music International president/CEO; John Briley, international director, EMI U.K.; and Daniel Glass, president/CEO of EMI Records Group.

Chrysalis duo the Proclaimers meet delegates from Toshiba-EMI, Japan. Pictured, from left, are Phil Patterson, international director, Chrysalis Records U.K.; Proclaimer Craig Reid; Peter Buckleigh, resident director, Toshiba-EMI; Rie Eguchi, international A&R, Toshiba-EMI; Proclaimer Charlie Reid; Masaaki Salto, marketing director, Toshiba-EMI; and Hiro Kadoma, marketing manager, Toshiba-EMI.

One of the many artists who attended the conference gala dinner, Suzy Bogguss, chats with EMI Music executives. Pictured, from left, are EMI Music International VP Mario Ruiz; Bogguss; Liberty Nashville international VP Cindy Wilson; and EMI Music International president/CEO David Stockley.

Conferring over dinner, from left, are Rupert Perry, president/CEO, EMI Records Group U.K. and Eire; Charles Koppelman, chairman/CEO, EMI Records Group North America; and Deane Cameron, president, Capitol Records/EMI of Canada.

Enjoying the festivities, from left, are EMI Records Group executive VP of marketing Ken Baumstein and executive VP of A&R Fred Davis; Neil Tennant of the Pet Shop Boys; and Jill Wall, Pet Shop Boys management.

Recording artist Kate Bush and Rupert Perry, left, surprise Deane Cameron with a special 40th birthday gift, a presentation bottle of 1953 claret.

Capitol recording artist Tim Finn performs an acoustic set.

Cliff Richard, left, socializes with Charles Koppelman, chairman/CEO of EMI Records Group North America; Terri Santisi, executive VP/GM of EMI Records Group North America; and Jean-Francois Cecillon, divisional managing director, EMI U.K. label.
Sweden Bjorn Again As Exporter Of Pop Product

H OW SW ED H TE IT IS: From Abba to Roxette, acts from Sweden have shown an unusual ability, among the non-Anglo territories, to break into the U.K. and American markets by using college campuses, independent retailers, and clubs to break and develop new acts. Other specialist divisions would consider children under the age demo, and work with specific genres, including jazz, said Burger.

With new managing directors of Epic and Columbia, Robinson and Kip Kronos, respectively, Sony is under new, younger management that's on an A&R crusade. Kronos told Billboard: “Rob and I both have a mandate to build a roster in the coming months.” Columbia is beefing up its A&R staff with the appointment of Toby Chalmers, formerly of Island Music.

Kronos himself has signed Melanie Williams, formerly of Sub Sub and Temper. Kronos said there would be no coming from Columbia.

Columbia will also work on breaking repertoire from other Sony Music companies, including Things of Stone and Wood, and Deep Forest from Australia; and Shawn Colvin from the U.S.

Sony’s third major label, Soho Square (S2), founded in 1991, presented the company’s success story of the year. soul/jazz/fusion singer Jemini, who has sold more than 300,000 copies of his No. 1 album, “Emergency On Planet Earth.” Successes in ’93 from dance act Suncreem and alternative rock act Nofo’s Atomic Dustbin show the diversity of the label’s roster, which is run by a total of eight staffers under managing director Muff Winwood. Recent signings include Annabella Lu-Win, of 90s metal band, McLauren protégés Bow Wow Wow, Sunchild from Washington, and Velvet Jungle, an act that newly promoted S2 marketing director Mark Richardson describes: “They are to funk what Shakespeare’s Sister are to rock.”

SONY U.K.
(Continued from page 48)

U.S. At the conference, Burger named Robbie McIntosh manager of the new alternative sales force. It is designed to spearhead the breaking of new acts at grassroots level by using college campuses, independent retailers, and clubs to break and develop new acts. Other specialist divisions would consider children under the age demo, and to work with specific genres, including jazz, said Burger.

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LOOK IT UP: BBC Books has published “In Session Tonight” by Ken Garner, which traces 25 years of historic live recording sessions for Radio One by hundreds of artists, ranging from Jimi Hendrix to the Orb. John Peel also hosted the majority of the sessions, attended a launch for the book at the BBC’s studios in London, where the Huwzzocks performed for; yes, another BBC session.

SPECTACLE: Harvey Goldsmith enlisted Ray and Gubay combine their rock and classical promotion experience in The Planets Suite, featuring classical and movie themes performed by symphony orchestras in a live visual extravagana designed by Fisher Park, the film behind tours by Pink Floyd and “Steel Wheels” by the Rolling Stones. Three recent U.K. shows previewed a planned European and worldwide tour of the production... After an enthusiastically received acoustic BMI showcase in Manchester, Paul Young of Sad Cafe and Mike & the Mechanics acclaim is looking at reuniting Sad Cafe for an acoustic (did someone say “Unplugged”?) best-of set.

FRENCH VIDEO MARKET
(Continued from page 17)

day), has registered a 40% jump in sales.

Says PolyGram Video chief Laurent Storche, “Today we are concentrating on medium-budget films which have good box-office potential, and avoiding big-budget productions whose sales prospects are more problematical.

“We have three sources of repertoire. There is the company Manifesto Film Sales, a PolyGram affiliate; then we have our own acquisitions, and finally French film productions by companies which we are prepared to give PolyGram Video a 20% stake.”

Last year, PolyGram acquired a 35% share of the distribution company Pan-European and also bought a 50% stake in the Cinea catalog.
Savannah Hopes To Duplicate Domestic Success Elsewhere

BY LARRY LEBLANC

TORONTO—A sign of the success of Savannah Music Group's management and label operations was that they were able to organize a 10th anniversary show here last month—featuring Savannah-managed artists Michelle Wright, Anita Perras, Gary Fjellgaard, One Horse Blue, and the Good Brothers—that was attended by 1,100 members of the Canadian industry and televised by national music channel Much-Music.

Savannah has grown from a one-man, basement operation in the Toronto suburb of Mississauga to a business with seven staffers and offices both here and in Nashville. With the exception of Wright, all the artists who performed at the anniversary show also record for the Savannah label; its catalog contains about 25 albums, including recordings by Terry Sum- sion, Terry Curriss, Tim Taylor, and Matt Minglewood.

Arista Records singer Wright remains the best-known act in Savannah's stable. For the past nine years, Savannah founder and president Brian Ferriman has piloted the singer's climb, from winning a CJLO London, Ontario, talent contest in 1986 to becoming a towering figure in the industry here. Ferriman says that, having spent a great deal of time in Nashville in the 80s, he was well-prepared to open Savannah's 17th Avenue offices in October 1991. "I expected what I found: a warm community," he says. "The move has accelerated Michelle's career program and my own career progress, and it's been a pivotal step in helping move forward our other artists."

Ferriman adds that the proximity to Nashville's key country decision-makers has been crucial to Wright's career. "The key moment for us came May 31, 1993, when Tim DeFino [senior VP/GM of Arista Records Nashville] walked backstage at the Diamond Club in Toronto and asked if we wanted to be part of his slate," he says. "All of a sudden, the world opened up to us."

Wright's singles "Take It Like A Man" and "He Would Be Sixteen," from her second Arista album, "Now & Then," scored heavily enough to give her a high American profile. As a result, says Ferriman, there is much riding on the follow-up, which had been due this quarter but has been delayed.

"There's an opportunity to take Michelle's career to the next level if we deliver the right record," Ferriman says.

Recently, producer Val Garay was brought on board to oversee new Wright sessions in November. "We were having difficulty in locking down the direction, so we brought in another producer," says Ferriman. "I don't know if it's to complete the album or whether it's to do the [full] album. It will be released when it's ready."

From Savannah's startup a decade ago, Ferriman was intent on expanding outside Canada—knowing, unlike some others here, that if a Canadian band spent the majority of a year touring here, it would burn out its potential.

Yet despite his Nashville base, Wright's American success, and a partnership linkage with Peter Thomas' South Capital Corp. in 1991, Ferriman has yet to find a foothold in the U.S., his first territory target, for Savannah acts other than Wright.

"Quite frankly, sometimes I haven't had the product," he says. "Now Gary, working with producer Bill Buckingham, is coming with an album which is going to provide me with a great international vehicle. With One Horse Blue, I've got an act that can compete internationally. With Anita, I'm still just trying to find the right way of getting her here."

While there has been a cool reception in America for the Savannah roster, Europe has been far warmer. Savannah has distribution ties with Crossroads Entertainment and Daisy Records for the Benelux territories, and with K-Tel for Germany, Austria, and Switzerland. Savannah's package shows, featuring the Good Brothers, Fjellgaard, and Perras, have toured Europe annually, and Perras performed on Glen Campbell's 15-date U.K. "Silver Anniversary" tour last year.

The European connection came after Kevin DeHaan of Crossroads Entertainment expressed interest in Canadian country acts working in the Netherlands. Ferriman landed a radio show and tour for Perras and Taylor, and clinched distribution and publishing deals in other European territories. He also arranged for the Savannah label (excluding Minglewood) to be presented at the U.K.'s Peterborough Country Music Festival in 1988.

"One of my favorite [phrases] is because of the size of the Canadian country music business," he adds. "If you choose to do business from Canada, you soon develop an export mentality. I'm always trying to create some windows of opportunities for our artists to take advantage of."
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**HITS OF THE WEEK (20/5/93)**
WHEREHOUSE—Wherehouse Entertainment Inc. used its sixth annual convention to assert a strategy for re-engineering itself toward field-driven operations that cater to consumers’ desire for lower prices.

In a conference at the Marriott Hotel near the airport here Sept. 28-30, executives of the home entertainment software chain made it clear that this move is being made to counteract the depressed economy of Southern California, where Wherehouse is the dominant music retailer. In opening remarks, chairman Scott Young said, “Retailing in the Western United States is as difficult as anytime since the Great Depression.”

Nevertheless, executives of the chain and its 850-employee, Merrill Lynch Capital Partners, forcefully denied the rumor that the chain is on the selling block. Jerry Armstrong of Merrill Lynch told the convention, “This is the first time we’ve dealt, and this is the second we’re going to play with.”

Armstrong, he stated that “The Wherehouse is not for sale.” He took umbrage with reports that the chain was being “dressed for sale,” and argued that Merrill Lynch’s investment perspective is five to seven years. The investment bank bought Wherehouse in 1992.

But recently, Wherehouse laid off five vice presidents, a move that fueled speculation about the company’s future.

In a later interview, Young said, “You can’t lay off VP’s and pay them severance to make a company look better for sale. You don’t take hits and sales. You stop advertising, stop acquisitions, stop opening new stores, so you can show earnings.”

Throughout the convention, executives spoke of the pain involved in the layoff of executives, whose positions were eliminated in the strategic shift from home office to field

Young acknowledged that the layoff decisions were “difficult.” He said, “It’s just sad. These are talented people, some of whom I was personally friends with and liked a lot. But 850 store managers need to have control.

The theme that painful and strong changes were necessary to put more power in the field was sounded often during the three-day conference.

Along with that concept was the assertion that customers were demanding lower prices at a time when the economy is troubled. And that, in part, is responsible for the big emphasis by this chain on used CDs, which sell for $3.46, in contrast with $12-$16 for new product.

The executives assumed a defiant tone over used CDs, and portrayed themselves as having successfully stood up to pressure from the multinationals music companies.

Two record distributors—CEMA and Uni—originally had boycotted the event over Wherehouse’s refusal to stop selling used product, but in the end their sales executives showed up. Univision sponsored a product presentation, and CEMA underwrote a luncheon.

Young told his managers, “We put up a good fight, though, didn’t we. And we did win. The reason is that the consumer was on our side. While the vendors were fighting us, we were fighting for the consumer.”

In a later interview, Young said that used CDs were “a nice little piece of business,” but that one involved hard work. He said the chain wouldn’t bother with used CDs if

(Continued on next page)

MUSICNET—An “interactive” service for music consumers to preview albums from their homes via telephone has been launched in the Sacramento, Calif., market.

Called MusicNet, it is the brainchild of San Francisco-based MNL. The company hopes to roll out the service slowly to major markets nationwide. According to MusicNet president John Atcheson, who envisions the system as an “electronic white pages” of music.

The service is meant to help consumers wade through the several thousand CDs that are issued every year and the 100 or so that are released each week, he says.

MusicNet hopes to generate revenues by offering the service to consumers on a subscription basis, and does not charge record labels to put CDs into its system, says Atcheson. For $3.95 a month, says Atcheson, members not only can hear 30-second excerpts from CDs in the system, but also can receive information about artists, upcoming concerts, and other music-related information. As an inducement to join MusicNet, the company is offering consumers a free 30-day trial period.

The service becomes more sophisticated as consumers use it, he explains. Upon joining, consumers fill out a list of their favorite artists. Subsequently, members will receive specific information about their favorite artists in the form of “MusicMail.” The system also will cross-reference other members with similar tastes and make “electronic word of mouth” suggestions for members.

OTHER SAMPLING SERVICES

In the last three years, a number of telephone sampling services have appeared on the market. Some are marketing companies like TouchTones, which works with labels to promote their artists. TouchTones generally advertises its music to specific magazines, with ads that tout the music that it is promoting, along with a number to call to access the system.

MusicNet promotes itself as a marketing company, rather than as a jibing sampling line.

In addition, a number of newspapers and magazines, including the Village Voice, the Washington Post, and Entertainment Weekly have been offering music sampling over the phone. In the case of the Washington Post, its sampling service specifically includes music featured in Kemp Mill Music’s Airdom program, the new music promotion that the chain runs every month.

Over the last few years, MusicNet has been trying to develop a commercial application for its technology. At one point, the company was thinking about putting sampling booths in music stores.

In deciding to go with music sampling by phone, MusicNet has arranged for the system to be available at all times via a local call in a market. Members can call as often as they want and at any time they want, Atcheson says.

Members get into the MusicNet system by entering a nine-digit membership number and a four-digit personal identification number.

Thus far, MusicNet’s “database” has about 2,000 current CDs, says Atcheson, along with information about those artists and albums.

“But we are adding about 500 new CDs [to the database] a week,” says Atcheson, including rock, jazz, country, R&B, rap, Latin, gospel, Christian, and metal.

Classical music is not being offered at this time.

Consumers also can order products they hear over the phone. As part of the Sacramento launch, for example, MusicNet hooked up with the Tower Records chain, which is acting as a phone-order fulfillment service.

MusicNet also conducted an “interactive” advertising program with Tower, called 55-TOWER. Consumers were invited, through Tower’s ads, to call a number and access information about specific CDs, using codes listed in the ads. Rass Solomon, Tower president, says he is anxious to expand the test to other markets.

In the Sacramento launch, Solomon notes that Billy Joel’s “River of Dreams” title track sold 300 calls on the first day.

Assistant in preparing this story was provided by Ed Christiansen.
WHEREHOUSE
(Continued from preceding page)

"we didn't have to compete with all the mom-and-pop used-CD stores."
In Los Angeles alone, he said, there are 250 such outlets.
Despite some pessimistic forecasts about the local economy, the mood of the assembled 500 convention-goers was exuberant as they attended meetings and strategy sessions designed to get them ready for the holiday selling season.
And they welcomed new recruits to their ranks. This was the first national conference attended by Record Shop and Rocky Mountain Records, two chains that Wherehouse acquired in the past year.
The Record Shop purchase added 31 stores to the company’s rolls, for a total of 338. Moreover, it extended the Western-centered chain’s reach as far east as Minnesota.
Executives indicated that further acquisitions will be made in order to make Wherehouse competitive with other national retailers, as well as to lessen its dependence on a California economy that has been devastated by cutbacks in the defense and aerospace industries.
“We will look at almost any reasonable acquisition,” said Young, adding that it was “progressively harder for regional players to compete.”
Merrill Lynch’s Armstrong told the assembled store and district managers, “Your industry is consolidating. We intend [for] Wherehouse to be one of the four or five or six players of size that will lead and dominate this industry in years ahead.”
While entertainment retailers like Blockbuster Entertainment and The Museland Group have reported year-to-year gains in sales for stores open at least one year, Wherehouse has had sluggish results. For the most recent reporting period—the quarter that ended July 31—same-store sales fell 1.2%.
But Young said that comp sales for the last month of that quarter and for August were up over last year, and that September, although “disappointing,” might be up because of sales of the “Aladdin” video.
For the six months that ended July 31, Wherehouse reported that net revenues were $211 million, compared to $206 million a year ago. But there was a net loss of $12.6 million, compared to a $10.3 million loss last year, due to interest payments on debt incurred in the buyout last year by Merrill Lynch.
Although the Merrill Lynch acquisition used debt, the deal also improved the chain’s equity. Moreover, executives argued that the investment bank can provide the financial resources to help the chain grow. Young said that “Merrill Lynch doesn’t have any role in the operations of the company,” but that “in acquisition and funding properties, they will totally get involved.”
But the chain’s more immediate priority is improving sales in current locations. The move to decentralize is fueled by the belief, as Scott Young puts it, that “one size doesn’t fit all.”
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BILLBOARD OCTOBER 16, 1993
Investcorp’s Cash Gives New Clout To Camelot

THE ACQUISITION of Camelot Music by Investcorp last week could have long-range implications for the music retailing industry. At the very least, Investcorp’s deep pockets could make Camelot Music a force in major acquisitions. Although one of the most profitable merchants in the business, North Canton, Ohio-based Camelot previously did not have the financial muscle to bid on large music retail chains when they came up for sale. It mainly made acquisitions valued at $10 million or less. But now Investcorp’s plan is, presumably, to grow the 364-unit Camelot Music. So, one suspects that when the right opportunities come up for sale, Camelot Music will be in the hunt.

If that turns out to be true, the list of retailers willing to grow by acquisition will get longer. Other companies that have shown they are not averse to making deals include The Musicland Group, Blockbuster Music, W.H. Smith, Trans World Music Corp., and Merrill Lynch, which owns Wherehouse Entertainment. In addition, the HMV Group, which was among those trying to buy Camelot, also must be considered in that group.

With that many eager buyers in the market, one can be sure that some current chain owners will become eager sellers. When that consolidation happens, it will be put-up-or-shut-up time for all the companies vying to emerge as finalists in the music retailing sector.

As one financial observer puts it, “If Camelot Music is the wake-up call for those chains that want to continue as a force in music retailing, then that observer predicts that more of those chains will be out of business by the end of this year.”

Including Supercuts, which currently is on the block, at least two or three more large chains will be sold, he predicts. Among the obvious candidates are chains that have financial owners, such as National Record Mart.

If those chains come up for sale, it will put “pressure” on Musicland, Blockbuster, W.H. Smith, Camelot, Trans World, and Wherehouse to “move aggressively or lose the niche,” said one observer.

“The fact that Camelot is a publicly traded company means that its managers must consider the possibility that the buying group could be sold or merged, and if that happens, the company would have to be sold to another buyer.”

For example, “someone like W.H. Smith has to be selling, if I don’t buy Camelot, or a similar chain, then they will take the money and run,” the observer said. But the president of one major chain completely disagrees with that assessment. Instead of feeling pressure to stay in the business and make big acquisitions, he says, “Only the same will survive.”

THE SALE of Camelot Music was a bittersweet moment for Paul David, the company’s founder, and its senior management. In what should have been their proudest moment—knowing that they have created hundreds of millions of dollars in value over the years—the acquisition of Camelot Music resulted in the highest dollar amount per store of any music chain put up for sale in history—David & Co., who were saddled with the thought of giving up control of Camelot’s destiny.

David put Camelot up for sale because of “family matters,” according to one reliable source familiar with his motives. But in selling the chain, David acted as hopefully as he did in running it. Instead of sending Camelot’s “financial” book to all potential buyers, he chose to limit the field of bidders to those that likely would keep the chain intact. In cutting out potential bidders, David likely hurt the chain’s final sale price. That’s because the companies eliminated from the bidding process probably could have afforded to pay more for Camelot, since they could achieve greater savings by acquiring the Ohio chain, closing down its warehouse, letting go the corporate staff, and running the combined chains out of the buyer’s existing facilities.

But even without those bidders, Camelot ultimately was able to achieve a high sale price because David empowered his people to be the best managers and sales associates that they could be. In selling the company, David is once again empowering Camelot employees to have a chance to ensure the viability of the company and ultimately gain back control of its destiny.

At some point, Investcorp, as a financial owner, will want to realize the value of its investment in Camelot either by taking the chain public or by selling it. Generally speaking, going public generates a larger return for owners. So, if Camelot continues to grow while maintaining its current high standards, it’s likely that Investcorp will take the chain public. If that happens, Camelot management and its employees once again will be in control of its destiny. In all the chain sales that have occurred over the last 10 years, how often has that happened?

Quick Takes: When Billboard reported that Investors and HMV were involved in a down-to-the-wire bidding battle to buy Camelot, that turned out to be not completely correct. In the closing days of the bidding process, HMV either removed itself or was pushed to the sidelines while Investcorp and Camelot management continued their negotiations. If those negotiations had failed, Camelot management would have turned to HMV to see if a deal could be struck there.

But you already know that because we’ve been telling you about our Music Box artists — Craig ‘n Company, Norman Foote, and Parachute Express — for the last three years.

And it’s time for the quarterly Music Box update so you can make sure your stock levels are in sync with all the goings-on.

Pioneer and Walt Disney Records have teamed up to offer the public a special eight of Karaoke Jamboree LaserDisc, featuring music from all three Music Box artists. Plus, Pioneer is presently sponsoring the Agassiz Karaoke Jamboree with performances by all three artists in cities across the country through December!

Norman Foote just performed a major concert at L.A.’s Universal Amphitheater last month and received tremendous media coverage (including a 10-minute segment on KTLA, the #1 morning television news program)!

Craig ‘n Company’s Rock ‘n Toontown album is still selling strongly, and that’s because Craig’s latest release has Disneyland’s Toontown attraction behind it. This album is definitely a mover — day in and day out.

Coming out early next year, however, releases from Parachute Express and Craig! Well, that should keep your sales going strong. But don’t worry, we’ll keep pumping up the support for Music Box!
Take A Vacation? Bill's Owner Rarely Even Leaves The Store

By ERIC BOEHLERT

DALLAS—Meet Bill Wisener, the hardest-working man in record retail. Don't believe it? Consider the following:

Since opening Bill's here 12 years ago and establishing it as one of the leading independent stores in the great state of Texas, with an expansive selection of music (rock, dance, country, soul) and formats (vinyl, CD, tape), Wisener had never taken a day off until last month. No big deal? Well, seeing how Bill's doors are open 365 days a year (yes, including Christmas Day, when all customers receive a free gift), and regularly remains open until midnight during the summertime, Wisener's Lou Gehrig-like streak of retailing totals something like 40,000-plus hours without a break.

It gets better.

When Wisener finally did opt for a weekend off this September, he told his staff not to come in to work. If Wisener couldn't be there, nobody would. He shut the store for the weekend.

And, with his employees to vouch for him, Wisener says matter-of-factly that during those 12 years, 40,000-plus hours, he has never left the store during business hours, not even for a lunch break. "Oh, I might see a new Aura or something in the parking lot and take a look," he says with a smile. But as soon as those rare moments of leisure are over, he returns to the store, demanding to know what he missed.

Why doesn't Wisener, 49 years old and surprisingly laid back for such a tireless worker, take a vacation, or at least some time off during a busy day? "There's too much to do," he insists, looking around his cavernous store, unable to conceive of a holiday. Coming from most people, that explanation would be dismissed as a feeble excuse from someone in serious need of a time planner. From Wisener though, it's true. That becomes clear when he describes his tasks at the 8,400-square-foot store.

For instance, during the first 11-plus years, Wisener did all the ordering and opened every box that arrived at the store. Just recently, those duties have been delegated to members of his five-person staff. And last month, Wisener finally gave in and purchased a computer system that eventually will help track inventory of the store's 50,000-plus titles. Until that becomes a reality, Wisener continues to keep all of that information in his head. The same is still true of pricing. He has the price of virtually every record, T-shirt, magazine, and book in his head. (During one recent afternoon,

...while Wisener was busy on the phone at the front desk, a customer was digging through a pile of posters in the back of the store and asked a nearby clerk for a price. Within moments, Wisener hunkered down, and without missing a beat, answered from across the floor, "$10.

Almost nothing in the store appears with an actual price tag on it. Customers find out prices when they get to the counter and Wisener spits out the information. (Most new CD releases, unless otherwise noted, retail for $14.99.)

That unorthodox setup doesn't bother buyers, who seem sure that the fatherly Wisener won't-soak them when it comes time to dole out prices. The owner insists it's not a case of making up prices—"they're all in his head because he knows how much he paid for each product, particularly when it comes to old vinyl records." Thank God I've got a good memory," he says.

Wisener began his unlikely retail odyssey years ago, when he was between careers. At the time, he visited a friend who maintained a booth at a weekend flea market in Dallas. Wisener liked what he saw, and decided to get a booth of his own and sell what he loved: records. Originally leaning toward collectibles and hard-to-find recordings, he soon branched out to all sorts of music. Finally, he figured, why not open a store of his own?

His original Bill's measured just 3,000 square feet and, while it, was a complete mess, with records, shirts, posters, and even greeting cards ("anything to do with rock 'n' roll") stacked every which way. And only Wisener knew where all the treasures were hidden. Naturally, that hindered sales, since customers really couldn't roam the cluttered store with much success. Sales shot up following Wisener's last '91 move to the much larger and user-friendly space that Bill's currently occupies. Sales for 1992 totaled more than half a million dollars, according to Wisener. He expects 1993 to be up once again.

As for a format breakdown, Wisener estimates that CDs make up 60% of business, followed by vinyl (25%) and tapes. One reason for the brisk vinyl sales is Bill's popularity with regional DJs. In fact, when a restaurant adjacent to Bill's closed recently, Wisener rented the space, knocked down a wall, and added 2,400 square feet (bringing the store to its current total of 8,400 square feet). He converted the new area into a dance record section, complete with turntable and cartridge sales.

If Bill's has a musical specialty, Wisener says that, along with dance and rap, it would have to be soul... (Continued on page 59)
Sony To Unveil New York Retail Complex

Ground Floor Of HQ To Showcase Products, Events

BY DON JEFFREY

NEW YORK—Sony Corp. of America is preparing to debut a retail complex and public space in November, on the ground floor of its new headquarters building here. Formerly a dark, forbidding public area, the space near the corporation's front entrance will be the site of an 11,500-square-foot store called Sony. Its function, according to those involved in its creation, is to introduce people to the company's vast array of products, which include recorded music, films and home video, video games, consumer electronics, and interactive multimedia.

Behind the store will be a newly designed public space that houses four shops: a ticket booth for movies, concerts, and sporting events; a commissary for take-out food; a newsstand; and Sony Signatures, a 1,500-square-foot outlet that will sell licensed merchandise like T-shirts and gift items based on Sony's entertainment properties.

Adjacent to the public space, and occupying three floors above it, will be Sony Wonder, a kind of electronic museum that will serve an educational purpose and carry no admission charge.

All of those sites are collectively known as Sony Plaza, a multimillion-dollar, 42,000-square-foot project in Midtown Manhattan.

Guy Leibler, president of Sony Plaza Inc., explains that the company devised the project as a way to efficiently turn a once-unattractive and unused space into a site that will be a destination for tourists as well as New York workers and residents.

In 1991, Sony took out a 20-year lease on a distinguished 35-story skyscraper on Madison Avenue from the building's owner, AT&T Co. The accomplished architect Philip Johnson had designed the so-called Chippendale building (because its pediment resembles that style of furniture) 10 years earlier, and it was soon heralded as the most important expression of the new post-modern style of architecture. But the public space on the ground level was poorly conceived and, instead of attracting midtown office workers on lunch break, its daily denizens were principally vagrants and pigeons.

Leibler says Sony's chairman, Michael Schulhof, met with Johnson and city officials and concluded that retail space would be the best use of the area. There was, Leibler says, a "void in the corridor" on commercial Madison Avenue.

What particularly excited the Sony planners was the chance to create a store solely devoted to its company's many businesses. "It's an opportunity to tell consumers what Sony does and how they do it," says Leibler. "It's a show."

And a star-studded one it may be. It is expected that Sony artists—recording acts and film and TV stars—will make appearances (Continued on page 92)

Tuneful Tad. Tab Benoit of Justice Records, on the road promoting his debut album "Nice And Warm," stopped at a Sound Warehouse managers' meeting to play a few tunes. Standing, from left, are Freddie Cavacos, Steve Eseke, Carl Griffen, Carol Rousseau, Chris Mahula, Paige Mann, Benoit, Casey Breen, and Terry Hayes. In front are Mike Underwood, left, and Doug Trux.

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LARGEST DISTRIBUTOR

Tower Power. Terence Trent D'Arby recently made an in-store appearance at the Tower Records store in Los Angeles. He is shown with Bob Feterl, Tower Records regional manager.
Tribute Artists Know It's Only Rock And Roll, But Don't Let It Be

Tributemania: It must be the season for homages, for in the last week or two there have been as many books and recordings in honor of the Beatles or the Rolling Stones. Phoenix's Soft Shoulder Records has pulled together "Desert Beatles." The desert in question is Arizona; the compilation features such Grand Canyon state bands as Wretched Pinhead Puppets, Tripping With Grace, genepool, the Skeeters, Speak That The Blond, and Psychoboy, performing 18 Fab Four-penned tunes. On Oct. 2, the label co-sponsored an all-day concert at Hayden Square Amphitheater in Tempe, Ariz., celebrating the release of the album and the 30th anniversary of the Beatles' arrival in the U.S.

New York's NYC Records, operated by vibraphonist and Steps Ahead member Mike Maneri, has assembled its own original Beatles tribute, "Come Together." The instrumentalist features such Who-related musicians as Mark Whifield, Toninho Horta, Ralph Towner, Zachary Breaux, Adrian Belew, John Abercrombie, Allan Holdsworth, and Larry Coryell among the featured instrumentalists.

Lastly, from Boston's HoTown Records comes "Boston Gets Stoned," a 19-song collection of covers featuring such notable locals as Swinging Steaks, Robin Lane, and the Lynx. The album is of special interest to Stones buffs, since producer Jimmy Miller, who worked with the Stones on many of the band's classic late-60s recordings, helped select, compile, and even produce the tracks.

Distribution/Label News: The aforementioned NYC Records has signed an exclusive distribution pact with IND. Prolific Westbury, N.Y.-based distributor Koch International has nailed down exclusive distribution rights with Composers Recorders Inc., a nonprofit label nearly 40 years old that specializes in American music. The label's leader and founder, which Koch plans to use in several States.

Hilda Horta, an executive who has been working the label for 20 years, is giving up the label's executive post at the end of next month. "I've been working for a long time, and I need a break," she says. "I've been working too much."
**Album Reviews**

**Edited by Paul Verna, Chris Morris, and Edward Morris**

**POP**

**SPO TLIGHT**

**Christmas Lesbianism**

Boz II Men

Follow-up to amass “End Of The Road” and Philip geese’s best-selling 1961 debut, “Cooleyhighharmony,” is another of something—a seasonal album that efections familiar yuletide songs in style and manner. And out, the quarter scintillates in close harmony; there are also some striking, satirical chartworks that are tailor-made for here, including “You’re Not Alone” and “Who Would Have Thought.” Sole concession to trad celebrations is a velvety “Silent Night.” A strong entry for the holiday season that will bring good cheer to the group’s millions of fans.

**BOZ II MEN**

**Various Artists**

- **Various**
- **Producers:** Various

- **Warner Bros.**

- **SPOTLIGHT**

**The Fidelity with which country stars such as Clint Black, Vince Gill, Travis Tritt, Brooks & Dunn, John Anderson, Alan Jackson, and Trisha Yearwood cover Eagles classics here supports the argument that the mainstay country sound owes as much to that band as it does to genre standard-bearers like Willie Rodgers and Hank Williams. This album—which goes to benefit Don Weslen’s Walden Woods Project—should erase any doubts that rock and country are natural bedfellows. It only will lift the Eagles’ popularity to new heights.

**Wells’ recent studio sessions. Longtime experimenters that will bring good cheer to the group’s millions of fans.**

**ACETONE**

- **Cindy**
- **Producers:** Acetone
- **Verem Tard 30064**

- **Tyro that previously served as the instrumental core of panhandle, oh-so-dumb I.A. band Flaming Toilet, takes a stylized left turn on this new album. Music here is surprisingly straightforward, with emphasis on moody compositions and extended, bristling, and impressionistic performances. Long playing times of most tracks resist easy play, but songs like “Endless Summer,” “L’Ouise,” and “Don’t Cry” could enlist a cult following.**

**STEREOBRAH**

- **Random Translating**
- **Bullets With Announcements**
- **Producers:** Winkle Raes & Winkle Raes

- **U.K. sextet featuring female vocalists Laetitia Sadler and Mary Hansan clones towards the more abrasive, keyboard-driven elements of the Velvet Underground’s harsh sound on brittle, engrossing U.K. debut. Moody, distorted material here will resist wide pop acceptance, but left-field modern rockers will find this some delights in tonal experimentation as “Golden Ball” and “Jenny Ondilione.”**

**STIR FIGHT**

- **What’s Your Mouth**
- **Producers:** Winkle Raes & Winkle Raes

- **Serves as a preface to the picture, now in limited major-market release, may impede sales, but word of mouth on the package should be terrific.**

**MORPHINE**

- **Ch起重**
- **Producers:** Paul A. Krider

- **Ecclectic Boston trio consists of baritone saxophonist, a drummer, and a singer who plays a homemade double-string slide bar. Together, they create a surprisingly unique sound.**

**JUNE WILDS**

- **Better Off With The Blues**
- **Produced by Style**

- **Tele**

- **39394**

- **Competent but not essential, the latest from the veteran bluesman is short on strong harmonica playing and long on vocal historiocrating, but still better than a number of alternative pop acts. A good fit for modern rockers willing to experiment.**

**VITAL RE ISSUES**

**CHARLIE HADEN/HAMPTON HAWES**

- **As Long As There’s Music**
- **Produced by**

- **Veale**

- **534**

- **Originally released in 1978 on the Artists House label, which also issued Haden’s previous 1977 duet session, “The Golden Number” (a number of superb O’mette Coleman albums), the set pairs the bassist with the late West Coast bass player Hawes for a series of duos, quartets, and ensembles. The collection includes three previously unreleased alternate takes on her aforementioned 77 album. Improvised album makes one hope for more from the long-out-of-print Artists House catalog.**

**THE POLICE**

- **Message in A Box**
- **The Complete Recordings**

- **Producers:** David Jaffe & John Davis

- **1981–1983**

- **Vocalist’s fourth CD box encompasses the trailblazing new wave group’s entire output: Five studio albums, plus more (and often outstanding) B-sides, live versions, alternate versions, and soundtrack contributions. Many of these oddities—like “Murder By Numbers,” “The Brimstone And Tangle,” and “Burning Down The House”—are available for the first time on disc. The rightest might as well, be given the superlative sound of the digitally remastered tracks. Essential to the collection.**

**COUNTRY**

**NEAL DIAMOND**

- **Up On The Roof**
- **Songs From The Brill Building**

- **Producers:** Neil Diamond

- **Columbia**

- **37529**

- **Diamond pays tribute to such songwriting partnerships as Carole King & Gerry Goffin, Jeff Leiber & Mike Stoller, Bert Bacharach & Hal David, Doc Pomus & Mort Shuman, and Neil Sedaka & Howard Greenfield—which toiled with him in the titular building in the late ’60s early 70s—by performing their most famous songs. Although any of versions like his classics like “You’ve Lost That Lovin’ Feelin’,” “I’m In The Mood,” “Love Potion Number Nine,” and “Don’t Bring Me Those Flowers Now” don’t measure up to the originals, one can’t underestimate the potential for an album of songs of this caliber performed by a familiar voice.**

**THE ROBERT CRAY BAND**

- **Strong Persuasion**
- **Producers:** Robert Cray

- **Management**

- **Columbia**

- **37439**

- **Cray has finally completed a complete break with songwriting/producer Dennis Walker, who shepherded theisman through his early career, and his efforts on his own aren’t wholly satisfying. Writing and producing on his own, Cray has cranked out a collection of vocal and guitar roles may be more than Cray can handle; in particular, the pen works lack some of his earlier efforts. His fans will like better entries, such as “Leave Well Enough Alone” and “Passing By,” but this will be around for a long, long time.**

**VARIOUS ARTISTS**

- **Dazed And Confused**
- **Medicine**

- **24533**

- **Oh, wow, man! Such a tremendous effort for Richard D..pc. is worthy of some attention.**

**CHIP YOUNG**

- **Have A Thumb Fun With My Friends**
- **Belle Meade 293**

- **Austrian Young calls on some old friends and mentors to serve up an instrumental feast. The friends include Jerry Reed, Scotty Moore, Grady Martin, Jerry Kennedy, Reggie Young, Chet Atkins, Wayne Moss, Leon Rhodes, Pete Wade, and Jimmy Capps. And the memories carry such titles as “My Soul,” “Nineteen Hammer,” “Cannonball Rag,” “Black Mountain Rag,” and Young’s own composition, “Honey Bun.” An inspired and inspiring collection.**

**SINOC**

- **La Distancia**
- **Producers:** Belo Siveta, Muzzato

- **Santo Lerte/Dee S. 1112**

- **On her sophisticated Spanish-language effort, veteran balladry from Brazil grapples her non-homely sensuous, husky-voiced delivery over a familiar collection of Spanish- and Portuguese-language romantic songs.**

**HAWES**

- **The King of the Crescent**
- **Producers:** Jett Copeland

- **Columbia**

- **37439**

- **McBride’s last recording with a promising debut, McBride shows it was no fluke, coming back with this sterling sophomore effort. With his four-piece band cranking out enough to stand up to her soaring voice (the singer co-produced) and strong songs start to finish, McBride seems determined to prove she’s got staying power. And if her treatment of those songs can be considered “Hard Headed” to the troubleable “Strangers” to the rocking title cut, in any case she can be around for a long, long time.**

**RAW**

- **SPICE 1**

- **187 He Write**
- **Produced by**

- **Jevon Jive 41513**

- **Having scored big with the ridiculous gut track “Trygga Goes No Heart” (from the Ralph**
SHAKUILLÉ O'NEAL (I Know I Got It) (2:43) PRODUCERS: E. Kennedy, J. Shu, J. Hargrove, D. Simmons PUBLISHERS: Elektra Ent./EMI, ASCAP RCA 6299-69 (7:54) cassette single

The combination of soulful production and high-energy vocals makes this a standout track. It's a great representation of the fusion of R&B and hip-hop that was popular in the late '80s and early '90s.

**R&B**


The melody of this song is catchy and the vocals are smooth, making it a popular choice in R&B circles.

**DANCE**


This song has a strong dance beat and a catchy melody, making it perfect for your dance playlist.

**NEW & NOTEWORTHY**

SHAKUILLÉ O'NEAL (I Know I Got It) (2:43) PRODUCERS: E. Kennedy, J. Shu, J. Hargrove, D. Simmons PUBLISHERS: Elektra Ent./EMI, ASCAP RCA 6299-69 (7:54) cassette single

**AC**


This song has a soothing and emotional feel, perfect for a romantic evening.

**ROCK**

JOE WALSH & STEVE EARLE Honey Don't (3:31) PRODUCERS: R. Beirach, J. Vidal PUBLISHERS: EMI, Sony/ATV, Ascap/ASCAP

This song has a vintage rock feel with some country influences, making it a great addition to any rock playlist.

**COUNTRY**


This song has a great honky tonk vibe and is a great representation of Garth Brooks' country style.

**DANCE**


This song has a strong dance beat and a catchy melody, making it perfect for your dance playlist.

**NEW & NOTEWORTHY**

SHAKUILLÉ O'NEAL (I Know I Got It) (2:43) PRODUCERS: E. Kennedy, J. Shu, J. Hargrove, D. Simmons PUBLISHERS: Elektra Ent./EMI, ASCAP RCA 6299-69 (7:54) cassette single

This song has a strong soulful production and catchy vocals, making it a standout in the R&B genre.

**DANCE**


This song has a strong dance beat and a catchy melody, making it perfect for your dance playlist.
SONY TO UNVEIL NEW YORK RETAIL COMPLEX
(Continued from page 58)

at the store. "If Gloria Estefan is releasing an album at Christmas
time, she'll be in the store. It's a platform and a venue for Sony to show
everybody what it is," says the project director.

The store will have eight "event islands" - areas that feature some aspect
of Sony's operations. Two will be for the film studios Columbia
Pictures and Tri-Star Pictures, two for the music labels Columbia
and Epic and their affiliated
imprints, two for consumer electronics,
and two for TV programs, and one for kid's products.

The film island, for example, could include props, costumes, set pieces
and taped montages - mini-movies showing flash-backs of the
different up-to-date action
and video chain. Bertelsmann Mu-
sie Group was reported to be hav-
ing conversations with Warner
Music Group about creating a su-
perstore in the base of its head-
quarters building in New York's
Times Square, but sources familiar
with those talks say they have been
placed on the back burner.

The Sony Wonder unit located
behind the New York store is a
museum-like facility that will focus
on careers in science and technol-
ygy. It will be fully interactive, ex-
ecutives say. Visitors will be given
electronic ID cards that serve as
access cards throughout the exhi-
bit. A 72-seat high-definition
TV theater is being constructed.

BLADE MANAGERS: The theme
of this sixth annual conference was
"Entertaining Ideas," and it got un-
der way with some lively entertain-
ment. First, there was a videotaped
parody of the film "Blade Runner,"
with dubbed dialogue given to Wher-
house executives. In-house media
specialist Vince Hase put it together.
When the video ended, the live show
began with a dramatic entrance
through a smoke-filled doorway by
senior VP, sales and operations, Bar-
bara Brown. The convention's logo
was designed by creative director
Chase Ramirez; it depicted an ab-
stract, silhouette juggler with three
bells in the air.

IN TEST: Music, video, and video-
games are not all that's on the shelves
and floors of Wherhouse stores these
days. Executives said they are
testing various other kinds of mer-
chandise - books, for one. Young
said outside rackjobbers are being used to
supply that product. Also in test are
Fuji film-developing kits and ap-
DIN JEFFRIV

CONVENTION CAPSULES

The following is a roundup of events
at the Warner Bros. Entertainment
conference, held Sept. 28-30
at the Los Angeles Airport Marriott
Hotel.

AWARDS: At one of the con-
vention dinners, home office and field
personnel were presented with "Entertainment Awards.
Nominees were: Phil Carter, Goleta, Calif.,
manager of the year; Joe Gonzalez,
Western region, district sales man-
ger; Alan Bloom, Northeast; and
Western district, highest district
contribution percentage; Dale Sylvester,
Tucson, Ariz., lowest overall district
sales shrink; Rick Morley, Phoenix,
lowest overall district rental shrink;
Joe Gonzalez, Western district, high-
best increase in sales vs. last year;
Pat Rosales, North Valley, Calif.,
highest increase in rentals vs. last
year; Marta Reszler, San Mateo,
Calif., highest increase in sales over
last year; Scott Ruberg, Corte Madera,
Calif., highest rental increase vs.
last year; Steve Burchett, New Valley,
Ariz., lowest sales shrink; Keith Cramer,
Temecula, Calif., lowest rental shrink;
Joe Shark, Phoenix, community involvement;
Shark, Kodak Development Award;
Debbie Elliott, Manhattan Beach,
Calif., customer service award; Tammy Tinen,
Foothill, Calif., servicedeals and
sales award; Kim Walker, most valuable associate
from the home office (selected by the field);
Toni Miller, most valuable associate
from the home office (selected by the
home office). Last, but certainly not
least, chairman Scott Young received
the Lifetime Achievement Award. Outsiders also
were honored. The company named as vendors of
the year: Sega Of America for spec-
ial products and games; PolyGram
Group Distribution for music; and
Fox Video for video.

MUSIC NOTES: Making live ap-
pearances at the convention were
Matthew Sweet, who performed sev-
eral numbers from his new album on
the BMG label Zoo; the PolyGram
bands Joe and Mint Condition; and
jazz pianist Michael Wolff, who rec-
ords for Columbia. The major dis-
tributors CEMA and Uni, who ini-
tially boycotted the conference over
the used-CD issue, showed up in the
end (Uni sponsored a product presen-
tation, and CEMA underwrote a luncheon),
but they did not bring any
musicians to perform. WEA and sis-
ter company Warner Home Video
showed product videos, but did not present live music.

CEMA Surprise. EMI/Angel Records pianist John Bayless was a surprise guest
at a dinner held at CEMA's New York branch for Tower Records classical buyers. Shown,
from left, are Mark Forlor, manager, national accounts, EMI/Angel; Tony
Caronia, VP, A&R, EMI Classics; Gene Rumsey, branch manager, CEMA, New
York; Bayless, and Roy Coates, sales and promotion manager, Northeast region,
EMI/Angel.

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said outside rackjobbers are being used to
supply that product. Also in test are
Fuji film-developing kits and ap-

DEBBIE ELLIOTT, MANHATTAN BEACH, CALIF., CUSTOMER SERVICE AWARD; TAMMY TINEN, FOOTHILL, CALIF., SERVICE AND SALE AWARD; KIM WALKER, MOST VALUABLE ASSOCIATE FROM THE HOME OFFICE (SELECTED BY THE FIELD); TONI MILLER, MOST VALUABLE ASSOCIATE FROM THE HOME OFFICE (SELECTED BY THE HOME OFFICE). LAST, BUT CERTAINLY NOT LEAST, CHAIRMAN SCOTT YOUNG RECEIVED THE LIFETIME ACHIEVEMENT AWARD. OUTSIDERS ALSO WERE HONORED. THE COMPANY NAMED AS VENDORS OF THE YEAR: SEGA OF AMERICA FOR SPECIAL PRODUCTS AND GAMES; POLYGRAM GROUP DISTRIBUTION FOR MUSIC; AND FOX VIDEO FOR VIDEO.
Will Vid Market Sing A New ‘Tune’? Plympton Cartoon May Interest Adults

By Drew Wheeler

NEW YORK—Bill Plympton’s animated feature, "The Tune," features Bugs that fall from the sky, rainbows that chase people, and a George Washington who taps-dances himself right off the dollar bill. In his quirky cartoon universe, Plympton generates an effortless, lunatic energy. New York-based Triboro Entertainment hopes its cassette release of "The Tune" can generate revenues with the same ease.

Can a hip cartoonist find home video success with a small, independent supplier still finding its way in the business?

As one of the country’s top independent animators, Plympton has shown his work theatrically as well as on broadcast and cable TV. But success in the home video market may be hard-won for "The Tune," a cartoon feature that is geared to adults.

The very term "adult" now suggests something tawdry. "It doesn’t have any overt sex or violence," Plympton says, but he is compelled to add, "Well, there is a little violence, but it’s cartoon-violence."

October Films, theatrical distributor for "The Tune," sold home video rights to Triboro, which released it Sept. 22. Triboro’s president of distribution, Martin Weinstein, is an industry veteran who worked previously at Turner Entertainment, where his sole cartoon experience was with "Captain Planet" and the Hanna-Barbera catalog.

A new era of respectability for animation supposedly was ushered in by the sensational success of "Who Framed Roger Rabbit," but that legacy seems to have eluded such subsequent projects as "Cool World" and "Bebe’s Kids." Weinstein says he thinks that Fox Network’s "The Simpsons" may have opened a new up-animation to the fore, but he adds that "for some reason we haven’t, here in the United States, been able to make a big success out of a theatrical animation project. I think it’s a cultural thing. There’s a lot of preconceived notions about animation."

Weinstein says he believes that interest in "The Tune" will fall along regional lines. "I see there’s a strength in the Northeast and the Southwest," he says. "Your major cities tend to be hot spots." He says the adult animation audience is like the foreign film audience, and contends that the same cities that embrace "The Tune" also will warm up to another Triboro title, the sexually explicit, Japanese art film "Tokyo Decadence."

Plympton himself looks forward to seeing his movie at eclectic New York retailer Kim’s Video, which displays some of its titles according to director. "I’m hoping that when ‘The Tune’ comes out, they’ll start putting my name out there," he says.

Plympton’s life as an animator was preceded by a long stint as a noted illustrator and cartoonist for the National Lampoon, Vanity Fair, The Soho News, The New York Times, and many others. "My career as an animator," he says, "has much surpassed my career as an illustrator."

He learned the animation ropes in 1985, while drawing the Jules Feiffer-scripted "Boomtown." Two years later, he spent about $4,000 of his own money to finance an animated short called "Your Face," which ultimately became an official U.S. entry at the Cannes Film Festival and an Academy Award nominee.

The bizarre, metaphoric osculations of his 1989 cartoon "How To Kiss" caught the eye of MTV programmers, who later aired it on the video music channel. MTV then commissioned Plympton for a variety of projects. For Plympton, the exposure was unprecedented. "Everybody knows me throughout the world as the MTV animator," he says. "I was in a show in Stockholm for ‘The Tune’ and it was jam-packed. They all watch (Continued on page 65)
Audrey Hepburn and Albert Finney Star in Stanley Donen's
"Two for the Road."

Audrey Hepburn and Albert Finney star in Stanley Donen's funny, poignant look at a rocky marriage, a timeless classic filled with "precious moments of romantic charm." (New York Times) Miss Hepburn is "amazing." (Variety)
Will Vid Market Sing a New "Tune?"
(Continued from page 62)

MTV's.

In 1992, Plympton collected his car-
toons into a home video release called "Plymptoons," a $29.95 cassette
distributed by Tapework Video Distrib-
utors in Arleta, Calif.

After assembling "Plymptoons," Plympton realized that its running
time was almost that of a feature, which initiated his commitment to
"The Tune." Plympton wrote the script with an involvement of his wife,
Maureen McElheron, the composer of the cartoon's catchy score. In his
Manhattan studio, Plympton and two assistants spent about a year making
the 30,000 drawings that comprised the film. To help finance the movie,
Plympton sold gold and silver-along segments from it to such outlets as
MTV and theatrical anthology The International Tourneys of
Bravura.

The movie was completed with money that Plympton received from TV com-
mercials for Nutrasweet (for agency Chiat/Day/Mojo) and Trivial Pursuit
(for Grey Advertising).

"The Tune" tells of a hapless song-
writer named Del who has been given just 47 minutes to come up with a hit. But, he is
sent to a place called Flobby Nooby where re-
al life is in very short supply. Depict-
ing Del's many encounters in Flobby Nooby, Plympton's artwork em-
braces a variety of styles. "I was just
trying to match the music to the tech-
nique," he says. Indeed, McElheron's
snappy soundtrack (available on CD and
cassette from Frompertown Classics)
contains songs whose styles veer from
country to blues to tango to surf. McElheron's sharpcraft helps make
"The Tune" to the status of cartoon classic.

To promote "The Tune," Plympton has appeared on CNN and visited dis-
tributors Baker & Taylor and Ingram, where he oversaw drawing contests.
"He was really very gracious and very

willing to promote it," says Tri-
boro's Weinstein. "He signed it. He
did a lot of publicity things. A lot of
phone interviews with newspapers
all over the place. And it helped us a
lot. It really helped us put it together.
When all of a sudden a guy comes in
and starts drawing in front of them, it
really leaves an impression."

Plympton recalls the distributors' enthusiasm. "They want something
like this. Animation always seems to
do well at the video stores, although
this is sort of a weird beast because it's
not a Disney film and it's not just for
kids—it's for an older audience."

Weinstein says that the currently
rental-priced "Tune" will come into
full flight at sell-through. "I see
the record retailers and the music
re-
chants, when we go into sell-through,
as a really important outlet for it," he
says. "Places like Musicland, Sun
Coast, Tower. Places that exist in a
real breadth of product. It's something
that you're never going to see at Kmart. When we go to sell-
through, say it's $14 or $19. And
that's when it will get its mass distri-
bution."

Weinstein also sees cater-
lings like Movies Unlimited, Reader's Digest, and Columbia
House as fertile markets for the title.

And though 'Triboro has no other
cartoons scheduled at this time, We-
instein feels his company is ready. "We understand marketing anima-
tion a lot more now," he says. "We're
always keeping our eyes open for it."

U.K. Retailer Tests Playback Time Limits
(Continued from page 61)

sets after turns have dipped.

So far Kingfisher has tested its scheme in 15 stores. The fact that only
two of those stores are Kingfisher-
owned has led to speculation that, if
successful, the operation may be used as
part of a future franchise package. "Sure, we'd like to roll it out," says
Jackie Brock-Doyle, Kingfisher's cor-
porate communications manager, "but
there's an awful lot of ifs. The motiva-
tion is in growing the industry and also
to [bring in] a level of customer service
that doesn't currently exist."

Revenue sharing has long been
mocked, but never adopted, by studies in the U.K. and Europe. Rentrak
did have intentions of entering the German market but ceased plans recently
because of a lack of Hollywood support. Of the majors, only 20th Century
Fox committed titles. FoxVideo in the U.S. has been one of Rentrak's chief sup-
pliers over the past year.

"The experience in the U.S. and
Germany did come into play, but they're
different outlets, customers, and so
on," says Brock-Doyle. "It's useful
background, but until the test is
through, we won't know how com-
bative it is, whether outlets want it,
whether it will work on A- or B-titles."

The ship pricing, used during the
launching, has been developed by U.K.
company Shapemouth, which is also un-
derstood to be negotiating to license the
system in the U.S., Far East, and the
rest of Europe. Rental revenue can be
checked by inserting the cassette into
an in-store console that logs the num-
ber of times that a cassette is rented.

Scrambling signals are encoded onto the
cassettes, to be deactivated once
put into the console; the tapes can be
played any number of times for 24
or 48 hours. Afterward, the cassette
becomes inoperable until it's placed
back in the console.

The system is made so that it can
stand alone and doesn't need to be
compatible with retailers' existing com-
puter software.

Brock-Doyle says that Kingfisher
has been talking to the studios and
needs to establish a buying relation-
ship and to determine what revenue
split would be if the plan were to be
adopted wholesale.

Adds Brock-Doyle, "The financial
side we don't know yet—which is one
of the reasons we were trying to be
quiet about it, to see whether it's oper-
ational, what type of costings are in-
volved, where we set the price points,
and what the retailer investment would
be. I have to stress, that it is only a pilot scheme at this point."

Kingfisher currently has annual rev-
ues of about $6 billion. It also owns
home entertainment wholesaler Home
Entertainment U.K., the U.K.'s major buyer of prerecorded video, and hundreds of
hardware stores, office furniture out-
lets, and electronics stores.
A LITTLE Goes A Long Way!

TARGET TRAINING™ To Lose A Little Or A Lot Of Weight,

A LITTLE Of TONY Is All You Need

TARGET TRAINING™ A Little Way To See Big Results

SPECIAL ATTRACTION
Lose A LITTLE Gain A Lot Contest

TONY LITTLE™ America's Personal Trainer™

The Best Things Come In LITTLE Packages!

#92 Target Training™ Abdominal Muscle Toning And Reduction System Aprox. 30 mins. Color.

#93 Target Training™ Hips, Buttocks And Thighs Aprox. 30 mins. Color.

#94 Target Training™ Total Body Shape-Up & Maintenance Aprox. 60 mins. Color.

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THE #1 INFOMERCIAL EACH MONTH SINCE MARCH '93

Make A LITTLE Room!
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12 Piece Counter Display, 24 & 48 Piece Floor Displays.

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Phone (215) 772-5000
Home Video

Holiday Titles Arrive With Deals; Random House's Fall Fare

By Moira McCormick

play whose headers highlight the brand-name animated sequel, “Frosty Returns,” with John Goodman as the voice of Frosty, the title will be released prior to its debut as a CBS primetime TV special. The truncated 1969 “Frosty The Snowman,” told and sung by Jimmy Durante, is part of FHE’s Christmas Classics line, which includes “Rudolph The Red-Nosed Reindeer.” Other titles include “Babar And Father Christmas” and “The Teddy Bears’ Christmas.” FHE’s Christmas collection ranges in suggested retail price from $9.98-$19.98.

United American Videos of Charlotte, N.C., is offering a “Video Gift Pak,” which consists of an animated video packaged with a plush toy. An opening into the toy box allows kids to touch the toy in store. A quartet of holiday packages is available: “Santa and the Three Bears,” “Santa’s Surprise,” “Jingle Bells & Other Tunes,” and “Pups Of Christmas.” Video gift packs are available in 18-count floor displays, with an SHR of $9.99 each.

Random Notes: Random House Home Video has shipped its biggest fall-nerdetical titles,” The Platinum Collection - Purimana as its previous title. Currently, the publisher is offering titles in the Saturday morning cartoon series “C.W. Bowns Of Moe Menas” (20 min. each), a pair of Richard Scarry titles, “Best Learning Songs Video Ever!” and “Best Busy People Video Ever!” (30 min. each, $9.95); two new editions of Dr. Seuss Video Classics, narrated respectively by John Cleese and Madeleine Kahn (each $9.95); and “The Country Mouse and the City Mouse: A Christmas Tale,” featuring the voices of Crystal Gayle and John Lithgow (30 min., $9.95).


Billboard®

Top Kid Video

FOR WEEK ENDING OCTOBER 16, 1993

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**1993 Gold-certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for home video releases.**

European Home Vid Trade Seeks Tax Break

(Continued from page 66)

The board of the IVF is predominantly European in make-up, although Australia, Japan, and the U.S. are all members, the latter represented through the Motion Picture Export Assn. of America.

Heads of national associations represent member countries with funding appropriation to total revenue of the previous year. Support for the IVF and its presence had been declining, however, with France, and Norway pulling their support in 1992. “People had either lost interest, or didn’t have the impetus to join,” says Boulton.

Since his appointment in December 1992, Boulton has managed to persuade France and Norway to rejoin and has signed up Australia, Portugal, and possibly Czechoslovakia as members. It is conceivable that IVF will grow further, with the Federation of Latin American Assns. expressing interest and Japan mounting the possibility of setting up an IVF. Asian body. In the meantime, however, the task is to represent video interests predominately in Europe, and to maintain a level of activity and positive developments to international members.

In Australia, for example, are keen to keep in touch with developments in Europe and we can help them with statistical information, and help them with Development 655 take place here in terms of copyright development or EC directives—governments around the world are keeping an eye on these sort of things.

“Something can occur in Europe and then Brazil, for example, might decide to introduce a retail right directive or equivalent legislation. It’s the way the world is moving communally, and there is a reflection of Europe being the most developed area.”

Boulton also has been trying to bring commercial teeth to the IVF. “Anti-piracy does impact on the commercial business, but I wanted to get more involved in the commercial issues, and the IVF was an ideal way to do that,” he says. “We’re getting a lot more commercial people getting involved—I am trying to do a job, which is representing the industry, and for me to be talking to them and trying to fulfill a similar function to me seems to be an unnecessary logjam in the information system. I should be working for the commercial interests of the industry, and it’s important to have their views rather than a distorted information.”

Boulton says he is optimistic about what’s ahead. “I don’t know what’s going to happen in 10 years time, but certainly in the next few years, you’ve got a video industry which is established. The video industry has a very healthy future. The balance between rental and sell-through may change, as it already has in the U.K. and will happen in Europe, but everybody was suggesting doom and gloom for the rental business . . . I don’t see that. I think it’s always going to be there. Video’s got a good future—it’s a strong industry.”

FPIF

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On December 17th, America's Hottest Dog Is Coming Back for "2nds".

Capitalize on the upcoming Universal Pictures release of Beethoven's 2nd: a $3 consumer rebate offer with the purchase of a theatrical ticket to the sequel and a Beethoven videocassette!

Cash-in on Beethoven awareness!

Beethoven's 2nd is the most hotly anticipated family release of the year! So capitalize on Beethoven awareness as Universal Pictures promotes the sequel to one of last year's most popular titles! On September 29th, Beethoven will be available on videocassette at the new suggested retail price of $19.98. And, for the first time ever, consumers can qualify for a $3 mail-in rebate when they purchase both a ticket to the theatrical release of Beethoven's 2nd and a Beethoven videocassette.

He's fun, famous, furry...and profitable!
The original Beethoven chowed down more than $57 Million at the box office. Now, thanks to the new low price ($19.98), along with an unprecedented rebate offer, families everywhere will want to fetch Beethoven for their video libraries!

Mail-in rebate offer will be communicated in:

Beethoven's 2nd' newspaper and magazine ads.
Rebate forms available in video stores.
Consumers receive rebate via mail by sending in proof-of-purchase and store receipt from a Beethoven videocassette, along with movie ticket stub from Beethoven's 2nd. Rebate promotion runs 11/15/93 - 2/28/94.

Ask your MCA sales representative for more details about this exciting promotion.

Street Date:
September 29, 1993

Advertising and promotional details subject to change without notice. *Suggested retail price.
**Music**

“Miles Davis & Quincy Jones: Live at Montreux,” Warner Reprise Video, 77 minutes, $29.95.

July 8, 1991, marked the final performance by the late, great Miles Davis at the annual jazz retreat in Montreux, Switzerland. This longform, commemorating his 1986 performance with a concert footage plus rehearsals and reminiscences from friends and fellow musicians, clearly was handled with care from start to finish. Quincy Jones, whose heartfelt introduction of “his brother, idol, and friend” starts off the program, had encouraged Davis to revisit some of his interpretations of Gil Evans works. Beginning with “Moebius,” Davis also runs through lengthy, atmospheric, revolutionary compositions “Maid’s Of Cod,” “The Duke,” “Miles Ahead,” and “Soleda.” Warner Bros. simultaneously is releasing a companion album.


These two audiovisual journeys stand out from the pack by virtue of their “Who’s the Boss” majesty. “Songs From Home,” latest in a series of “EarthFlight” video albums, features overhead views of New England and New York, set to the music of Craig Peyton’s like-titled album. Full foliage views are the cat’s meow, but winter views of Maine are a close second. “EarthScapes” is a glorious moving gallery of photography by David Frink, who uses images to portray relations among the trees, with Schachtuck featuring musicians and composer Carsten, Bani, Buhr, Harn, Patrick O’Hearn, and Vangelis. This one won a silver medal for cinematography at this year’s Worldfest International Film & Video Festival, and it’s easy to see why.

**Children’s**

“Choo Choo Trains: Close Up All Aboard,” Show Boat Fright Productions (780-285-9945), 30 minutes, $11.95.

Now here’s a different kind of steamy entertainment. From the folks who offered youngsters a close-up and very personal look at the “big, big dogs” and “Farm Animals” comes this live-action look at trains. Again, there’s no narration—just the lulling sounds of trains, rails, and diesel cars. And viewers are treated to a real insider’s video via tracks of several different engine calls. “Choo Choo Trains” is geared toward kids ages 4-7 (as the name would suggest), but it makes a fine acquisition for train lovers of all ages.


Subtitled “Joyful Exercise And Dance For Older Adults,” a motion picture specialist Rosie’s routine is geared as much toward shagging up inner mechanics as it is their physical bodies. Her exercise program, the entirety of which is conducted while she sits on a chair, is divided into two segments: Chair Exercises and Rhythms. Time. The first part is a series of stretches, while the latter comprises maneuvers, set to music, with which participants are encouraged to sing and count along. Perfect for people undergoing physical therapy, or older folks who are more comfortable exercising while sitting down.

“Helicopters,” Helicopter Video Production (1-650-9701).

Video previews are a weekly look at new titles at self-serve prices. Send review copies to Catherine Appelfield, 723-8-B Cathedral Ave., Washington, D.C. 20008.

MARQUEE VALUES

(Continued from page 66)

chitchat about feminist and sexual orientation issues. Still, this new sort of “woman’s picture” will no doubt find its audience.

“Puppet Master 1” (1989), not rated, Full Moon Entertainment, prebooks No. 2.

A computer scientist stumbles across Puppet Master Tollon’s grim little creations, as well as the life-befostering serum Tollon stole from Evil. The focus is on Tollon, a sort of指引s sparkplug that is a why-don’t-you-pick-on-somebody-your-own-size gesture—send a team of half-peddle topside to get even with the puppets, and the old human being. (Bearing in mind that too many sequels tend to take the edge off the character’s characters, may it have been untune the defeat-some puppets as good guys, or to show them gleefully ripping lards and marrow. A drawback for this, the least of the “Puppet Master” series, the artfully designed puppets remain strong. With much of its violence strictly puppet-on-puppet, it shouldn’t be too scary for younger audiences)


This hastily produced depiction of messianic cult leader David Koresh proves that in the torn-from-this-morning’s-headlines world of instant-documentaries, getting there first may not always be the best option. Daly does a fine Koresh, but offers little explanation as to how such a vague personality could control so many. In a curious attempt not to seem too exploitative, the story also dwells on agents from the Bureau of Alcohol, Tobacco and Firearms. And although the botched raid on the Koresh fortress is the film’s climax, it is no substitute for any of the discussed ATF ineptitude. The box art depicts a burning Branch Davidian compound, but the movie never covers the weeks of siege and Koresh’s fiery last act. The morbidity certainly grip that great people in trashy movies about Raspustin, Charles Manson, or Jim Jones will probably carry the day here.


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NEW YORK—Dolby Laboratories has heard the future of home entertainment, and that future is Dolby Digital Sound. If plans come to fruition, that is.

With the goal of making that future a reality, the San Francisco-based company (which was established in 1984 when, according to the company, with high-end lines seen as the likeliest early adopters) Professional theater decoders will be the first products to incorporate the new DSP. In the company's consumer sound news, Dolby Digital Sound product manager John Steiner says, “We're going to have full-range and consumer product support, and we're also going to have Dolby Pro Logic II support, which will work with existing Dolby Pro Logic decoders.”

An integrated circuit that will allow the decoder chip to digitize the audio and then process and decode the audio. The chip is the result of a joint venture between Dolby Laboratories and Sulphon, a San Francisco-based firm.

The integrated circuit, which is expected to be available to manufacturers by mid-1994, is designed to create a surround-sound experience from a single channel. The chip will be available in a single production run.

“The potential for this technology is almost unlimited, and we see a lot of interest from companies world-wide, from home audio electronics to multimedia computing,” adds S. Teramoto, director of MEC's IC division.

Desper chief financial officer Wendy Guerrero says that Matsushita subsidiaries such as Technics and Panasonic would likely be likely licensing candidates. The development agreement is nonexclusive, she adds.

A studio-based version of Spatializer technology was introduced in June, with the Record Plant in Los Angeles becoming the first buyer of the system.

Producer David Foster already has used the PRO Spatializer on a Color Me Badd album due this fall; other upcoming projects incorporating the recording technology include Gershnick and Shadowfax.

Trident On Target. Studio 19 in Nashville became the first North American owner of Trident's newest console, the Series 90. At the board are members of Liberty Records and signed at far right, studio owner Larry Rogers and Pearl River manager Marty Gambin.

Massy Rides Latest Alternative Wave
Producer Tailors Approach To Bands' Personalities

NEW YORK—Sylvia Massy knew Green Jello before they were Jello, and was on hand to see Tool build a national rep.

The alternative tip? Been there, done that.

"It's funny to me to hear 'alternative' being talked about now, because these are the same bands I've been recording all along, and all of a sudden it's something people are talking about, says Massy by phone from Bearsail Studios in Woodstock, N.Y., where she is working with a new Capital band from Boston called Stompbox.

She is considering the question of whether she is an "alternative producer," and what that might actually mean, if anything.

"It's been the same genre for me since I started recording, back when I used to sneak bands in at night into the studio where I was working in San Francisco," she adds. "It's the same type of music; it's just the profile that's different."

Massy's profile these days is equally ascendant, and no simpler to pigeonhole. After more than 10 years spent in various roles in the recording industry, from DJ to radio production engineer to music-biz engineer and mixer, she is a producer with some impressive major-label credits (among them, the engineer and/or mix credits for Gatoe Boys, Aerosmith, Paula Abdul, and Prince— which earned her a gold record for her "Cream" mix) and a fistful of cult-fave laurels (Stikkitty, Sea Hags, Bent Nigs, Mojo Nixon). Most recently, she wrapped up production on the debut album by Stardog/Mercury Records act Greta. The result, "No Biting," was unveiled late last month.

"The band members—the two guys who write most of the material, Paul Plagens and Josh Gordon—really come from completely different directions and have very different ideas about music," Massy says when queried about Greta's segue from speed-metal to sweet-beats—in a single song, if not a single measure.

"They also hear things completely differently."

In the middle was Massy. "It was a challenge," she says, "but that's part of what makes the band and their songs so great—that mix of completely different sensibilities. So it wasn't a matter of changing that, just making it work by creating a record that had a flow, that had a beginning and end and went through all these mood changes along the way. But first you've gotta have the songs—and they do."
Pro Audio

AUDIO TRACK

NEW YORK

P R O D U C E R  F R A N K  F I L I P P E T T I was recently in East Hill Studios working on a live Foreigner compilation for Atlantic Records. With the aid of five convolution ovens and assistant Jeff Archuleta, Filippetti transferred tracks to a Sony 3348 for middown.

Producers Lamar Mitchell and Delbert King have been working at Pockettown Studios with Pocket-town recording act Conkrete Level. Engineer Jimmy Douglas worked with the Soundtrack console. Film maker Spike Lee recently was in Clinton Recording Studios to prerecord music for a film shoot for his latest project, "Crooklyn." Engineer James Nicholls and assistant engineer Robert Friedrich recorded composer Terence Blanchard through the classic Neve 8717 and onto the Studer A890, using Dolby SR.

Composer Scott Johnson was recently in Looking Glass Studios, working with Elektra recording act the Kronos Quartet. Engineering chores were handled by Miles Green, with the assistance of Dante DeSole.

Producer Brian Gar has been at Seth B. Winner Sound Studios in Brooklyn, working on an upcoming double-CD set for the Sony/Legacy label on the late Eddie Cantor. Gar is Cantor's grandson.

LOS ANGELES

A T G R O U P  I V  R E C O R D I N G, Elephant recording act Sharon, Lois & Bram has been working on an upcoming children's Christmas record, titled "Candles, Snow And Mistletoe." Glen Rosen produced, and Gary Lux engineered with the assistance of Dann Thompson. Tracks were recorded through a Neve V with Flying Faders, onto a 24-track Studer with Dolby SR.

Capitol recording act Lunatic Fringe has been working at Clearlake Audio, laying down and mixing tracks for its forthcoming release. The project is being co-produced by Yorgus, Brian Levi, and the band. Levi also engineered, with the assistance of Colin Mitchell. Tracks were recorded through the Trident series 808B board, onto a Studer A827.

At Studio Masters, producer Dr. Jam has been working on a remix of Phantom's "Sativa," which is for Motown Records. Engineering the mix was Ellis Powers, with Abdal Mann and Jeff Moses assisted.

 Warner Bros. recording artist k.d. lang was recently at Skipaylor Recording, mixing the soundtrack for the upcoming film, "Even Cowgirls Get The Blues." Ben Minster worked with Marc Ramaera engineered with the assistance of Eric Flickinger.

NASVILLE

T H E  A M A Z I N G  R H Y T H M  A C E "S have reunited at the Sound Emporium to work on a new project. Head Rhythm Ace and (Run & C.W member) Russell Smith handled production chores, while Gary Laney engineered behind the Trident series 808B console and the Neve 5128. Ken Hatton acted as assistant engineer.

Producer Tom Kimmel has been in Ray Kennedy's Room and Board Studios working on a track for Art Garfunkel's new Sony release, Kennedy engineered on the CAD console and the 24-track Otari multitrack.

At Soundstage Studios, producer Joel Diamond has been producing beginning. When Zoo budgeted me $17,000 to produce the soundtrack to the video, we went into Sound City and set up a session for the [Jelly] material. Also in Tool, we wound up cutting the Tool EP at the same time — to save every penny. I had a blast, and a lot of what you hear on the record is completely spontaneous and live. And when it hit, yeah, it was a big surprise.

Asked if the "Cereal Killer" success had opened new doors, Massy pauses. "Yeah, it is very good, and it has opened up a lot of doors for us. It has been very exciting for us."

THE ANIMALS

SYLVIA MASSY (Continued from preceding page)

S Y L V I A  M A S S Y

(Continued from preceding page)

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THE ANIMALS

SYLVIA MASSY

(Continued from preceding page)

don't feel comfortable grabbing the tape and cutting the tape," she says. "See, I really abuse analog — overreverberate, and I edit and I change things in backward and just do a lot of analog tricks, so I feel more comfortable in the analog mode.

The analog mode also is an element in that nebulous "alternative sound," "True," says Massy. "It's certainly that, and editing, and then a lot of it is just the way you mix something, and using a lot less digital reverberation — just letting things sound more natural."

That less-produced sound seems to be very important in a lot of the things today, making it sound "not produced" when you're producing. I think a lot of the '80s records were maybe so overproduced that a lot of people are trying to get back to just the organic rock, and I really appreciate that." Not that she would ever force the issue. "I want to make a record that sounds like the band, that is a genuine representation of what the band's about," she says. "Those feelings come directly from the band, and I just put it on tape and mix it. If you're not conscious of me being there, I hope I give the band freedom, but I also throw out ideas that kind of spur their imaginations, too. And then anything can happen." Any genre, too. MARTIN GILLEN

© 1993, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear on rotation.
SAVING LIVES: “Concerto Por La Vida (Concert for Life),” a benefit concert raising funds to fight AIDS in the Latino community, has been set for Saturday (16) at the Los Angeles Sports Arena. The show will air as a delayed telecast on Telemundo Oct. 23, from 8-10 p.m. The concert is the first effort from Artists of Hispanic Origin Respond to AIDS. While Latinos make up almost 5% of the U.S. population, they represent more than 15% of all AIDS cases nationwide. Dozens of Latin recording artists and athletes will appear at the event, including performers Maria Conchita Alonso, Gerardo, Miguel Matos, Rocio Banquells, Jorge Muniz, Laureano Riquelme and Los Pantasmanos Del Cuatro, Mariachi Sol de Mexico de Jose Hernandez, Las Triquetas, Berto Boyo, Raul Di Blasio, and Rudy La Scala. For more info, call Oralia Michel or Monica Carazo at 818-384-6002.

SAVING LIVES (2): The Chief-tains will perform a benefit concert at the Sylvia and Danny Kaye Playhouse in New York on Saturday (10) to benefit the International Breast Cancer Foundation for Ireland. October is National Breast Cancer Awareness Month. For more info, call 212-772-4444.

FOR WORK WELL DONE: Randy Owen of the group Alabama was scheduled to be presented with the Michael F. Turner Distinguished Service Award from St. Jude Children’s Research Hospital and its fund-raising organization, the American Lebanese Syrian Associated Charities Oct. 9 at the banquet of the 98th national ALSAC/St. Jude convention in Houston. Ricky Skaggs was set to perform in Owen’s honor. Owen has been a leading force behind “Country Cares for St. Jude Kids,” ALSAC’s annual radiothon conducted by country music radio stations nationwide. The annual campaign raised more than $3 million this year for the hospital, founded by the late enter- tainer Danny Thomas to treat children and provide for research into the eures for major diseases of children.

UPDATE

LIFELINES

BIRTHS
Boy, Brandon Landau, to Neal Edelson and Joanie Landau, Sept. 29, in Westport, Conn. He is senior counsel for Bertensteins Music Group.

MARRIAGES
Samuel Todd McKee to Marcia Lynn Beverly, Sept. 4 in Nashville. She is director of product management for Capricorn Records.

DEATHS
Ronnie Aldrich, 77, of prostate cancer, Sept. 30 on the Isle of Man in the U.K. Aldrich was a classically trained pianist, violinist, and saxophonist. In the 40s, he formed the Famous Squadrone, one of England’s premier big band jazz ensembles. In the 50s and 70s, he recorded for the London, Deca, and Phase 4 labels; later he recorded for EMI as well as his own label, Seaward Ltd. Aldrich was best known for his pioneering two-piano multitrack recording technique. He was also the musical director of the “Beany Hill” TV variety series. He is survived by his wife, Mary, who will continue to run Seaward Ltd., along with Jed Hacker of Surrey House Music in Doylestown, Pa.

NEW COMPANIES

NARAS Panel Set
NEW YORK—The New York chapter of NARAS, the recording academy, kicks off a new season of educational seminars and panel discussions with “New Directions In Latino American Music,” Oct. 19 at 6:30 p.m. in the Great Hall at Cooper Union.

Send information to Lifelines, via Billboard, 1515 Broadway, 16th Floor, New York, N.Y. 10036 within six weeks of the event.

GREAT WORKS

Rob Schneider to Aileen Catron, Oct. 2 in Buena Park, Calif. He is manager of music clearance and research at Evan M. Greenspan Inc. Musical Services. She is an A&R assistant, film and television, at Warner Special Products.

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.

OCTOBER
Oct. 11. MusicQuest ’93, international pop and rock showcase, Yamasa Isumage complex, Tokyo. 011-81-3-3179-3328.

NOVEMBER
Nov. 3-5. 15th Annual Billboard Music Video Conference and Awards, Hotel Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.
Linda Owen, 512-467-7979.
Nov. 20. Twelfth Annual J.T. Martell Foundation Tennis Party, National Tennis Center, Flushing, N.Y. 212-245-1818.

DECEMBER

JANUARY

FOR THE RECORD

A story in the Oct. 9 issue on the recent Library of Congress Copy- right Office hearing on possible extension of the copyright term in incor- rectly stated on whose behalf songwriter Hal David was testifying. He testified on behalf of The Coalition of Creators and Copy- right Owners.
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BILLBOARD OCTOBER 16, 1993
‘Parking’ Keeps Call Letters Out Of Traffic Owners Skirt Rules By Hiding Station IDs

BY ERIC BOEHLERT

NEW YORK—Station call letters seem to live simple lives. Broadcasters obtain a set, and occasionally exchange it for another when the station changes direction. Then they call heads back to the FCC hopper. But the process is far more complicated than that, and occasionally when marketplace competition is raging, some calls need to be ‘parked’.

Parking call letters is one of those quirky radio rituals (like stunting with an all-Led Zeppelin format) that surround format changes every now and then. The idea is to ensure that a new format catches the market by surprise. And at a time when the FCC is trying to cut the number of call-letter changes to derive coming formats has been elevated to an art form, like reading tea leaves, no precaution seems to be too minute.

In 1990, when Nationwide Communications purchased then-KNRR Houston, the company planned to change the station’s format to AC. Nationwide even selected new ‘Mix’ call letters, KHMMX. But the company didn’t want to tip its hand to the market by publicly applying for the calls in Houston.

As it turned out, it would be easy for Houston competitors to rummage through FCC papers and deduce that the new KHMMX calls mean an imminent move to AC for KNRR. Fearing someone would uncover its intent and then beat it to the punch, the company simply parked its new calls by having its little AM station in Las Vegas (now tourist information-formatted KXNO) secure them. That way, when Nationwide was ready to flip the AC switch in Houston, it had its preferred calls ready and waiting in Las Vegas.

The AM station had relatively small ratings. So, in order to help a much more profitable sister station, Nationwide did not mind changing the AM’s call letters twice—first by taking on “KHMMX,” then by picking up new calls after KHMMX was shipped off to Houston.

USE THEM OR LOSE THEM

The key to the practice is that when a broadcaster parks calls at another co-owned station, it is very difficult to later transfer those calls back to the designated station when the format change is ready. After all, when it comes to format flips, having all the pieces in place is crucial. If a station flips but new call letters aren’t yet approved by the FCC, that can lead to confusion in the marketplace. Conversely, once a broadcaster gets new calls, the clock starts ticking.

Many years ago, a station called WMZQ, and when a station receives call letters it has 45 days to put them into use before they go back into the public domain pool from which other broadcasters can select. Clay Pendavich, chief of television at the FCC (the agency that oversees all broadcasting call letters), says the odds of getting an extension past 45 days today are already slim.

“In the past six or seven years, we’ve maybe granted one extension,” he reports.

“We don’t want folks warehouses their call letters”

As part of the commission’s deregulation a decade ago, a new emphasis on an open marketplace for broadcasters has been implemented. That’s particularly important when well-known calls are dropped for some reason, but the broadcaster foresees bringing them back somewhere down the line.

Just as important, broadcasters park call letters to try to keep them out of the hands of marketplace competitors. In fact, one of the first known call parks took place for that reason.

In 1991, broadcaster Robert Bounasville, in order to hold onto the quintessential Atlanta call letters, WATL, took them from his Atlanta television station and placed them on a Tampa, Fla., radio station, then WDAE. Years later, the WATL cables made their return to the Atlanta marketplace at radio station channel 36. Had Bounasville simply given up the call letters at the time they were taken off in Atlanta, they would have been open to the public, and undoubtedly would have been snapped up.

More recently, the owners of WBEZ-AM-FM Philadelphia wanted to hang on to the AM station’s old call letters, WMIL. Those letters were picked up by a group’s WFFI in Trenton. Knowing that the FCC insists on a 45-day limit to use calls, and lacking an available sister station to take over the calls, the owners got together with a broadcaster in Florida who had a construction permit for a television station. The two parties agreed that WMIL would be the TV station’s working calls, and that at some point, if Lee and his partner wanted to use the calls back, all they had to do was cover the FCC paperwork fees.

Another example of covering all the angles involved TV's little demo theIntl.

When the company assigned new calls, WTMX, to its Chicago station in 1989, it didn’t want the old recognizable calls, WCLR, anywhere near the city. So it contacted some of its syndicated affiliates to test out a few. The broadcaster picked up the calls, and eventually worked out a deal with then-WPUN-FM Dayton, Ohio, now oldies WCLR (Kool 96).

A STRATEGIC MOVIE

Another objective for broadcasters in parking calls, besides covering their tracks during a format switch, is to prevent another broadcaster from using their old handle. That’s particularly important when well-known calls are dropped for some reason, but the broadcaster foresees bringing them back somewhere down the line.

LOS ANGELES—Despite strong ratings and loyal audiences, some heritage AM standards stations stations have been slipping away. Although listenership was high for KFRC-AM San Francisco, WREC Memphis, and WMZR Miami, a lack of advertisers dealt a fatal blow to those outlets in recent months.

After seven years as a leading adult standards outlet, KFRC-AM began succumbing to its oldies FM Aug. 12. After 10 years in the format, WREC flipped to talk Aug. 2. And then, WMZR, the other well-known AM inner-broking Sept. 1 after three years.

The problem with all three stations wasn’t the ratings. Managers at all three say they just couldn’t make a/go of it financially because selling the older demo to today’s target is posed too much of a problem for advertisers and agencies preoccupied with the 25-54 cell.

“They’re no question we served an audience,” says WREC GM Sherri Sawyer. “The buying community was always into it. If you’re buying in 71 years and would like to stay in business for the next 71 years, so we had to make the change.”

KFRC-AM also served a large audience that wanted the music it was playing. At the time of the change, KFRC-AM was fifth in its market with a 4.2 Arbitron share of the 12+ pool considered.

“The advertising community doesn’t believe that people over 50 and 65 are in the buying and consumer spending mode,” says KFRC GM David Brannick. “They also feel that their brand loyalties have already been established. I don’t agree with that, but I’m not about to be the pioneeform this area.”

On the same note, WMZR OM Don Kearns says the bottom line just wasn’t met.

“The advertisers that did make a commitment to the station did exceptionally well,” says Kearns. “A number thought it was the best thing they ever did in terms of marketing. But there just weren’t enough of them. The typical advertiser places little or no value in terms of wanting to spend money on a mature market.”

A HARD SELL

Sawyer says the main reason adult standards is a hard sell is because “the people out there buying it are unfamiliar with it. In any type of sale, the buyer has to have a connection to it and they don’t.”

“Ratings have never been an issue with us,” she adds. “Long ago we learned that if you sell by the book, you die by the book.”

Brannick says that the format itself is on the decline because “there’s not enough new people coming into the music. There’s a certain number of younger people that like it, but it’s not the bulk numbers you need.”

But others, particularly those on the syndication side, say the adult standards format is still a viable programming option. Take Unistar Radio Network’s “AM Only” format, for instance. According to Unistar president of programming Ed Salamon, the recent Duncan survey shows that 11 “AM Only” affiliates rank among the top 20 adult standards stations in the country. And shortly after KFRC-AM’s defection, crosstown KABL-AM picked up “AM Only.”

“Often it is a difficult sell, because it doesn’t produce the younger demos,” says Salamon. “However, a lot of studies show the high disposable income of listeners to this type of format. Stations that are most successful in marketing it, market it directly to the clients, not the agencies.”

“They also need to do a lot of research on the music,” adds Salamon. “At this point in time, you can’t just look at old charts; you have to find out what today’s listener wants to hear. It takes an investment of time and resources.”

Salamon also says that it’s productive to have consultants help affiliates market the stations. ABC/Satellite Music Networks’ “Stardust!” format is another syndicated adult standards format reaping success. Dave Allison, PD of “Stardust,” says that the format picks up a lot of affiliates from stations that can’t make a go it locally. “I think most local programmers and owners don’t have the expertise or library to do it themselves,” says Allison. “Saving money also enter the picture.”

To help “Stardust!” affiliates out, Allison has a few GMs that serve as a sales advisory board. “They do well with the format, and know how to sell it,” he says.

STILL A VIABLE OPTION

Regardless of the problems the adult standards format faces, the future may not be bleak.

“I think it has to evolve to survive,” says Allison. “I envision an oldies format for older people. There’s an opening now with the oldies stations playing less music from the ’50s. We try to incorporate ’50s stuff ... and even soft AC stuff, like the Carpenters, that soft AC stations have gone off, but still stay true to our core.”

Kearns also believes that it’s not a dying format. “While the expectations industry is 65-plus, we saw a good core of younger people between 40 and 60 at our events.”

Adds Sawyer: “It’s a market-by-market thing. Milwaukee is successful with it because of the nature of the market.”

High On Life. Members of Cypress Hill recently stopped by WhIZ (Z100) New York to visit night jock Chio the Hitman. Pictured, from left, are the group’s Sen Dog; Chio; the group’s B-Real; Z100 assistant MD Andy Shane; and (seated) Columbia’s Kevin Kertes.
Billboard Hot Adult Contemporary

FOR WEEK ENDING OCTOBER 16, 1993

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<th>WEEK</th>
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| 1    | 1   | THE RIVER OF DREAMS | BILLIE J. 
|      | 2   | DREAMLOVER | MARIAH CAREY |
|      | 3   | REASON TO BELIEVE | ROD STEWART |
|      | 4   | RESPECT | LEWIS |
|      | 5   | I DON'T WANNA FIGHT | TINA TURNER |
|      | 6   | I'LL NEVER GET OVER YOU | TONY BRAXTON |
|      | 7   | WHEN I FALL IN LOVE | STEVIE WONDER |
|      | 8   | WILL YOU BE THERE | MICHAEL JACKSON |
|      | 9   | RAIN | MADONNA |
|      | 10  | I'M FREE | JON Secada |
|      | 11  | IT'S ALRIGHT | HUEY LEWIS & THE NEWS |
|      | 12  | DON'T TAKE AWAY MY HEAVEN | AARON NEVILLE |
|      | 13  | ANOTHER BAD LOVE SONG | LADY GAGA |
|      | 14  | LOVE IS | VANESSA WILLIAMS |
|      | 15  | HAVE I TOLD YOU LATELY | ROY ORBISON |
|      | 16  | I SEE YOUR SMILE | GLORIA ESTEFAN |
|      | 17  | RUNAWAY TRAIN | SOUL ASYLUM |
|      | 18  | CAN'T HELP FALLING IN LOVE | UB4O |
|      | 19  | LOVE IS | VANESSA WILLIAMS |
|      | 20  | ONE LAST CRY | BRIAN McKnight |

**Airpower**

**Hot Shot Debut**

**Hot Adult Contemporary Recurrents**

*Note: This chart includes artists who have appeared on the Adult Contemporary chart for 21 weeks and have dropped out of the Top 20.*

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Top Artist & Record Achievement Section lists artists with the most #1s/Top 10/Top 40charted singles; the Top 20 Artists of Each Decade; Records of Longevity; and more.

Chronological Listing Of All #1 Singles includes each record's #1 debut date, weeks at #1 and the artist's name.

All data compiled from Billboard.

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**Billboard**

October 16, 1993

Page 77
Radio

Strait and Narrow. On the eve of his two sold-out shows at the Greek Theater in Los Angeles, George Strait, center, greets Nederlander Concerts' Alex Hodges, left, and KZLA Los Angeles afternoon jock Sean Parr.

Hats Off. WZEE (Z104) Madison, Wis., hosted a stage at the local "Taste of Madison" festival. Brian McKnight headlined the event, and comedians Tom Arnold and Chris Farley also made appearances. Pictured, from left, are morning co-host Greg Bair, evening jock Catfish Cooper, promotion director Bonnie Oleson, morning co-host Johnny Danger (front), McKnight, and MD Joe Larson.

The Real RuPaul. Recording artist RuPaul, most often seen in full drag, was captured in a rare out-of-costume moment during a visit to WPLJ New York's morning show. Pictured, from left, are PD/morning co-host Scott Shannon, producer Eliot Segal, RuPaul, ND Naomi DiClemente, and morning co-host Todd Pettengill.

Hometown Hero. WCLB Boston entertained more than 12,000 country music fans at its recent "Country Club Festival." Artists on the bill included Marty Stuart, Holly Dunn, Doug Stone, Michelle Wright, Sammy Kershaw, and Robert Ellis Orrall. Boston native Orrall, center, is pictured with WCLB personalities, from left, Joanne Fitzgerald, Teri King, Chris Guetta, Richard Brown, and Joni Siani.

It's All Mine. WPLR New Haven, Conn., recently gave away an "A to Z" CD library, along with a complete stereo system. Pictured here is winner Laura Harris along with WPLR's Mike Lapitino.

Up, Up and Away. WCBS-FM New York participated in the Big Apple Balloon Fest, held Sept. 17-18 in Central Park. Pictured reading the CBS-FM balloon for lift-off are, from left, balloonist Bob Walgunda, NYC parks and recreation commissioner Betsy Gotbaum, and CBS-FM air personality "Cousin" Bruce Morrow.

Getting Tough. During a recent visit to Las Vegas, television talk-show host Montel Williams stopped by KLUC, where he was interviewed on the air. Pictured, from left, are KLUC morning man Jay Casey, Williams, and KLUC morning sidekick Julio the Gardener.
SUMMER ’93 ARBITRONS
12-plus overall average quarter hour share (#) indicates Arbitron market rank. Copyright 1993, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

### Call Letters and Formats
- **NEW YORK**—(1)
  - WMJW urban
  - WABC top 40
  - WHTZ AC
  - WFLS AC
  - WPLJ AC
  - WBLS-FM top 40
  - WLIB AC
  - WBBK-R top 40
  - WZ1L AC
  - WNEW-FM AC
  - WQHT AC
  - WIFR AC
  - WSWL sports
  - WBBM-FM AC
  - WQSB top 40
  - WKBW AC
  - WNYL AC
  - WQRB AC
  - WSNR AC
  - WBNR AC
  - WJCC AC
  - WAFM Spanish

- **LOS ANGELES**—(2)
  - KLST Spanish
  - KFWB top 40
  - KEOK top 40
  - KLBO AC
  - KMEK top 40
  - KJCO AC
  - KLOS top 40
  - KCSK AC
  - KJJJ AC
  - KXKI Spanish
  - KSTW Spanish
  - KJLL Spanish
  - KSCR AC
  - KMLK AC
  - KFCI Spanish
  - KDDL AC
  - KLST Spanish
  - KEVL Spanish
  - KZ104 AC
  - KGOL Spanish
  - KFLG Spanish
  - KMNR AC
  - KDAZ Spanish
  - KQIR Spanish
  - KUKE Spanish

- **NASSAU-SUFFOLK, N.Y.**—(14)
  - WBBX album
  - WBNX album
  - WCHU alternative
  - WCBS-FM album
  - WBBX alternative
  - WBBX top 40
  - WBBX top 40
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- **RIVERSIDE, CALIF.**—(29)
  - KFRC countdown
  - KFRC top 40
  - KFRC top 40
  - KFRC top 40
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  - KFRC top 40
  - KFRC top 40
  - KFRC top 40
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### Radio of the Week

**Stephen Hill**

**WILD Boston**

**AS AN AM DAYER** in a competitive, top 10 market, urban WILD Boston has had to struggle against a number of powerful, well-established stations for both revenues and audience shares. Although it has, at times, been a difficult row to hoe, the station has made some great strides in recent months.

In the spring Arbitron book, WILD was up 1.7-2.2 in the 12-plus audience from the winter. The summer ratings were due to be released just after press time, but the first two trends (2.3-3.1) bode well for a great look.

That book will be the last for PD Stephen Hill, who exits this week for Dallas to host nights at Satellite Music Network’s new “Urban Gold” format (Billboard, Oct. 9).

Although the station’s success came in spite of its AM daytimer status, Hill downplays that issue. “My answer to that is ‘Shhh, don’t tell anybody,’” he says. “We don’t think of ourselves as AM. We think of our possibilities. We’re not an AM daytimer. We’re a station in Boston, fighting for the same advertising dollars as every other station.”

Hill’s radio career began at the commercial college station, WERU, at Brown Univ., where he started working as a freshman in 1980. After graduation, Hill, who was working as a math teacher, was asked to fill in at WRHU.

Elroy Smith, then PD at WILD (now P.D. at WGGG-FM Chicago), happened to be driving through town, heard Hill, and hired him as a part-timer. When Smith left, Hill took his job, and suddenly “had the incredible task of going from P.D. to PD.”

In his last interview at WILD, Hill expresses gratitude to station owner Ken Nash—not only for taking a chance on him, but for asking Hill during a rough start, “[Nash Communications] gave me a shot and the support I needed to be successful as a PD and on-air talent,” he says. “They gave me the chance to fail and not get fired. For a while we had extremely low numbers, and they let it be known they weren’t going to fire me.”

In large measure, Hill credits consistency for the station’s success. “We’re a station that stayed focused,” he says. “We welcome all ears, but we really target 18- to 34-year-old blacks in Boston.”

Another factor may have been the demise of crostown adult alternative outlet WCDJ, which switched to country earlier this year. Although WILD didn’t add jazz to its music mix, Hill did step up the emphasis on “other types of music that would attract that audience, [like] oldies and ballads by true singers.”

Promotionally, WILD was very visible over the summer, hosting a “family fun day” in August and a concert series every Saturday in June, featuring acts like SWV and Silk.

Musically, Hill says, WILD plays “the ballads that no one else is playing.” The mix is 75%-80% current, and the oldies include a lot of ‘70s funk, which Hill says “Boston was really into.”

Hill also doesn’t shy away from album cuts. “We’ll go deep into an album. If I see it selling, I know my listeners want to hear it,” he says.


Despite being a daytimer, Hill does a lot of dayparting and has been known to re-edit rap songs so he objectives the lyrics. “I think black stations are held to a higher standard in the community than pop stations,” he says.

Although WILD is the only urban station in town, it does have to compete with top 40s/urban WMJN and mainstream top 40 WXKS-FM (Kiss 108). WMJN (formerly WZOU) shifted in a direction earlier this year, but seems to have had little impact on WILD.

“They rotate music extremely fast, and we know from our [time spent listening] that our audience doesn’t want that,” Hill says. “Our TSL is the highest in the city . . . We listen to [WMJN] and we think we can match it by staying focused. They’re not going to play the ballads our listeners like, or the black records that WILD plays.”

As the only urban in town, and an AM at that, there would seem to be an enormous hole for an FM urban station in the market, but so far no one seems willing to sign one on—including Nash Communications, which has looked into the possibility of filling that hole itself.

Hill says that whoever tries urban on FM in Boston “has to be committed to the format, and has to go against what Madison Avenue says about black consumers . . . [FM] urban radio in Boston will only come from someone [who is] not looking only at numbers. I personally think the numbers are there, but a lot of people are afraid they won’t make money.”

The black population of Boston’s total area is less than 7%, which Hill says is another factor that may have scared off potential sponsors.

For WILD, Hill says urban’s well-documented sales problems have gotten easier in the last few years. “It comes from salespeople knowing what the product is, and knowing how to sell results as well as ratings,” he says.

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**BILDBOARD** OCTOBER 16, 1993

79
**Radio**

New Web Targets Gay, Lesbian Audience; A Call-In For Trekkies; Infomercial Pact

by Carrie Borzillo

"Star Trek" series has been heard on KIEV Los Angeles, and will now be added to the Cable Radio Network lineup. In the past, creator/host Joyce Mason has had various "Star Trek" stars and producers on the show, including James Doohan (Mr. Scott) and Michael Piller (executive producer of "Star Trek: The Next Generation" and co-creator of "Star Trek: Deep Space Nine.") Speaking of CRN, the network and IBD Communications Inc. have signed a production and programming agreement. Under the agreement, Big Horn Productions, the parent company of CRN, will produce a series of infomercials to be distributed to radio stations and networks on behalf of IBD's INFORADIO Network (INFO). CRN will carry select INFO programs in exchange for a percentage of the proceeds generated by the infomercials.

While it's not revealing the call letters yet, Children's Satellite Network has inked seven new affiliates in Las Vegas; Grand Rapids, Mich.; Spokane, Wash.; Eau Claire, Wis.; Idaho Falls, Idaho; Colorado Springs, Colo.; and San Luis Obispo, Calif. They will sign on Jan. 1.

CBS radio's fall preseason baseball coverage began with the League Championship Series Oct. 5 and continues.

(Continued on next page)

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WASHINGTON, D.C.—Rep. Ed¬ward J. Markey, D-Mass., chair¬man of the House telecommunica¬tions subcommittee, has not moved ahead with plans to intro¬duce a Fairness Doctrine bill. Sources here say he may well stay on the issue, which has gone beyond broadcaster opposition and is now angering talk radio listeners, cools off.

Already under fire from Repub¬lican lawmakers as chief architect of cable regs producing confusion and higher rates, Markey now may not be willing to take the lead on a Fairness reinstatement bill. A source close to the subcommittee says Markey is still committed to the issue, but that he is quite aware of the resistance mounted by broadcasters, and, more specifi¬cally, radio talk show listeners who have written to him stating their position.

“He’s read all the letters,” says the source. “He’s quite aware of how they feel about it.”

CAMPAIGN FINANCE REFORM UPDATE

Naysayers think campaign fi¬nance reform is a dead issue this session, but Speaker of the House Thomas S. Foley, D-Wash., says he intends to bring the bill to the floor this session.

The National Assn. of Broad¬casters is closely monitoring the issue, which a spokesperson describes as “a work in progress” at this point. To broadcasters, reform might mean 50%-discounts on lowest-unit rate levels, mandatory airtime.

“We’re trying to make sure radio and TV don’t take a shot,” says the NAB official. “But this is a real small pot of stew with a lot of ingredients. If it spills over, it could be a hell of a mess.”

On the Senate side, a companion bill has tagged TV, but not radio.

NETWORKS

Continued from preceding page)

times through the conclusion of the World Series. In addition, CBS His¬panic Radio Network, which offers coverage in Spanish, has 35 domes¬tic affiliates for the conclusion of the 1993 season…Gannett’s “USA Today Sky Radio” in-flight service adds Major League Baseball play-by-play to its sports lineup.

Lexington, Ky.-based Seventh Sun Satellite Network has added a Sunday night call-in show, “John Kane, Psychic.” Affiliates include WNIC Detroit, WRFC Memphis, Tenn., and WORC.

MediaStar International has opened a Florida office and appoint¬ed Ken Lamb as director of affiliate relations. Lamb was VP/Programming Development for the syndicated pro¬gram “Bobby Likis Car Clinic.”

In the 56th annual Billboard Radio Show, Charles Michelson Inc. will broad¬cast Orson Welles’ original long¬hour broadcast of “War Of The Worlds” on Halloween, KNX Los Angeles, WBBM-AM Chicago, and KOLG Agana, Guam, are among the 125 affiliates.

FOR THE RECORD

In the “L.A. Groups Meet To Discuss KKBT’S Future” article in the Sept. 4 issue, Cynthia Mayweather’s responsibilities as new business development man¬ager were missated. Mayweather does hold upper management responsibilities at the station.

WASHINGTON ROUNDUP.

GREEN FCC NOMINEE

Hope Green, a longtime public broadcasting official, president of Vermont Educational TV, and GM of WEVF-TV Burlington, VT., is on the Clinton administration’s list of possible nominees to fill the vacant Republican seat at the FCC.

STAKELIN IN 1994

NAB has announced that former Joint Board and Radio Board presi¬dent Bill Stakelin has accepted the chairmanship of the National Show, which will be held Oct. 12-15 in Los Angeles. Next year’s show could make or break the annual event for radio, as attendance has been flat in recent years.

Stakelin, president of Apollo Ra¬dio and former president of the Radio Adone Association, will oversee the large planning and public relations effort to attract attendees to a show which he co-sponsored with the Radio-Televi¬sion News Directors Assn., the Society of Broadcast Engineers, and the Society of Motion Picture Television Engineers next year.

‘80 REDUX: TOP 40/ADULT RADIO GOES BACK TO THE FUTURE

(Continued from page 1)

Following the formulation delved deeper and deeper into dance music. Top 40/adult pro¬grammers (among others) are quick to point to the decades of musical shift to dance, which began in the mid to late ’80s, as the cause for the for¬mat’s ongoing ratings woes.

At KROQ in L.A., says Shannon, top 40/ adult’s young adult listeners repre¬sent such an advertising-friendly de¬mographic, more stations are opting to serve that audience. “Now in each market there’s one station that does what we do,” says Shannon. Billboard monitors 56 medium- and major-market top 40/adult stations, such as WHYI (Y100) Miami, WKMX Denver, and WBBX (Mix 96.5) Bos¬ton, few of which existed five years ago. Musically, top 40/adult aims to mix the punch of top 40 pop with the familiarity of AC stations. Top 40/adult is sometimes also known as Hot AC.

One of the first outlets along with WMXT (Tampa, Fla.) was WPLJ. When Shannon arrived nearly three years ago he transformed the once venerable but then-faltering top 40 station into one with more adult ap¬peal. WPLJ’s on-air promise of no rap or hard rock was quickly echoed around the country by programmers hoping to appeal to what Shannon de¬scribes as “dissatisfied adult pop music fans.”

REMEMBERING FAVORITES

WPLJ’s target audience is 25-34. Shannon identifies the micro-world within that as women, 25-34. In order to please those listeners, Shannon and others have welcomed artists from the early ’80s with open arms. After all, a typical 28-year-old woman listener was, a decade ago, enjoying the huge hits that established artists such as Turner (“What’s Love Got To Do With It?”), Loggins (“Footloose”), Henley (“The Boys Of Summer”), and Lenny (“Sweet Dreams”) had as top 40 players.

Those artists had a musical impact on my listeners when they were in high school,” explains Dave Van Stone, PD at top 40/adult KHMX Houston. Zeroing in on music ‘THAT listeners enjoyed in their formative years has proven successful for other formats, such as oldies (which emphasizes music of the ’50s and ’60s) and classic rock (which emphasizes the ’70s).

Having familiar musical voices helps build “comfort zones” that are crucial for the format, says Shannon. As Mason Dixon, PD at WMTX, puts it, “[Listeners] want music that’s similar to what they’re used to (from) the ’80s, but they don’t want oldies.”

NOT SIMPLY RETRO

Top 40/adult is not simply a retro¬based format, though, which sepa¬rates it from classic rock and oldies stations (not to mention the on¬going love affair with ’70s disco). Top 40/adult stations play new songs by older artists as well as spanning plen¬ty of contemporary acts such as Jon Secada and Spin Doctors.

Label executives tend to downplay the concept that their artists have with an ’80s renaissance, real or imagined. Pat Mortine, director of national pro¬motion at Image, says the return¬turn of Waite in the mid-century rerun of “In Dreams” (taken from the “True Ro¬mance” soundtrack) has more to do with the song itself than radio’s cur¬rent configuration. He admits, though, that both programmers and listeners recognize the artist’s name, thanks to his No. 1 hit, “Missing You,” which hummed like a mantra on top 40 during the summer of 1984.

Mortine also concedes that top 40/adult stations WPLJ and KHMX have been crucial in getting Waite’s comeback off on the right note. (Waite’s debut is set for early next year.)

Labels are more willing to tailor singles for top 40/adult. R&B/Witchita, K10 today. A re¬cent example was Bon Jovi’s “Bed Of Roses.” At the request of some stations, PolyGram went back and edit¬ted the single in a more work in order to make the single more top 40/ adult-friendly.

Such a WMTX suggests that the emergence of top 40/adult, and its penchant for artists synonymous with the early ’80s, is just the latest example of radio trying to stay in touch with listeners. “Somebody’s got to play this music,” he says.
Radio

Thursday Spike Not As Big As Some Think; GACC Seeking Votes; KBIG's Edwards Out

by Phyllis Stark with Eric Boelhart & Carrie Borsillo

Brian Beezer adds PD stripes, replacing Danny Davis, now at crosstown KPSN.
KUKQ Phoenix flips from a simulcast of KTVK/FOX to WFMJ/KUPD, to all-syndicated talk. The weekday lineup includes WOR Radio Network's Gene Burns; Unistar Radio Network's Don Grissen and Mike O'Meara; Unistar's G. Gordon Liddy; Westwood One's Pat Buchanan; WOR's Don Joyce; and WWI's Bruce Williams.

Noble Broadcast's KHOW-AM Denver will flip from AC to adult alternative Saturday (16) and will pick up the KKHi calls from the crosstown station, which was recently purchased by Salem Communications and is out and has been replaced by Rich Boerner. Also, Mark Laes has been named GM, replacing interim GM John Dziuba ... WKFJ-AM Tuesday, replacing Tom LaBarge, who is now in charge of King with Unistar's G. Gordon Liddy.

New sign-on WYNQ Rochester N.Y. (Billboard, Oct. 9), has been sold to Ray Radio Lincoln to crosstown Group, owner of crosstown WHAM, WVOR, for an undisclosed amount. WYNQ flips from a simulcast of former station N/T WYSL to easy listening, using Bonneville Broadcasting System music.

Simulcast easy listening combo WKTP/WKPT Kingsport, Tenn., flips to adult standards, picking up SMN's ... "Open House Party," which has expanded from weekends to seven nights a week. A new host for the Monday-to-Friday show will be named shortly. SuperRadio also promotes interim Jonathan Brown to producer of "OH!, placing Rich O'Brien, who is now VP affiliate relations.

KHSV Dallas PD and voice talent J.J. McKay replaces Mark Dries in hosting weeknight PD Rhyner's "Ultra Track" format after ... week's shift. New host for the Monday-to-Friday show will be named shortly. SuperRadio also promotes interim Jonathan Brown to producer of "OH!, placing Rich O'Brien, who is now VP affiliate relations.

KLIP Monroe, La., has flipped from an AC/alternative mix to a classic rock/oldies hybrid... WQMG San Bernardino, Md., signs on at 101.1 in the Cumberland, Md., market, programming Unistar Radio Network's "Pure AC" format.

PEOPLE: BRADLEY TO B96

As long expected, WCKZ-MD Erik Bradley joins WBBM-FM (96) Chicago in that capacity, replacing Todd Cavahan, who is now PD. Also, former WQMG Greenboro, N.C., OM/PD Terry Fox joins B96 for afternoons, replacing Gary Spears. Coco Cortez, who had been handling middays since May, gets that shift permanently.

Program manager Jeff Andrews is up to dance music coordinator. A new second personality will be added to the line-up. Carl Ann Strader adds MD duties formerly held by PD Tony Thomas ... Rex Jacobson, a former "Les-D'Blunt" has been added to MD at WIZF Cincinnati, replacing Tom "Chilly-Cee" Owens, who becomes promotion director.

It's a new format for KEYE-FM (KIPPO), as Karen Cortello becomes current events coordinator for WQUE-AM, replacing Glenn Kingman, who moved to the new WQME-FM. WQME PD Gerard Stevens assumes all music duties... KEDG Las Vegas MD John Griffin adds the newly created APD stripes.

WGN evening host Ian Case Pummett moves to afternoons, replacing Spike O'Dell, who shifts to 9 a.m.

O'Dell displaces Roy Leonard, who moves to the 7 a.m. market on WRKO. The Chicago Sun-Times reports that WTMX evening Joe Stu Collins will retire before the end of the year, and that WXTW reporter Mary Dixon is upped to morning news anchor, replacing Michelle Damico.

P/T Jock Dan Blackman has been upped to mornings at WEBE-FM Philadelphia. Former morning jock Rick Andrews moves to evenings, replacing morning jock Matt Clothier, who moves to mornings at WJFK-FM, replacing Sean Valentine, from WJMN Boston, joins KHS for highs, replacing Dominion, now at sister KHS Los Angeles.

Boston Herald columnist and former WRKO Boston host Howie Carr returns to radio on WRKO sister station WJHD, where he will host the noon show afternoon. Janet Jegelmann moves from afternoons to late nights. The syndicated Gene Burns show switches from WJHD to WRKO at the 8-11 p.m. shift. At WRKO, Burns displaces Victoria Jones, who stays on overnights/weekends with KKAF. Also, WRKO picks up the syndicated Pete Rose show for late nights.

Former KFXZ Houston P/T jock Sandy Evans, who was involved in the KODA for middays, replacing Lori Taylor, now at WLIT Chicago ... WQME's Alpert is now hosting mornings on WQME-FM. WQME PD Gerard Stevens assumes all music duties... KEDG Las Vegas MD John Griffin adds the newly created APD stripes.

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time include Andy Schuon, senior VP of music programming and promotion, MTV; Sal Lucotro, VP of programming, VH-1; Michael Harnett, president, JBV; Cheryl Russell, manager of programming, MOR Music TV; and Michele Dafe, a programmer at country-formatted The American Network.

- A Regional Video Promotion Workshop panel, moderated by Billboard music video editor Deborah Russell. Panelists will include such programmers as Mike Walker of Syracuse, N.Y.'s "Club Beat Videos"; Siouxsie Crawford of Portland, Ore.'s "Bohemia After Dark"; David Law of San Diego-based "Hot Traxx"; Paul Car- chidio of Boston's "Outrageous!"; and Bob Smith of Auburn, Calif.'s "America's New Country." Debbie Brakke of the independent video promotion firm Endless Music also will participate.

- An Artists' Panel, moderated by Billboard talent editor Melanie Hamby.


There will be plenty of night- time activity as well, including an acoustic guitar jam sponsored by MTV on the Santa Monica pier. On Nov. 4, the Box and Paisley Park will host "The Rain Dance at the Glam Slam nightclub; The Box also will be featured on closed-circuit TV at the conference hotel.

The conference concludes with the Billboard Music Video Awards, which is the only competition in which artists and music video professionals are judged by their peers in the trade. The 1993 awards were presented this year to cover 10 musical genres: Pop/AC, rock, hard rock/metal, alternative/ modern rock, rap, R&B/urban, dance, country, and contemporary Christian. This year's competition will recognize the best video of the best new video clip, and the best local/regional music video show in each of the 10 categories.

The first nominees were selected in a multistage process. First, more than 100 major and independent labels were invited to submit a list of clips for consideration. Individual videos released between Sept. 1, 1992, and Aug. 31, 1993, were eligible in only one category, although artists could be nominated in any applicable category.

In November, the names of potential nominees in the 10 genres were submitted to separate nominating panels, comprising music video programmers, producers, and media experts in those specific areas.

The top five vote-getters in each category (a video from each label of a given category was a finalist) were placed on a final ballot that has been mailed to more than 50 music video programmers, producers, and journalists. This group will decide the winners.

Additionally, a special Billboard panel selected the five Maximum Impact nominees from among all the other nominated clips. The same panel selected the five directors/award nominees. A complete list of nominees follows.

**New Artist Clip Of The Year:**

- Animal Bag, "Everybody" (Mercury; Fady, Najj/Cairo/Video)" (more)
- Faithe, "Nailed It" (Epic; Rob Reiner Against the Machine)" (Epic)
- Killing In The Name" (Epic; Tober, "Sloot" (Zoo); Type O Negative (Atlantic); "One" (Roadrunner); Vince Neil, "Sister Of Pain" (Warner Bros.))

**Regional Show:**

- The H.A.R.D. Channel, Minneapolis; Metalmania, Dayton, Ohio; Metal Masters, Tampa, Fla.; Movers & Mayhem, Oklahoma; Wash.; Rock Rap, Great Neck, N.Y.; Teletunes, Denver; 30 Minutes Of Rock, Athens, Ga.

**Best Local/Regional Show:**

- California Music Channel, Oakland, Calif.; FMTV, various cities; Kiss TV, Hartford, Conn.; Power Play, Newark, N.J.; Rock Rap, Great Neck, N.Y.; TV28 Videos, Cleveland.

**Best Local/Regional Show:**

- Bjorke, "Human Behaviour" (Elektra); Blind Melon, "No Rain" (Capital); Porn For Pyros, "Pigs" (Warner Bros.); Paul Weasterberg, "World Class Fad" (Sire/Reprise); Smashing Pumpkins, "Cherub Rock" (Virgin).

**New Artist Clip Of The Year:**

- Bjorke, "Human Behaviour" (Elektra); Rediohead, "Creep" (Capitol); Stone Temple Pilots, "Plush" (Atlantic); Suede, "Animal Nitrate" (Nude/Columbia); Tasmin Archer, "Sleeping Satellite" (SBK/ERG).

**Best Local/Regional Show:**

- Homegrown Music Network, Minneapolis; JFTV, Chicago; New Music Now, Manchester, N.H.; Outrageous, Boston.

**Best Local/Regional Show:**


**Best Local/Regional Show:**

- Satiiin, "Sex Type Thing" (Atlantic); Tober, "Sloot" (Zoo).

**Best Local/Regional Show:**

- Burrum, New Orleans; California Music Channel, Oakland, Calif.; Magic Video, Austin, Texas; Video Fusion, Palos Alto, Calif.; Video Music Box, New York.

**Best Local/Regional Show:**

- "Bohemia" (Atlantic); Jason Nakamoto, "I'm Gonna Get You" (Columbia); David Morales & The Bad Yard Club, featuring Papp San, "Gimme Love (Eenie Meenie Miny Mo)" (Mercury); Freedom Williams, "Voice of Freedom" (Epic); Goldie, "I'm Gonna Get You" (Columbia); RuPaul, "Supermodel (You Better Work)" (Tommy Boy).

**Best Local/Regional Show:**

- Flux, San Diego; Kiss TV, Hartford, Conn.; Music Video 50, Chicago; New Music Now, New York; Power Play, Newark, N.J.; Texas Jams, Dallas.

**Latin Clip Of The Year:**

- "Corazon" (Zomba); "Senti" (SBK/EMI Latin); Karra, "Liberame" (Rodven); Luis Enri- que, "La Manana" (Sony Discos); Menudo, "Ayer" (VEA Latin).

**New Artist Clip Of The Year:**

- Hillel, "Hablan" (Atlantic); Jorge Gonzalez, "Fe" (EMI Latin); Los Fantasmas Del Caribe, "Ella Es" (Rodven); Marc Anthony, "Hasta Que Te Conoci" (EMI); Ricky Martin, "Me Amaras" (Sony Discos).

**Best Local/Regional Show:**

- MTV International, New York; Roxy Promo, New York; Texas Music, Miami.

**Contemporary Christian Clip Of The Year:**

- "Love Takes Time" (Myrrh); Geoff Moore & the Distance, "Evolution ... Redefined" (Forefront); Julie Miller, "S.O.S." (Myrrh); Newsboys, "I Cannot Get You Out Of My System" (Star Song); Wayne Watson, "It's Time" (Dayspring).

**Best Local/Regional Show:**

- Audio Adrenaline, "P.A." (Forefront); Dakoda Motor Co. "Green Hearts (Myrrh); The Gum-Cherry Togeth- er" (Forefront); Phil Keaggy, "I Will Be There" (Myrrh); Two Hearts, "Miracles" (Star Song); CCU1/TV, Nashville; Gospel Land USA, Nashville; Lightmusic, Wall, Pa.; Signal Exchange, Tulsa, Okla.

**Maximum Impact Clip Of The Year:**

- Blind Melon, "No Rain" (Capitol); Dre, "Nuthin' But A G Thang" (Death Row/Interscope/Priority); Green Jelly, "Three Little Pigs" (Zoo); Radioz, "Supermodel (You Better Work)" (Tommy Boy); Soul Asylum, "Runaway Train" (Columbia).

**Director Of The Year:**

- Michel Gondry, Palamar Pictures; Michael Salomon, High Five Prod- uctions; Spike Jonze, Spike Jonze Films; Dominica Sena, Propaganda Films; Mark Romanek, Satellite Films.

The conference registration rate of $355 is available through Oct. 18. After that date, the registration rate is $395. For further information on registration or sponsorship oppor- tunities, call conference director Melissa Subatch at 212-536-5018.
Nynex Joins Viacom In Para Pursuit

No Biz Like ShowBiz For Another Telco

BY DON JEFFREY

NEW YORK—In the latest move by a telephone company to become a big player in the global entertainment business, Nynex Corp. has entered the bidding battle for Paramax Entertainment Inc., a local programming company.

Nynex, which provides local phone service in the Northeast, plans to invest $1.2 billion in Viacom Inc., the cable programmer and operator whose $7.4 billion bid for Paramount is in jeopardy. But even if Viacom wins the contest, Nynex will remain a strategic investor in the company. The link will give the telco access to more than 1 million Viacom cable subscribers and a variety of brand-name cable entertainment properties such as MTV, VH-1, Showtime, and Nickelodeon.

Telephone companies are rushing to invest in entertainment because their primary area of business—providing local telephone service—is threatened by growing competition from cellular and wireless communications companies.

Earlier this year, U S West Inc., the regional Bell based in Denver, invested $2.5 billion in Time Warner Cable in its cable systems and programming (HBO) as well as its Warner Bros. TV, movie, and home video units. The companies are planning to build together to build an interactive electronic superhighway near Orlando, Fla.

Bell companies are said to have held talks with the Paramount bidders, Viacom and QVC Network Inc., about partnerships and investments.

Meanwhile, cable home shopping programmer QVC has submitted a Paramount document that says it has lined up the $3.5 billion in cash financing needed to complete its $9.5 billion hostile buyout offer.

Paramount reported that it is studying the documents and that its board would meet the week of Oct. 11 to decide whether to hold talks with QVC.

Although Viacom will not comment, most sources believe that the company is not interested in Nynex and from Blockbuster Entertainment Corp. ($600 million) will be used to narrow the gap between the two offers.

Besides cash, Nynex offers Viacom expertise in high-speed switching technology important to cablers who are building fiber-optic, interactive systems. It also has experience in providing entertainment services in Europe and Asia. Nynex is the largest cable/telephone operator in the U.K. and is building a cable/phone network in Thailand. Viacom has been expanding its MTV networks rapidly throughout Europe and Asia.

Jerry Brown says talks are being held with hardware manufacturers, but none has chosen yet to build the set-top box. This is in keeping with Wall Street and Silicon Valley with a high-flying stock and a boast that its technology will become the standard platform for the emerging multimedia industry.

So far it has developed the technology for a two-entertainment device, the 3DO Interactive Multiplayer, which is available in retail stores at a list price of about $700. 3DO licensed its technology to Panasonic to manufacture the player and to software companies to make games and other products for use on it. The deck plays 3DO software and regular audio and has optical links to other 3DO systems. It competes with such multimedia platforms as Philips' CD-I and the personal-computer-based CD-ROM. 3DO images are drawn with Disney saying that its technology will become the industry standard, like the VHS home video. The U.S. West test, however, will take 3DO's technology into a different realm: interactive network television. "This is new for everybody," says 3DO's director of marketing, Janet Strauss.

The competition for this market includes Silicon Graphics, which is developing the technology for the set-top in Time Warner Cable's two new test markets in Orlando, Fla., next year, and a joint venture between Intel and Microsoft. U.S. West has $2.5 billion invested in Time Warner and is its partner in the Orlando trial. Time Warner, Matsushita, and AT&T are strategic investors in 3DO.

3DO made its initial public stock offering in May, raising $43.5 million. Its stock was up 22% on its first day of trading on Aug. 5, with shares at $15 each. The stock doubled in price in a short time. When the U.S. West deal was announced, 3DO's shares rose to a new high of $39.125.

DON JEFFREY

U.S. Judge Deals Blow To Regional Telcos

BILL HOLLAND

WASHINGTON, D.C.—The proceeding to confirm Reed Hundt as chairman of the FCC has gone to the Senate Commerce Committee.

Hundt, considered a liberal, is a vice-president of the committee and has used his confirmation process to pressure the Clinton administration to nominate a viable candidate for the Republican/Independent seat still open at the commission. For his part, Republicans said they wanted the markup date (rather than a simple poll of committee members) to push along the Hundt nomination) as a condition of the Senate Commerce Committee.

At the markup, Sen. Ted Stevens, R-Alaska, told Commerce Committee Chair Bill Thomas, R-Calif. that he felt it was important for Hundt to be confirmed as soon as possible or the Senate will press of business at the agency.

"Well, I hope you'll tell that to your party chief," Holllings replied, an allusion to the Commerce Committee's Republican chair, R-Calif. . John, that he might hold up the confirmation on the floor because of the still-vacant Republican seat (Billboard, Oct. 2). Full Senate approval is expected this week.

BARBARA HOLLAND

BMG VID'S STEFFEN ADDS KIDZ STRIPES

(Continued from page 13)

everyone's coming to the party for" tickets Wick, Lighty, Inc., parent of VCF Express, and Children's Group. He is celebrating his kids' favorite thing, Zoom Express" Mary-Kate and Ashley Olsen through First Video. First Video, Inc., has shipped 200,000 cassettes at $12.98 suggested list.

Sellers expects the title, aided by 30-second spots on ABC's "Full House" sitcom, featuring the twins, and a 30-minute program on the QVC shopping network, to break even by year's end, passing BMG Video's best seller, "Beyond The Mind's Eye." In preparation for its broadcast late last month, QVC placed "a significant order," Steffen notes.

BMG Video, formed in 1992, did double the business expected of it in its first full year and should finish with estimated sales of $7.5 million through June 1994, according to Steffen. Steffen generally has held to new-release prices at the high end of the well-through range. "We've priced away from $12.98 and $9.98," he says, but notes that BMG Video is considered the "best" list for reprinted titles due next year.

The company is preparing several new titles, including an Andrew Dice柴 "Contraband," starring Charles Napier and a view, a Barry Manilow concert taped at Wembley Stadium in the U.K., and BMG Video's first exercise effort, "Beyond The Bounds," starring Olympic gold medalist Jackie Joyner-Kersee. It's due in April or May at $19.98.

BMG VID'S STEFFEN ADDS KIDZ STRIPES

(Continued from page 13)

CANDIN

DISNEY FREEZES ORDERS OF 'ALADDIN'

(Continued from page 6)

Mass merchants and large self-warehouse accounts like Wal-Mart, Warehouse and Musicland, say they had ordered sufficient inventory and did not plan to place large orders for the title.

Other dealers were not as lucky. "Usually, I keep 10%-20% on a big title at our warehouse in case we need to pull half stores," says a Bandana's buyer. John Thresher, head of video for West Sacramento Calif.-headquartered Tower Video chain.

He says the Ti-unit chain sold some 16,000-20,000 copies of "Aladdin" during its first week of availability. "We come from Sacramento even to the local Price Club to get more product," he says. "I have a new customer who wants "Aladdin" and hopes to get more inventory within a week from a distribution source. Tower is a direct account for Disney.

"But the longer this moratorium goes on, however," he says, "there is a chance we will not get people can't get product."
**BMG PUB LINES UP MGM/UA TRACK ADMINISTRATION**
(Continued from page 13)
catalogs containing many golden-era film copyrights. In 1989, film and TV scorers whose works are in the post-1978 MGM and UA catalogs include Henry Mancini, Eric Clapot, Mark Isham, James Newton Howard, Jerry Goldsmith, and Hans Zimmer. For feature films, the arrangement includes titles such as "Rain Man," "Moonstruck," "Body of Evidence," " Benny & Joon," "Untamed Heart," "Rich In Love," and two James Bond films, "The Living Daylights" and "Licence To Kill." More current fare includes the majority of tracks on the best-selling "Judgment Night" soundtrack (Immostral/Epic), which links up with an Immortal/BMG association with alternative and rap acts (Billboard, Aug. 21).
BMG Music Publishing also has worldwide agreements with Viacom Pictures, whose films premiere in the U.S. on cable via Showtime and the Movie Channel, and with Bagdasarian Productions, a full-line children's entertainment company that represents Alvin & the Chipmunks' existing and future catalogs.

**EC TRADE AWAITS EMI LICENSING-DEAL DECISION**
(Continued from page 13)
The wake of that agreement, EMI says it has been convinced of the benefits of doing a similar deal. It is known that negotiations have entered into contract discussions with the U.K.'s Mechanical Copyright Protection Society and Germany's GEMA. GEMA licenses Warner Music and EMI, the latter including repertoire licensed from or manufactured for MCA.

Since 1965, the European Community has stated that a license granted in one country is valid for manufacture throughout the EC. However, the licenses work on a different system from the rest of the Community.

Last year, a pact between the international authors' society federation BIEM and the global label group IFPI set a license rate of 9.3% of price paid by dealer (PPD). But an independent U.K. Copyright Tribunal in 1991 fixed the U.K. rate at 8.5% of PPD. The U.K.'s MCPS could therefore undercut its continental counterparts in licensing at the U.K. rate. In practice, however, sources say MCPS offered EMI a dual system, with its licenses at the continental rate for records intended for sale outside the U.K.

Senior MCPS sources have indicated interest in getting a 12.5% offer from BMG in the U.S. offer, and deals, and offers a substantial rebate to the record companies, then MCPS could expand its threat to draw its repertoire from the BIEM reciprocal arrangement. In addition, the society could move to make its European proposals a condition for the company's deep-seated strategy for piracy in Europe.

**NEW PARENT MAKES CAMELOT A PLAYER IN ACQUISITION GAME**
(Continued from page 5)
assume the positions of president and CEO when the acquisition is completed. Paul David, Camelot's founder, who currently holds those positions, will remain chairman. David's investment partner, Advanced Book did not comment on the moves.

Although no acquisition price was announced, Billboard estimates that Investcorp paid upward of $400 million. Investcorp reports that Camelot had revenues of $421 million in fiscal 1992.

Camelot is the third-largest retailer in store count, behind Minneapolis-based The Musicland Group, which has 380 music stores, and the N.Y.-based Trans World Music Corp., which has 508 music stores and 72 leasing/rental operations. In terms of market share, Camelot is the fourth-largest retailer, behind Musicland, Trans World, and West Sacramento, Calif.-based Tower Records. Overall, Camelot is the fifth-largest music account, with Troy, Mich.-based Handelman Co., the giant retailer being the largest account in the country. These standings will change with the closing of Block- bustor's proposed purchase of 280-unit Super Club Music Corp. (story, page 5).

Although Camelot has been one of the major national music chains adding new stores over the last five years, it mainly did so through organic growth and small acquisitions. But now, when big chains are put on the block, Camelot Music is expected to be in the hunt, along the likes of Musicland, W.H. Smith, and Block- bustor Entertainment, thanks to the deep pockets of Investcorp. (For an analysis of how the deal affects the retail business, see page 56.)

Investcorp executives declined to speak to Billboard, but an account rep with Keket & Co., which serves as the company's public relations arm, says that the investment compa- ny plans to grow Camelot through new-store openings and acquisitions. A press release states that Invest- corp, which has offices in Bahrain, London, and New York, has arranged approximately 48 acquisition candidates, adding more than half of itself, investors, and clients, in deals that total $56 billion. According to press reports, Investcorp's in- vestors are largely businessmen and roy- alty from the Middle East.

But even though Investcorp plans to use acquisitions to grow Camelot, sources say that as it drew near to reaching an agreement to buy the Ohio-based chain, it dropped out of the hunt for Atlanta-based Super Club Music.

Industry observers speculate that Investcorp's withdrawal meant the end of the Super Club chain as a viable acquisition target.

The events that led to Camelot's acquisition began in August, when Investcorp put the chain up for sale (Billboard, Aug. 21). In doing so, he sent Camelot's financial "book" to a select group of suitors. During three rounds of bidding, players like Blockbuster and New York-based Media Corporation of America fought for control of Camelot, Cali-based Whoerhouse Entertainment, fell by the wayside, leaving HMV Group, the U.K.-based mer- chant, and Investcorp, looking at the brass ring (Billboard, Oct. 9).
DENON DIGITAL DELVING INTO 5-INCH VIDEO CD PRODUCTION

By Marilyn A. Gillen

NEW YORK—Denon Digital Industries is set to become one of the first U.S. replicators to manufacture 5-inch video CDs. Spurred by burgeoning interest in potential multimedia applica-
tions, Denon has developed a five-inch disc replicator that will begin producing White Book-standard video CDs early this spring. The replicator, called the W5-R, can be used, according to Denon Digital Industries managing director Dick Meixner, “to get away from being stuck with an MPEG-1 machine in February, so we will be ready to go when we can do the business. We have no problems with the software, but we do expect it to be the first, and so far only, studio to commit to putting feature-length films on 5-inch discs.”

“We are just in the beginning stages of this market right now,” Meixner says. “We don’t know what this market can be like, or what the size will be. But, as always, Denon is going to be the first with this new technology, and we expect there will be a market for it.”

In other news from the video CD industry, Pioneer has just announced that Tokyo has developed a new 5-inch digital video CD technology that it says offers image quality compara-
tible with that of the seven-inch disc. Dubbed “Alpiva Vision,” the technology’s MPEG-1-based disc is said to be Pioneer’s most successful line, selling in excess of 1 million units to date. Strontium retains exclusive home video rights to “Thomas” until 1999.

Most recently the company shipped more than 100,000 units of “Jennie Garth: Body In Progress.”

The full five-month December titles include “The Kennedy Years: JFK Remembered By Jacques Lowe” and “The Best Of Joe Cocker Live.”

GILLEN FITZPATRICK

Dorothy Allison, who shares co-writ-
ing credits with her husband, has any set with mates Ian Carmichael and Jim McKinnon.

Dorothy Allison, who shares co-writ-

ING THE STRAND HOME VIDEO CATALOG is the goal of the Strand Video staff. The Strand Video staff have been working hard to produce the new catalog, which includes a wide variety of titles, including recent releases and classics. The staff have put in a lot of effort to produce a high-quality catalog that meets the needs of their customers.

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ROSS RELEASE
(Continued from page 10)

EMI's marketing drive includes substantial TV advertising and giant posters in key cities, featuring a portrait of "The Boss". The company also has reissued "Chain Reaction," a No. 1 British hit for her in 1986. The single entered the U.K. Top 40 for the first time.

The choice of a 7-year-old tune to lead the campaign was prompted by consumer research according to label marketing manager Jonathan Green. He says "Chain Reaction" showed up as the most popular all-time EMI hit song in the survey. The song was never a hit in the U.S.

THREE NEW TRACKS
"One Woman" contains a dozen Ross/Supremes hits from 1964-81 (which are owned by Motown and have been licensed to EMI for this project) and three tracks recorded recently. The latter songs are also on a new four-CD, 78-track career retrospective, "Forever, Diana." EMI is releasing this in its territories, while Motown is handling the set in North America, with the showman actively involved in its compilation.

According to Motown executives in Europe, there are no plans to market Ross catalogues in the U.K. to capitalize on the EMI campaign. "We came to an agreement to hold off doing this for the life of the boxed set," says one, who admits that label officials are "not thrilled" at the amount of repertoire (more than 50 tracks) leased to EMI.

ISLAND DELIVERS ACID-JAZZ 'REBIRTH'
(Continued from page 10)

club, urban, and rap levels, trigger-
ing discussions at the label regarding the future prospects for acid-jazz in the States.

"With all of the interest that Ross has generated, we believe that there is now a buyer for this kind of music," says a previously unreported Jordan composition, "Bad Breath." According to Jordan, it is being
to "Rebirth Of Cool." The guita-

architecture of his second 4th &
Bway album, "The Quiet Revolution,
later this month.

At this point, there are no plans for a second "Rebirth Of Cool" project. Rather, Island has served the album to college and alternative radio, and is letting programmers voice their way through it," as Howie Muir, national director of alternative promotion for Island's independent division, views it. People are hungry for alternatives to top 40 and the mainstream, and this album feeds into that in a big way.

CHANGE OF PACE
So far, a smattering of stations have aired "Rebirth," but the major project, calling it a refreshing change of pace. In fact, KCRW-FM Los Angeles has been playing cuts from the album since the U.K. version was released in May.

"We actually have been playing MC Solar's first single," says Chris Douridas, MD at KCRW and host of the station's acid-jazz program, "Morning Becomes Eclectic." The remix of [Solar's] song "Caroline" has been of great interest to our listeners. The fact that this album marks the first domestic release for MC Solar is the most important aspect of this project to us, and to our audience.

The early signs of acid-jazz's ra- dio acceptance are a big step for the area's purveyors of this underground club movement. Well-regarded DJs like Patrick Forge in the U.K., and popular weekly parties like the Acid Jazz nights at Giorgy-

on the 75th birthday of Ella Fitzgerald. She became one of the most cele-

BRUCE BROWN

New MD, DCC HARDWARE ON THE WAY
(Continued from page 6)

same day for $7,500 yen ($714); a car MD player, set for Nov. 1 launch at 7,980 yen ($870), is a car MD changer, capable of holding four discs and due to be introduced Nov. 1 for 120,000 yen ($1,142); a minicomponent-type MD unit, also due Nov. 1, priced at 86,000 yen ($919); and a minicomponent system incorporating the new Panasonic DCC deck, which goes on sale Nov. 10 for 140,000 yen ($1,333).

Monthly production will be 20,000, 20,000, 15,000, and 5,000 units, respectively.

In other Minidisc news, the Ford Motor Co. this winter becomes the first U.S. car manufacturer to factory-authorize, dealer-installed option. Touting MD's "lock-resis-
tant" drive that virtually eliminates marring that could be caused by rough roads, Ford says buyers of a new 1994 Mustang, slated to debut Dec. 9, will be offered the option of adding a dealer-installed CD or MD unit to the car's stereo system.

Matsushita says it will have a new Technics component DCC deck on sale in Japan by Nov. 25 for 99,800 yen ($1,065), and a minicomponent-type MD unit due Dec. 1 for 69,800 yen ($746). A Panasonic mini-

Monthly production of the hard-
core platter will be 5,000, 10,000, and 5,000 units, respectively.

Sony president/CEO Norio Ohga says the company has shipped twice as many MD units since the format's November 1992 launch as it did CD units in that format's corresponding initial launch period, adding that MD hardware buyers are on average seven years younger than the consumers who bought the first CD ma-

Shizuki Matahara, of Matsushita's DCC business promotion office, says the Osaka-based company plans to launch its latest DCC hardware units in overseas markets early next year, but declined to provide details.

In other MD news, a spokeslady for an anonymous company's own MASH digital/analog and analog/digital conversion system instead of the Philips chip-based system used in previous model.

Monthly production of the hard-
core platter will be 5,000, 10,000, and 5,000 units, respectively.

Asistance in preparing this story was provided by Marilyn A. Gillen in New York.

Deal with Hughes Brothers Signals Capitol Street Push
(Continued from page 10)

signed a deal with the Beastie Boys for Capitol (for $1 million).

Under the agreement with Capitol the Hugheses and partner/personal manager Darryl Porter will compile soundtracks directly from their future films and develop new artists.

The first releases from the Under-

world series that is slated for March 1994, with a second Stateside ver-

iona and the drawing board.

The boxed set also includes a 120-

page hardcover book featuring a complete sessionography, notes on the recordings, loss, several essays on the album, and an essay on the composers by English critic Penny Green.

Artist Jeffrey Pulvinski illustrated "Rebirth Of Cool," and allowed EMI to edit the music and the final track list. "We put in this sound track up and out of the bins, almost treating it like a pop record," Barbero notes. EMI has tried to ride the momentum from the press attention garnered by Fitzgerald's 75th birthday. The label has created "The Best of Ella Fitzgerald & The Swing Brothers," which has been a best-selling album and a mini-box set, the limited-edition CD "Complete Billie Holiday," released in November 1992, sold out its entire U.S. print run of 70,000 copies by January; at its peak, it sold 900 units a week at a retail price of around $150.

"The box set will retail at $525-$530. Barbero says that because of the high-ticket price, "you immediately lose 75% of the retailers once you make a box that big. . . You are really dependent upon the indepen-
dents and the deeper-catalog stores to survive."

According to Lang, Verve will continue its anniversary reissue pro-

gram next year with an eight-CD set of tracks from the label's acoustic mono-

mic recordings; a five-CD set of Louis Armstrong's works for the lab-
el; a three-CD set devoted to pianist Bill Evans; and an eight-CD set of The Verve Story," a three-CD overview of the label from 1944 to the present.
NEW CHALLENGERS: Mariah Carey's "Dreamlover" (Columbia) sits comfortably No. 1 for a sixth week. Competition for the top slot is looming, however, as the three biggest overall point-gainers on the entire chart storm into the top 10 this week. "Just Kicking It" by Xscape (So So Def/Columbia) is the biggest point-gainer for the second straight week, leaping 18-5. "I'd Do Anything For Love (But I Won't Do That)" by Meat Loaf (MCA) is the second-biggest point-gainer, up 34% in sales (although pushed back 3-4 on the Hot 100 Singles Sales chart), and up to No. 6 overall. The third-biggest point-gainer overall is "All That She Wants" by Ace Of Base (Arista). It zooms 29-9 on the sales chart (up 86%), fueling a 21-8 jump on the Hot 100. "Dreamlover" is likely to enjoy at least one more week on top, but then it will be a real fight for No. 1.

REACTING: "Shoop" by Salt-N-Pepa (Next Plateau/London/Plg) wins the Power Pick/Sales at No. 54. Meanwhile, "Whatta Man," an album recorded with En Vogue, edges ahead of "Shoop" in monitored airplay. "Shoop" jumps 59-32 on the sales chart, while "Whatta Man" debuts at No. 51 on the Hot 100 Airplay chart. "Shoop" is gaining monitored airplay points, but it has not earned enough to enter the airplay chart. Meanwhile, "Whatta Man" entered the chart at No. 14 at WHHH (Hoo- sier 96) Indianapolis, and No. 7 at KXKS Albuquerque, N.M. "No Rain" by Blind Melon (Capitol) scores the Power Pick/Airplay at No. 28. As pointed out a few weeks ago, the commercial cassette single of "No Rain" was cut out, which drastically reduced its sales. But airplay is exploding, with No. 1 status at numerous monitored top 40/mainstream and top 40 modern rock outlets, including KRBE Houston, KISF Kansas City, Mo., and WAQQ Charlotte, N.C.

QUICK CUTS: The commercial singles of "Runaway Love" by En Vogue (EastWest) and "Breathe Again" by Toni Braxton (La Face/Arista) hit retail stores this week, making the songs eligible to chart. The early airplay points make "Runaway" the highest debut, at No. 51. Its strongest airplay is in New England, where it's No. 2 at WFHN New Bedford, Mass. . Braxton's earlier hit, "Another Love Song," makes a 83% gain in points but gets pushed back 7-9 because two titles jump over it. . . "The Bonnie And Clyde Theme" by Yo-Yo (EastWest) re-enters the chart at No. 86, thanks to a resurgence in sales and airplay points. "Bonnie" is No. 11 in airplay at Power 106 Los Angeles . . . Two titles debut from strong early sales and top 40 rhythm/crossover airplay, Oakland, Calif., group DR5 bows at No. 76 with "Gangsta Lean" (Capitol). It's breaking at KIIS (The Box) Houston (No. 2), Hott 102 Milliwauee (No. 8), and Q102 Philadelphia (No. 11). "Foreplay" by Florida's Raab (Rip-It) enters at No. 84. The track started as a demo tape in Raab's home state at WHXJ Jacksonville. It's currently No. 4 in airplay at WCKT Cape Coral, Fla., and No. 10 at W2MJ Greensboro, N.C. . . Look for a spectacular debut inside the top 20 for Janet Jackson's "Again" (Virgin) next week, when it is commercially available; it's already No. 4 in monitored airplay.

BUBBLING UNDER HOT 100* SINGLES

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<thead>
<tr>
<th>TITLE</th>
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<td>ONLY LOVE /WINNDS (CUBA)</td>
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<td>WHY MUST WE WAIT.. / T TURBO/VIRGIN/</td>
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<tr>
<td>IN DREAMS JOHN WHITE/WHITE</td>
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<td>5</td>
<td>LINGER / THE CRANBERRIES (ISLAND/PLG)</td>
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<td>6</td>
<td>PAINT THE WHTE HOUSE BLACK / GEORGE CLINTON (PAXLEY/PARKER)</td>
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<td>STRAIGHT FROM MY HEART / MALICIA/HEH HA/REPRIEVE</td>
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<td>8</td>
<td>HE ISN'T WORTH MESSING WITH CHELSEA/OLA FLIP</td>
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<td>9</td>
<td>I HAD TO BE YOU / SILL/ELECTRONIC</td>
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<td>WHEN THE PRICE OF LOVE / CHICKS (POLYDOR/PLG)</td>
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<td>MANY CLOUDS OF SMOKE / SMOKE (REPRIEVE)</td>
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<td>12</td>
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<td>13</td>
<td>COMING HOME TO LOVE / CHASING AMAY (EAGLE)</td>
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ROCKERS REAP PILES OF PLATINUM IN SEPTEMBER

(Continued from page 13)

duo's late-breaking hit "I'll Gonna Be 1200 Miles," which was featured on the soundtrack for the film "Ben- ny & Jojo?"

Other first-time gold-album recipients include U.K. rockers Radiohead and the Sundays, rapper 2 Pac, and singer Toni Braxton and Brian McKnight. "Entertainment Tonight: Night" host and musician John Tesh, and alternative acts the Gin Blos- soms and Smashing Pumpkins. Artists who dominated the commercial milestones this week include Columbia diva Mariah Carey received her first platinum single for "Dream- lover." A complete list of September RIAA certifications follows.

MULTIPLATINUM ALBUMS


PLATINUM ALBUMS


PLATINUM SINGLE

Mariah Carey, "Dreamlover," Columbia, its first.

GOLD SINGLES


$196 million on the U.S. properties it has agreed to sell to Blockbuster for $150 million. Super Club exec- utives were unavailable to comment.

The Super Club deal comes a few weeks after Blockbuster was elimi- nated from the bidding for Camelot Music, the North Canton, Ohio-based company. Investecorp., an investment company, signed an agreement to buy Camelot (story, page 5).

In addition to having strong retail outlets, Camelot Music has staked the-art distribution and inventory-replenishment systems that would have been ideal for Blockbuster— perhaps solving some of its internal dilemmas over centralized distribution.

Meanwhile, industry observers wonder if Blockbuster—which re- cently consolidated its video suppliers, naming East Texas Distributing as its main source—will keep the Super Club video wholesale operations, or put them up for sale. And if Blockbuster keeps Best Video, will that impact ETT?

Birds of a feather . . .
The follow-up to the #1 smash
“Can’t Help Falling In Love”
from the platinum album
Promises and Lies.

Produced by UB40
David Harper Management, Ltd.

© 1993 Virgin Records Ltd.
sometimes forever isn't long enough

The follow-up to the smash "Ooh child"

dino

off his eastwest debut album THE WAY I AM
produced by dino for onid productions, inc.
management: stevie g. management, inc.

THE ATLANTIC GROUP
division of atlantic recording corporation
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**Top Albums A-Z (Listed by Artists):**

- *97* | 66 | 4 New Born Babies | 141 |
- *Abba* | *70* | 6 Abba | 142 |
- *Adams, Olivia* | *61* | 5 Olivia Adams | 143 |
- *Anthony, John* | *169* | 4 John Anthony | 144 |
- *Baker, Rick* | *185* | 3 Rick Baker | 145 |
- *Bass, Babyface* | *96* | 2 Babyface | 146 |
- *Benson, George* | *42* | 1 George Benson | 147 |
- *Boz, The* | *72* | 8 The Boz | 148 |
- *Brown, Dr. & The Drifters* | *77* | 6 Dr. & The Drifters | 149 |
- *Carr, Ernie* | *82* | 5 Ernie Carr | 150 |
- *Cats’ Meow* | *157* | 4 Cats’ Meow | 151 |
- *Genius, Men* | *173* | 3 Men Genius | 152 |
- *Glenn, Andy* | *199* | 2 Andy Glenn | 153 |
- *Garner, Bill* | *74* | 6 Bill Garner | 154 |
- *Gibbs, Eddy* | *84* | 5 Eddy Gibbs | 156 |
- *Green, Sammy* | *190* | 4 Sammy Green | 157 |
- *Hill, Pat* | *75* | 3 Pat Hill | 158 |
- *Hoffman, Mark* | *189* | 2 Mark Hoffman | 159 |
- *Johnson, Michael* | *87* | 1 Michael Johnson | 160 |
- *Jones, James* | *112* | 8 James Jones | 161 |
- *Jackie Wilson* | *199* | 7 Jackie Wilson | 162 |
- *Kris, Moe* | *200* | 6 Moe Kris | 163 |
- *Lamb, Robert* | *201* | 5 Robert Lamb | 164 |
- *Lee, Bobby* | *203* | 4 Bobby Lee | 165 |
- *Mack, Robert* | *171* | 3 Robert Mack | 166 |
- *Mallett, Jim* | *163* | 2 Jim Mallett | 167 |
- *McKnight, David* | *164* | 1 David McKnight | 168 |
- *McIntyre, Gary* | *178* | 8 Gary McIntyre | 169 |
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- *McRae, Johnny* | *220* | 6 Johnny McRae | 171 |
- *McShane, Michael* | *185* | 5 Michael McShane | 172 |
- *Meade, Marlene* | *199* | 4 Marlene Meade | 173 |
- *McCoy, Billy* | *202* | 3 Billy McCoy | 174 |
- *McKeech, Richard* | *159* | 2 Richard McKeech | 175 |
- *McKeech, Jack* | *93* | 1 Jack McKeech | 176 |

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*Note: This list includes artists and albums from the Billboard 200 chart for the week ending October 16, 1993. The chart is a ranking of the top 200 albums released in the United States.*
GUARANTEEING MASTERING TAPE FOR 10 YEARS IS OUR IDEA OF SOUND ENGINEERING.

Since its introduction in Europe almost a decade ago, BASF 911 studio mastering tape has gained a reputation for outstanding reliability and storage stability. Professionals have come to recognize BASF's unique double-coated product as one they can count on for performance, and performance that stands up to time.

"I love it. Lowest print-through. Sounds transparent. It's my new favorite two-inch tape."
—Shelly Yakus, Vice President, A&M Recording Studios, Hollywood, CA.

In fact, we're so confident that BASF 911 will go the distance that we bet you'll never have to replace it. And our guaranteed replacement policy is proof of this reliability.

Guaranteed, because no other mastering tape can come through over time like BASF 911.

So for all of your mastering projects, back them up on the tape that you can rely on. BASF 911. Your music is safe with us.
The populist packaging makes a difference, and they've been successful in what they're trying to do, which is make classical music more fun and approachable. He notes that the line is showing steady sales, especially "Mad About Opera." He adds that, surprisingly, reportedly 12,000 units have been sold in the U.S. since its November 1992 release, according to SoundScan.

Artale thinks the idea of a matched set is a plus and reports customers purchasing, for instance, "Mad About Opera" and the accompanying "camp in pop," says "they can rule the classical section with that consumer-friendly artwork.

MANHATTAN DOES MAD

West Sacramento, Calif.-based Tower Records, on the other hand, has been marketing the line in its pop department, and at least in its downtown Sacramento branch, has been having a lot of success. "It does better downstairs on the pop floor," says classical department manager Debbie D'Al, "which is where it's meant to be. The audience is not hardcore classical, but people who are just getting started: "We've done extremely well with the vocal things," says Mad About Sopranos, "..."Operas"..."Puccini," and "Tenors.

PolyGram has two displays—one a floor-standing unit, the other a counter-top that depicts, says Barbero, "a woman with a woman draping herself over his feet, worshiping him. The counter-top is for impulse-buying by the masses." At the Minneapolis-based Musical web, Mad About is sold primarily in the classical areas, though Dietz- er Wilkinson, national buyer for classical, reports that he has put it in some pop departments. "You can't use the display forever," he says. "When all is said and done, the line was put in the classical area to join the big jolt.

"The concept is good," he continues, "but it's been a little light. There's a saturation point out there. I'd say it's done OK—someday better than other midline series—but it's not being taken out of the stores left and right.

The report from the Northanton, Conn.-based Cameo label is similar. Classical buyer Mike Tully says the series is in every store, "strictly" in the classical departments, where business has been brisk.

"All of these crossover packages geared to younger audiences are doing well," he adds. "It's refreshing to see; it's when we've shipped or sold it long ago—"we're seeing a demand in full-price, standard-re- port music.

Retailers canvassed reported that Mad About was selling almost as well as Teldes' "Sensational Classics" series. "It's a good cross-section of the给"telas disc sales as "pneumatic" and about the same as An- grel's "Classical Classics."

"I hope Mad About sells by the truckload," says Kevin Coppes, VP and GM of Elektro International Classical, who calls the line "a winning combination with Warner Chappell. Epic released "Beverley Craven" in Britain in July '89, after an earlier attempt at the album with veteran producer Stewart Levine had been shelved. It was an archetypal slow burner, gathering strength from the singer-songwriter's live work and taking off in the U.K. (where "Promise Me" went top three on the U.K. singles chart and achieved similar success in key European markets. Further singles charted as the album continued to perform strongly into 1992.

Barbero credits Craven's artwork with much of the publicity the line has received. "One thing that's helped us get space is that everybody wants to reproduce the artwork when they run the story," he says.

Indeed, most of PolyGram's promotional efforts have been designed to lure retail, have been aimed at publicity, rather than advertising. Barbero reports that this is especially true at the retail level, he has found more receptivity from media that don't usually cover classical music. "We've met with a certain amount of success with A&P, traditional buyers and the classical critics, but when we go to the higher-ups—the people who normally deal with a broader range of music—we get a much better response.

"For instance, syndicated newspaper features try to go into the music—we normally can't get our attention with classical product," Barbero also says that such publications as House Beautiful, Mirabella, Us, and Us Today have covered the line. The relative success of Mad About ensures its continuation: Barbero sees about 10 more titles coming next year, and reports that Chast has been commissioned to create 20 more covers. "We're hitting certain areas that the line is all digital, "we don't have that much catalog available for midprice.

"It's irresistible to copy-cats yourself to death," says Weyner when asked if the other PolyGram classical product had been under threat.

"But we've got more than one good trick up our sleeve."

BEVERLEY CRAVEN'S SWEET 'SCENES'

(Continued from page 1)

Both the album and her self-titled 1990 debut were produced by former Eurythmics' guitarist and well-Smith, and "Love Scenes" features guitar on three tracks by her former band mate, Jeff Beck.

The British singer's initial collection of adult contemporary love songs has sold 750,000 copies in Britain, and sales of 1.4 million units, according to her record company. Almost all her sales are outside the U.K. came from Europe.

EPIC'S TRANSATLANTIC APPROACH

Epic plans to release "Love Scenes" in America next February or March, and Craven says she has at the album with veteran producer Stewart Levine had been shelved. It was an archetypal slow burner, gathering strength from the singer-songwriter's live work and taking off in the U.K. (where "Promise Me" went top three on the U.K. singles chart and achieved similar success in key European markets. Further singles charted as the album continued to perform strongly into 1992.

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COST EFFECTIVE PROMOTION

Artist and manager enthuse about the ground-breaking promo strategy, which tampon manufacturer Tam- pax sponsored Craven's summer tour of 13 cities, which was last week cut back to 12 after the concert promoter was notified that a tampon in the tampon line was recalled.

"Mollie's Song," a composition about Craven's daughter which will be the lead single for their holiday market and which was recorded with free radio support.

"When I go around radio stations, the one thing that I want them to talk about is my daughter," Craven says. "When I get back to the studio, I want to talk about babies." Craven says, smiling. Replying to the suggestion that she employs manipula- tive sentimentality in this and other songs, she adds, "The idea is to move someone. If that's being manipu- lative, that's acceptable."

"If someone says to me that my song made them cry, I've succeeded. We're all human, and I think the job of the songwriter is to make people feel.
Led Zeppelin studio albums, including the double-disc "Physical Graffiti." The two packages were released in the U.S. Sept. 21 and Sept. 28, respectively, on Atlantic Records and simultaneously worldwide. Outside the U.S., the boxed sets have been released on the Atlantic Records label throughout Europe and the International affiliates worldwide.

Among its 81 tracks, "Boxed Set 2," which was recorded at "BBC Studios in London," was recorded by the band in October 1968, during the sessions at Olympic Studios in London for the "Led Zeppelin II" album, which was released until now. Served as a single to album rock radio three weeks ago in the U.S., the "new" song from Led Zeppelin, "The Train Kept A Rollin'," made its debut on the charts, which shaped that legacy considerably.

"He was obviously a tremendously inspired perfectionist in the Led Zeppelin days," says Yves Beauvais, senior director of A&R/special products at Atlantic, who has worked extensively with Page on the boxed sets. "He is unquestionably one of the most careful, passionate, and involved artists" working on reissued material. "He is very aware that this is a big package, and he wants to make it good and make it last."

LONG RESTORATION PROCESS

In digitally remastering the complete Led Zeppelin studio catalog, working with George Marino at Sterling Sound in New York, Page says he wanted the new CDs to do justice to the original vinyl albums—unlike, he says, the Led Zeppelin CD reissues from Atlantic Records in the '80s.

"Tapes that they had were often, the droop of vinyl merrily put into CD," says Page, who was not consulted during Atlantic's CD reissues program. "It was a very sloppy job."

The audio restoration process that led to the two new boxed sets began with the release of "LIVELed Zeppelin IV." Page recalls the search for studio master tapes in such places as an archive in a now-abandoned Underground subway station in New York. The challenge to reissue the 31 newly remastered tracks for "Boxed Set 2" was even greater than on the 1990 release, says Page. For that project, "I had the full catalog to choose from, so it was slightly easier," he says. "But I must admit I approached it with some trepidation."

Longtime Led Zeppelin fans, he notes, "were expecting increased detail" and "to get that original sequence. So, for example, if you've got 'The Song Remains The Same' on the first disc, which is the first disc of the Holy, people that really knew and loved this music were hearing the first chord of 'Rine Song' before it even appeared because they were used to it on the album."

"When it came to the resequencing with the 'Remastered,'" he says, "to be quite honest, I took a lot of trouble over it." Many of the segues—the hard blues of "You Shook Me" from 1968 into the honky-tonk of "White Summer" from the same year, from 1968, into the English folk music of "Since I've Been Loving You" from 1974, for example—give the songs a striking new context.

In designing "Boxed Set 2," it made sense to use a variation on the distinctive cover of the 1990 "Led Zeppelin" collection, says Page. "It was in the same philosophy, but this is naturally, because it still is a mystery," he says. It is an image that also evokes Led Zeppelin's own continuous production cycle.

For the unique cube-shaped package of "The Complete Studio Recordings Box" (1991), only the series of vinyl records were used: a solid black and white photographic print, to, credited to the U.S. Naval Institute, which shows a maze of industrial scaffolding and streetwork. "It's the inside of a zeppelin factory," says Page.

WIDE INTERNATIONAL PERSPECTIVE

On the international front, the 1990 boxed set "Music From the Rock & Roll Hall of Fame" went to Germany, Austria, and Japan, and also to Canada. According to Page, he would be eager to see the same done for international release of "Boxed Set 2" for such major markets as France, Japan, and Germany. Led Zeppelin always had a wide international perspective, Page recalls. "We had once planned a tour that went through Cairo and India and Bangkok, actually recording in those places, but it never came to fruition."

Atlantic Records in New York co-ordinated plans for release of the two new boxed sets with London-based managers Brian Goode, who represents, and Blake Buren, who represents Led Zeppelin, and directly with John Paul Jones. But Page says his involvement in the master "Lied Zeppelin IV" for the project was limited. "There's a lot of areas where business meets art, in which I'm afraid there's a very small voice on the artistic side of things," he says lightly.

The "lost studio track"

However, he recalls the recovery of the "lost" studio track, "Baby, Come On Home," which has been a key component in Atlantic's retail and radio promotion of "Boxed Set 2."

"After we had lost John Bonham," in 1980, unfortunately, there was a contractual commitment to put out another album, which I think is a bit shabby, really, considering the circumstamces," he recalls. To fulfill that commitment, the 1982 album "Coda" was compiled by Page from material recorded throughout the history of the band. "Baby, Come On Home" was to have been included on that album. "Unfortunately, because of a master which had been stored in Page's home studio, 'mysteriously disappeared' at the time. It was found only shortly before the remastering sessions for 'Boxed Set 2.'"

The version of "Coda" contained in "The Complete Studio Recordings" box now includes "Baby, Come On Home" and three bonus tracks from the 1990 boxed set: a 1970 studio recording called "Hey Hey What Can I Do," and two live recordings from 1969 BBC sessions, "Traveling Riverside Blues" and "White Summer/Buck Up Your Heart." Although the newly remastered CDs of the 10 Led Zeppelin albums included only in "The Complete Studio Recordings" box, it is expect-
SONY 550 MUSIC ADDS 7 ACTS
SONY 550 Music, the recently established Epic-handled label run by former Epic promotion head Polly Anthony, has added seven more acts to its first signing, Eve's Plum. Making their debuts before the end of November are flop, Funky Poeten, Martha & the Muffin, and Culture Beat, due this month, and Celene Dion and Deep Forest. Another switch from Epic, Roxalla, bows on SONY 550 Music in the first quarter of next year.

ATTIC TO MCA DIST. IN CANADA
Canada's largest indie label, Attic Records, will switch distribution from A&M/Island Records Canada to MCA Records Canada, effective Jan. 1. Attic's domestic roster includes Paul Janz, the Rovers, and John James. Attic also represents such labels as Mammoth, Profile, First Night, Luke Roadrunner, Shrapnel, Scotti Bros., Malaco, Bandleader, and Rhythm Safari.

VID RACK SWITCH FOR TOYS 'R' US
Toys 'R' Us has switched rackjobbers for its video inventory. Pitts- burg-based Visual Expressions, which has been rackin' the chain's 150 Movies 'R' Us expanded sections, will take on another 400 stores next month. Bank Retail Services America previously had the account.

WARNER BUYS FINLAND'S FAZER
Music International has bought Finland's oldest and largest inde indie label, Fazer Music, for a price near $26 million. Fazer, a former licensee of PolyGram and Warner Music, has more than 50% of the nation's music market. It will work with Warner Music Fin- land, formed in 1989. Sony Musi- sie is establishing a full subsidiary in Turkey, under managing director Melih Ayraçman.

CARLY'S OPERA CD HAS CARLY SINGLE
Angel Records will market a Carly Simon-written, "family-oriented" opera, "Romulius Hunt," with a twist. The CD's last track will offer Simon herself singing an opus, "Wax Your Dancer," performed by others elsewhere on the disc. In addition, Angel will service radio stations with the track, along with a retail promo CD single. Album is due Nov. 16.

BRAD HUNT CONSULTS LABELS
Brad Hunt, who left his post as exec VP/GM at Hollywood Records (Billboard, Sept. 25), has re- sumed his advisory services to labels. His departure from Holly- wood is described as "amicable," according to the label. In Nash- ville, Steven Sharp has left his post as senior director of national promotion for Asylum Records, and Mike Borchetta is out as VP of national promotion for Curb Re- cords' country division. At Curb, the label's former regional promot- er, John Brown, replaces Bor- chetta as assistant director of catalog development, Cary E. Mansfield, has left. Jerry Love has left as director of A&R at Famous Music.

DISNEY SETS "FOX/HOUND" VIDEO
Retailers left dizzied by "Aladdin" will have to start thinking about another Walt Disney classic—"The Fox And The Hound." The through supplier is expect- ed to announce momentarily that the title will be released in March, priced at $24.99. It may be market- ed with a plush toy, and most likely will carry a rebate offer.

George Michael's/s TRIAL DATE
George Michael's lawsuit against SONY Music comes up for trial Mon- day (11) in London's High Court. Mi- hael is suing SONY Music Entertain- ment for unfair restraint of trade. Courts have set aside at least eight weeks for the highly publicized case.

Schocklee Brothers Join Forces
Producer Hank Shocklee, best known as the chief architect of the Public Enemy sound, has formed Shocklee Entertainment with his brother Keith. The New York- based production company and label merges Keith's produc- tion firm with his brother's MCA- distributed label, S.O.U.L. (Young Black Teenagers, Sons of Bazeek, Ed Lover & Dr. Dre).

A glance ahead at Billboard Specials

DIANA ROSS 30TH ANNIVERSARY
ISSUE DATE: OCTOBER 23
AD CLOSE: SEPTEMBER 28

THE ABC'S OF SOUTH AMERICA
ISSUE DATE: OCTOBER 30
AD CLOSE: OCTOBER 5

GIBSON'S 100TH ANNIVERSARY
ISSUE DATE: NOVEMBER 6
AD CLOSE: OCTOBER 12

AUSTRALIA
ISSUE DATE: NOVEMBER 13
AD CLOSE: OCTOBER 19

RAP MUSIC
ISSUE DATE: NOVEMBER 27
AD CLOSE: NOVEMBER 2

CHINA
ISSUE DATE: NOVEMBER 27
AD CLOSE: NOVEMBER 2

GERMANY, SWITZERLAND, AUSTRIA
ISSUE DATE: DECEMBER 4
AD CLOSE: NOVEMBER 9

GREECE
ISSUE DATE: DECEMBER 11
AD close: NOVEMBER 9

ABC's OF SOUTH AMERICA
ISSUE DATE: DECEMBER 11
AD CLOSE: NOVEMBER 16

ERIC CLAPTON 30TH ANNIVERSARY
ISSUE DATE: DECEMBER 18
AD CLOSE: NOVEMBER 23

SWEDEN
ISSUE DATE: DECEMBER 18
AD CLOSE: NOVEMBER 23

NEARLY 100% OF BILLBOARD SUBSCRIBERS READ SPECIAL SECTIONS
9 OUT OF 10 READERS RATE THE QUALITY FROM "GOOD" TO "EXCELLENT"
80% OF READERS RATE SPECIALS AS "IMPORTANT" AS A TOOL FOR WORK
CHRISTMAS IN THE COUNTRY HAS NEVER SOUNDED THIS SPECIAL

Alan Jackson

honky tonk CHRISTMAS

He's continued his record-breaking year by winning the 1993 CMA SINGLE and VIDEO OF THE YEAR Awards for his #1 smash, "Chattahoochee."

Now, one of Country's proven superstars brings you HONKY TONK CHRISTMAS, a one-of-a-kind mixture of traditional and original holiday favorites that redefines both Christmas and Country music.

It's classic ALAN JACKSON - and a classic Christmas album - for this, and every holiday season.

HIS NEW HOME VIDEO LIVIN’ LOVIN’ AND ROCKIN’ THAT JUKEBOX

featuring "CHATTANOOGA," arrives October 26th

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COMMON THREAD: THE SONGS OF THE EAGLES

TAKE IT EASY
Travis Tritt

PEACEFUL EASY FEELING
Little Texas

DESPERADO
Clint Black

HEARTACHE TONIGHT
John Anderson

TEQUILA SUNRISE
Alan Jackson

TAKE IT TO THE LIMIT
Suzy Bogguss

I CAN'T TELL YOU WHY
Vince Gill

LYIN' EYES
Diamond Rio

NEW KID IN TOWN
Trisha Yearwood

SATURDAY NIGHT
Billy Dean

ALREADY GONE
Tanya Tucker

BEST OF MY LOVE
Brooks & Dunn

THE SAD CAFE
Lorrie Morgan

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