**Hip-Hop Takes Manhattan, With Help From Hot 97**

**By Eric Boehlert**

NEW YORK—"Have you checked out Hot 97?" Snoopy Dogg Dogg asks in his Southern California drawl during a between-song promo on the New York station of the same name. "It's representing hip-hop to the fullest!"

Based on Arbitron and AccuRatings, Snoopy is not alone in his affection for the top 40/rhythm station that, since 1996, had been synonymous with the hottest club and street dance hits. That formula eventually ran cold, and last summer the station found itself ranked No. 11 in the market by Arbitron, fully two ratings points behind market leader and longtime R&B standouts WRK.

So Hot 97 got a new PD, ditched (Continued on page 91)

**GRP Bows 'Cool' Set For Red Hot**

**By Jeff Levenson**

NEW YORK—The Red Hot Organization is turning to the red-hot fusion of jazz and hip-hop for its fifth charity compilation, "Red Hot + Cool: Stolen Moments." Featured on the album, which is scheduled for release by GRP Oct. 11, are artists linked by heritage and purpose, including Donald Byrd, MC Solaar, Mes'hell NdegeOcello, Herbie Hancock, the Pharcyde, Lester Bowie, Digable Planets, (Continued on page 101)

**Bass Music Rises From South As Acts Seek Majors' Interest**

**By Brett Atwood**

LOS ANGELES—After brewing regionally for more than a decade, bass music is finally rising from the Florida underground into the mainstream. Major labels are closely eyeing the indie action that has followed the 1993 breakup through success of the quadruple-platinum Tag Team single "Whoopap! (There It Is) on Life/Bellmark.

Having previously achieved only sporadic regional acceptance, and plagued by accusations of sexist imagery, bass music, characterized by its room-shaking beats and fast-paced rhythms, is beginning to break through the barriers of resistance at both retail and radio.

The flurry of bass activity is well-represented on the Hot 100, where Chaos/Columbia act the Puppies and Rip-It trio 69 Boyz have cracked the top 40. (Continued on page 10)

**Sell-Thru Sales Record Expected**

**By Seth Goldstein**

NEW YORK—In a scenario resembling "The Soprano's Apprentice," Hollywood has turned the studio's new and old releases priced at under $25 and won't turn it off until buyers cry uncle.

So far, the studios are ahead of the game. The market is expected to absorb most of an estimated 75 million 80 million copies of nine direct-to-sell-through features arriving in stores between late summer and mid-Nov. (Continued on page 110)

**Older Acts Gain From MTV Video Awards Gig**

**PAGE 8**

**IN THE NEWS**

**MIDEM Targets Asian Music Markets In '95**

**PAGE 8**

**Give Your Customers What They Want**

Brand new music from Soul Asylum - Girls Against Boys - The Jesus Lizard - Seaweed - Bush & Pop - Corrosion Of Conformity - Bad Religion - Stabbing Westward - Also features Alice In Chains*.

Movie opens Friday, October 21. Soundtrack in store Tuesday, October 11.

* Previously released track.
On September 27, we are releasing our three biggest albums of the year. All second albums, all following wildly successful debuts. Call us crazy, but we’ve heard the advance cassettes.

Three artists.

Three directions.

One day.

One label.
What's artist development got to do with it?
Everything.
Clapton’s ‘Cradle’: A Triumph Of Blues Power

Like the blues, the heart has its own heritage. Eric Clapton's 'From the Cradle' (Capitol, Sept. 13) is the legendary performer's long-awaited homage to the music whose "instant physical feeling of excitement and fear was my original impulse to be a musician.

Indeed. Eric "Pretzel" Clapton first forged his recording reputation in the '60s with the Yardbirds and John Mayall's Blues Breakers, he vowed to one day create the pure blues testament his rapt affection for the form had always betokened. But this long-ticking live-study-of-blues-lightning-thing by blues giants like Leroy Carr, Eddie Boyd, Lowell Fulson, Willie Dixon, Freddie King, Elmore James, and Muddy Waters was simply a seasoned grandson's inestimable gift to a distinctly vital, albeit deservedly diminished status as the British guitar giant's supernormal solo recording. What makes the darksome "From The Cradle" so bottomlessly beautiful is the fact that, in its desire to resuscitate the stodigious engravings of a past that entertained a path of tropescaping, it also updates the endless searching of an injured and incomplete spirit.

"There's anger and love and fear on this record," confides Clapton, "because I've been deep into something which was exposing me this way. It's to do with the relationship that I was involved in, with a very beautiful woman, which started and ended over the same time as the record was made. We'd broken up in January or February of this year, and I went downstairs one night and I wrote the rough track for "Robert Johnson." I named 'All along this path I tread/My heart be- trays my weary head/With nothing but my love to keep me on the road/But what of the cold/To be sinking in this cycle or trap of not being able to make a relationship work—this latest one being the first really important one I've had for many years, it's sufficient to know that this music from the cradle to the grave, and my attempt to finally make a clear statement about it. I've been rowing this, exploring myself in- and finding out who I am in a social and domest- ic way as much as a musical way."

Clapton sighs heavily and continues: "The front-cover artwork of the album is a picture of the inside of my gate at my home in London, and it's like me living behind this gate all the time. And at the bottom of this gate is this little streak of light, which is where I've seen her feet when she walked up to ring the bell. My life was that way, and I felt I had to do this to get out and finally say what I want to say, be what I want to be, love what I want to love. And so it really runs through the whole project."

As for the order of the broad brace of rustic and urban laments on "From the Cradle," Clapton says, "Each one of them spoke about a certain element of the blues that I wanted to convey, but after years of listening to [co-producer] Russ [Tilman] in, I let him find a meaningful sequence from his own intuition, and it worked straight away for me."

The album commences with Carr's "Blues Before Sunrise," followed by Boyds and Dixon's "Shyudegree," Fulson's "Reconsider Baby," and Waters' boastful 1954 single of lust and black magic, "Hoochie Coochie Man." By the time Clapton passes the midpoint of his blues transit with James' "I Hurt Me Too" and King's "Someday After A While," the listener has been immersed in one of the most diversely textured emotional excursions the form has ever achieved.

"I identify with all of these blues in different stages," Clapton says with a sad laugh. "They were all part of this thing I was going through in my personal life. 'Reconsider Baby' was talking about the break-up, 'Someday After A While' is saying you'll be sorry when you realize what a good man you lost. A lot of it is in terms of growing up, and some of it is quite childish in a way, but it's about expressing that instant emotion of anger or self-loathing.

"All of these songs are the hardest I was able to pick out of the blues catalog, because they've all got a very intense character of their own; they're not jammed with the sort of the words and structures. Some of them, like 'Hoochie Coochie,' are ones I thought about in the past as being unouchable, but I thought it was important not to hide or duck or hedge the challenge."

In the act of this pained path of self-examination and rediscovery, Clapton also paralelled the probative meditations of the musical hero- es he holds dear. His choice of "How Long Blues," for instance, shows a sympathetic ear for the same ode to flight from one's dreary beginnings that city-bound dirt farmer Muddy Waters said was the first piece he learned as a boy. As with "Blues Before Sunrise," it was penned by Nashville-born, Indianapolis-bred pianist/singer Carr, whose alco- hol and despair-steeped Vocation sides of 1928-35 are a fiercely influential one on Robert Johnson. The tradi- tional "Motherless Child" was another compassion- ate and self-exposing selection by Clapton, who was born 65 years after March 1944, the day the song was largely reared, like the orphaned Waters, by a kindly grandmother.

As with its "Unplugged" predecessor, "From The Cradle" is seemingly fresh in its explorations that veteran fans might not recognize the full-throttle vocal thrust on "Blues After Sunrise" and "It Hurts Me Too" as Clapton's. Similarly, Eric's guitar at- tacks are so loyal to the ethos of each ensemble piece that he has finally found the freedom to solo and/or weave a support fabric on material like "Blues Leave Me Alone," the dobro-tinged "Drifting," and initial album родформ "I'm Tore Down," build- ing a sound so much in sync with the finest contemporary roots roll that many listeners may never peg "From The Cradle" as a blues treatise."

Those fortunate enough to have heard the searing May 2 concert debut of the album at the now-famous "Eric Clapton Live At Lincoln Center" benefit for the T.J. Martell Foundation know that Clapton's experience inside the blues cradle is revealed not as a dead-end condition, but rather as a triumphant quest.

"I've finally come back to where I was supposed to be with John Mayall," Clapton says. "The fountainhead of my spirit was strongest before I got disillusioned by the business, the trappings, the personal- ities, the showbiz, the women, the drugs, and the bullshit. I'm back to the innocence I had in the first place; sometimes I was singing so hard I didn't even recognize myself. This was about feel and the message rather than the action itself."

Yet it's also the most personal record he has ever released. "Because it's the thing I've loved from day one, the most exciting and satisfying thing I've known. That's what 'From The Cradle' means."
Performance Income Is Distributed Unfairly

by DENNIS MIURHEAD

Every year U.K. broadcasters, clubs, and other users of recorded music for public performance pay $45 million to Phonogram Limited (PPL), which collects public performance revenue on behalf of U.K. record companies. PPL represents a major source of income to record companies, a figure due to increase dramatically as the age of digital cable and satellite broadcasting. Yet under present U.K. law, performers—those with the artistic talent to create this music—and record producers have no statutory right to receive payment when their recordings are broadcast and played in public. They are only shared through ex gratia payments made, with out legal obligation on the part of PPL. The Musicians Union receives 12.5% of that income on behalf of its members, named artists receiving Corporating Producers get nothing at all, which leaves 67.5% for the record companies. Against this background, performers are disfranchised of the activities of PPL—an organization wholly owned by the major record companies. Performing rights paid by PPL get no state-ments of how their income has been earned, nor can they audit PPL’s accounts to verify the amount they receive by any objective standard. Since PPL takes the view that its payments to contracted artists are ex gratia, it insists that it does not need to justify the sums distributed. It doesn’t take much imagination to see that this situation is unfair to performers and record producers alike.

The European Commission has issued a directive on rental, lending, and associated rights, requiring all European Union countries—including the U.K.—to give performers a statutory right to receive an “equitable” payment when their recordings are broadcast on television and in newspapers, magazine, and newspaper formats. This is certainly not the case at the moment. Record companies’ foreign affiliates collect revenue for the record companies abroad, but performers rarely receive any of that income.

The issue of performance income has far-reaching implications.

Dennis Miurhead is an attorney, chairman of Miurhead Management, and chairperson of the 2-year-old IMF.

The price of each ticket was $16.60. My Ticketmaster charge for two tickets was $46.05, which means I paid a little more than $6.95 per ticket—enough to get me into the price—for the privilege of using Ticketmaster.

I did not use the service because it was more expensive. I used it because the time I could get to the Supper Club, I would have ended up with the leftovers from the people who used Ticketmaster. Using phone ordering agents is a matter of course; it’s a matter of necessity.

If you use the example set forth in the Ticketmaster ad (a $4.50 service charge for big-name shows like Pink Floyd, with 60,000 tickets sold), it shows a gross of $270,000 for Ticketmaster per sell-out show. Not bad for an hour’s work. Multiply this by the number of shows on sale across the country, and you have more than enough to pay the extra phone operators needed to handle orders and still have a tidy profit left over.

Eddie Vedder and the other musicians and fans who have had it with overpriced ticket sellers are not trying to destroy company charges. They are determining what a company can charge if they want to handle their business.
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LAGAYLIA
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The single that will launch her Crescent Moon Career.

DONNA ALLEN
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WATCH FOR THE BREAKTHROUGH SECOND SINGLE AND VIDEO.

CHEITO
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MSM (MIAMI SOUND MACHINE)
"JAMBALA"

ALBITA
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The soundtrack to "The Specialist"
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"The Specialist" opens October 7
NATIONWIDE STARRING
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Look for the John Barry score album and a special remix album coming this fall.

Soundtrack Executive Producer: Emilio Estefan, Jr.
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Asian Trade Show Planned By MIDEM

LONDON—the burgeoning music markets of Asia are getting their own MIDEM next year.

The plan for a trade show and concert tent called Music Asia, which is targeted at the rock and video industries, will be held in Hong Kong next year. The move to Hong Kong is the latest sign that Pacific Rim business opportunities are increasingly attractive to the music and video industries. The event is being launched as MIDEM Asia by the Reed MIDEM Organisational Group, which will take the MIDEM conclave in Cannes and five other trade shows.

MIDEM Asia is scheduled to take place at the Hong Kong Convention Center, and will include an extensive program of seminars and workshops on topics relating to Asian markets, as well as trade exhibits and music showcases. Discussions are also under way between Reed MIDEM and the Billboard Music Group for the two companies to cooperate in specific aspects of MIDEM Asia.

“The spectacualr development of the music business in Southeast Asia underlines the pressing need now for a truly pan-Asian event,” says Xavier Roy, chief executive of the Reed MIDEM Organisation. He notes that the company has already committed to the region with the launch of a trade show/conference aimed at the TV industry. That event, MIP Asia, takes place Dec. 1-5 in Hong Kong, and is already fully booked. (Continued on page 109)

B’buster Gets Exclusive Track On Barbra Video

■ BY EILEEN FITZPATRICK

LOS ANGELES—Call it “Barbra—The Bonus Clip.”

Shoppers at Blockbuster Video and Blockbuster Music stores will be able to purchase Barbra Streisand’s upcoming concert video with a bonus track unavailable elsewhere.

The six-to-eight-minute video track, “What Are You Doing The Rest Of Your Life?,” will be tucked onto the end credits of the two-hour video titled “Barbra—The Concert.”

The song originated on Streisand’s 1974 No. 1 album “The Way We Were.”

The Sony Concert video, priced at $29.98, was taken from Streisand’s HBO cable event, taped July 24 in Anaheim, Calif., and televised Aug. 21. The program, with and without the bonus track, hits stores Sept. 27, the same day Columbia Records is releasing Streisand’s new double album, “Barbra—The Concert: Recorded Live At Madison Square Garden.”

Danny Yarbrough, president of Sony Music Distribution, says Blockbuster made a major advertising and unit-buy commitment “through the holiday season” in order to obtain the exclusive material. The video will be distributed under Sony’s Columbia Music Video label.

To date, Yarbrough says pre-orders on “Barbra—The Concert” exceed 200,000 units on video and more than 85,000 units on CD and cassette. He notes that the plan is not to hurt the sales of Blockbuster’s order.

In addition to advertising support, Blockbuster will stock the audio release in all of its corporate video stores. Franchisees also will be encouraged to carry both the audio and video versions of the album.

Blockbuster senior VP of programming Ron Castell enthused that the chain may conduct a large catalog promotion for Streisand videos, using the concert release as the centerpiece.

“Barbra Streisand is not only a (Continued on page 109)

Sanyo Claims Breakthrough For Vid On Disc

■ BY MARYLIN A. GILLEN

NEW YORK—Sanyo claims to have taken a step toward making the optical disc—a more viable home video medium with the announcement of a technol-ogical development allowing 135 minutes of high-resolution information to be contained on a single 5-inch disc.

The existing technological standard allows up to 74 minutes of information to be stored on a disc, sufficient for an album but well below the average running time of a feature film.

Philips, which popularized the film-on-disc concept for its CD-i platform by licensing feature film content from Paramount Home Video, MGM/UA Home Video and Orion Home Video, has been re-releasing the studios’ films in two-disc sets, priced at $49.98, in accordance with the existing White Book, or MPEG-1, standard.

Philips has since unveiled a CD-i changer model designed to eliminate manual changeover of discs during playback. Still, many in the film industry have cited the “one film/one disc” breakthrough as a sign of true market viability for films on CD.

Sanyo says it can achieve that goal by making the discs quadruple-density, a feat accomplished through changes in both CD software and hardware. On the software side, a new mastering process has been developed that will produce smaller pits on a disc’s surface, according to Sanyo. On the hardware side, the company says it has developed the optical equivalent of a sharper needle—a laser beam with a shorter wavelength (655 nanometers, as opposed to 780).

Information on the new discs would be compressed using the advanced MPEG-2 compression standard. Sanyo says all existing video CD titles on the market are based on the MPEG-1 standard, as will be the industry’s first “dedicated video CD player” due in Oct-tober from Technics. Goldstar also has announced plans to introduce a consumer video CD player.

Sanyo’s quadruple-density discs would not be playable on any existing hardware, but would require a new breed of hardware equipped with the new type of laser. Such hardware, however, would be backward compatible with existing discs, according to a company representative. That representa-tive declined to speculate on pricing, other than to say that new technol-ogy makes the same steep price-reduction curve.

Sanyo plans to bring the first such quadruple-density software and hard-ware to market in 1996, and hopes to estab-lish it as the new industry standard quickly by licensing the technology to other manufacturers.

It faces rivals in that goal. In March, Pioneer announced its own development of a higher-resolution, “blue laser” design. As designed by Hitachi, a laser beam with two hours of MPEG-2 information to be stored on a disc (Billboard, April 2). Sanyo has developed its own design to be signed to add greatly to the allowable storage time. Nimbus also says it is working on a quadruple-density disc (Billboard, Feb. 12).

Sanyo will exhibit the new technology at the Tokyo Electronics Show, Oct. 4-8.

Ruling On Licensing Fees Favors TV Broadcasters

■ BY DON JEFFREY

NEW YORK—the long conflict between independent broadcasters and ASCAP over licensing fees for music played on the air has come closer to resolution with a federal court ruling that approves rates more favorable to TV stations.

In an 83-page opinion filed Sept. 2, U.S. District Court Judge William Conner approved most elements of a license-fee methodology devised by a special court-appointed magistrate.

The American Broadcasting Companies, Authors, and Publishers have been battling with the TV stations and networks since the 1940s over the existing system of paying fees for mu-sic licensed by ASCAP.

A spokesman for ASCAP says no de-ci-sion has been made on how to re-lease the ruling, which was handed down the day before a long holiday weekend. “It’s up to the parties to de-cide whether further negotiations are needed, or what the next procedural step in the litigation would be,” he says.

Since a consent decree was issued in 1990, ASCAP has been offering a choice between two kinds of licenses to broadcasters. One blanket license requires a flat fee, based on a percentage of the station’s revenues, thus is not subject to the amount of ASCAP music played on the air. The per-program license mandates fees based on the revenues from those programs that feature ASCAP music.

But Jack Zwazick, administrative director of the TV Music License Committee, and association of local TV stations, says, “The per-program license was priced so high, nobody ever took it.”

(Continued on page 109)

FOR THE RECORD

Several clarifications are necessary for an article in the Sept. 10 issue of Billboard, which reported on the filing by ASCAP, the American Recordings and the U.K by American Recordings against the U.K.'s Phonogram label. The dispute grew from a legal dispute between the two companies on how they could distribute American releases outside North America. (American is distributed by Warner Bros. in the U.S. and Canada).

As stated in Billboard, the High Court judge in London refused ASCAP’s request to bar Phonogram from distributing its releases. However, contrary to Billboard’s report, the judge declined to rule on the American phonogram's right to distribute its product through other channels outside North America. In-stead, he filed the case over to the California courts. (For a late update, see Billboard Bulletin, page 112.)

The article also should have stated that American was awarded court costs estimated at $250,000.

Contrary to the article, the upcoming Slayer album, due Sept. 27 in America is actually entitled "Divine Intervention." Also, although the U.K. ruling refers to a legal dispute, the Phonogram suit says there are no plans to release such an album. American maintains that the Cash title for which Phonogram was named has yet to receive the master-ters is the solo acoustic album "American Recordings."
The Brand New Single and Video From Their Forthcoming Greatest Hits Album Cross Road

Debuting at Radio 9/19

Cassette Single and CD Single In-Stores 9/20

Produced By Peter Collins For Jill Music, Inc.
Orchestrated, Arranged and Conducted by David Campbell
Video Directed by Marty Callner
Management: BJM
Where will you be during the biggest record-buying time of the year?

Billboard Music Awards

The worldwide broadcast
December 7th

Produced by
Blue Note Subsid Debuts As Home For World-Pop

BY CHRIS MORRIS

LOS ANGELES—Blue Note Records has inaugurated a new New York-based label, Metro Blue, to serve as a repository for up-and-coming musicians from around the world, including acts from EMI’s international roster.

The label kicks off Oct. 18 with the release of “Rose and Charcoal,” a new album by Brazilian vocalist Marina Monte, whose previous albums were issued on Blue Note’s World Pacific imprint. Also due on that date is arranger Bob Belden’s “When Doves Cry,” a jazz-skewed album of material penned by Prince, featuring appearances by such Blue Note and Manhattan artists as vocalist Cassandra Wilson, pianist-vocalist Holly Cole, and saxophonist Everette Harp.

The establishment of Metro Blue follows a successful year for parent Blue Note, which scored a gold record with English jazz/hip-hop band USA’s “Hand On The Torch” and drew major critical attention for singer Wilson’s distinctive work.

Capitol president/CEO Gary Gersh says, “What I think Metro Blue can be is a lifestyle kind of label, along with the lines of a Nonesuch . . . (It) can provide a real opportunity to bring in music from our affiliates from around the world, stuff that wouldn’t ordinarily get heard here in America, and create its own cachet with a large segment of the buying public.”

(Continued on page 90)

London Suede Ready For The World?

Sony Looks To Topple U.S. Radio Barrier

This article was prepared by Craig Rosen in Los Angeles and Dominic Pride in London.

With the October 25 release of the London Suede’s “dog man star,” Columbia Records faces the challenge of attempting to expand the British band’s audience at a time when anti-Anglo sentiment is running high at American modern rock radio.

Says XTRA (91X) San Diego PD Mike Halloran, “Two years ago it was a completely different story, but there’s limited success for English pop right now when you’re interested in American bands.”

Columbia VP of marketing, East Coast, Jay Krugman says he is well aware of the obstacles. “Certainly, today the environment is less favorable to any sort of British invasion,” he says. “But if you listen to the album and combine it with the band’s live performances, it wouldn’t be perceived as an uphill battle.”

To complicate matters, the band parted company with guitarist Bernard Butler and had to change its name to the London Suede in the U.S., because another act known as Suede has rights to the name in America (Billboard, Dec. 25, 1993).

Despite the adversity, London Suede frontman Brett Anderson is optimistic that the band will eventually find success in the U.S., even if he isn’t quite sure what to make of America’s lack of interest in U.K. acts. “I don’t think music should have anything to do with what country you come from,” Anderson says. “There’s good bands from America and good pop right now when you’re interested in American bands.”

Yet the gulf between European and U.S. American tastes is well illustrated by the different reactions with

(Continued on page 11)

Rwanda Relief Efforts Reach Near-Band Aid Proportions

BY PAUL SEXTON

LONDON—In a scale reconstruction of Bob Geldof’s Band Aid mission of a decade ago, a legion of musicians are gathering for two separate records and a concert to raise money for war- and disease-riven refugees in the African country of Rwanda.

Already released as a single here on EastWest is a version of the Judds’ “Lonestar Can’t Win,” “Lonestar Can’t Win,” featuring the Children For Rwanda Choir, a 6-member ensemble of schoolchildren backed by artists such as ex-Police drummer Stewart Copeland and British Country’s Mark Brzezicki, and studio sidemen including Chuco Merchan and Danny Cummings, known for their work with Dave Stewart and Dire Straits, respectively.

The track was produced and arranged by Bob Sargeant from an idea by Arvil Macfory, head of programming for BBC Television. Following its Aug. 29 release, the single was featured on BBC TV’s flag ship, countdown show, “Top Of The Pops,” helping it enter the U.K. singles chart this week at No. 57.

EastWest managing director Max Hole admits that some compassion fatigue may still exist with regard to charity records, but adds, “All pictures everybody’s seen on television are so intense, you can’t fail to be moved by them. Hopefully, the size of the problem will overcome the fatigue.”

A second Rwanda charity single, featuring versions of Marvin Gaye’s ‘What’s Going On’ and Australian star John Farnham’s “You’re The Voice” by a group of artists known as Music Relief, was recorded Sept. 2.5 at Whitley Street Studios in London’s West End. The project was overseen by seasoned English hitmakers Mark King of Level 42 and Nickolas Ashman.

A label for the release was un

(Continued on page 110)

November Seeks David Broza Breakthrough

‘Second Street’ Draws On Rock, Spanish Music, Poetry

BY JIM BESSMAN

NEW YORK—The game plan is for November Records to take several albums and slowly build David Broza’s career over the next five years. The ultimate goal: taking the unique, Israeli-born artist from his international base to the U.S. marketplace.

“Second Street,” Broza’s second album for the label, arrives Sept. 20 and should help speed the process.

“The single When A Man Holds A Woman ‘is just fantastic,” says Kim Alexander, acting PD at Philadelphia album alternative station WXPN-FM, where Broza has become a fixture.

“We played his last album, ‘Time Of Trains,’ pretty heavy, and the response from listeners was great,” Alexander says. “He’s like the old XPN friend at this point—we have him on every time he’s in Philadelphia, when we usually have artists on once. But he’s so riveting when he plays live.

“His shows have gotten bigger and bigger here, and the next one’s at the Theater of Living Arts, which we’re sponsoring. So his growth is pretty amazing, and this album will make him even bigger.”

Alexander’s report jibes with November president Jimmy Biddle’s vision for Broza.

“He’s an adult artist at a time when the album alternative format is just emerging,” says Biddle. “We took him there last year with ‘Time Of Trains’ and had great success building a base for him. Since then, he’s become a key artist for the adult rock format—we hope to take the next step with this one.”

“Second Street” is actually the 13th album in Broza’s 15-year recording career, and his third release in the U.S. (an earlier EMI album received only limited release). His other albums are on his own: RGR Records label in Israel, and include the most recent “Elements Of Love.”

“They’re all in the same vein, though ‘Second Street’ brings me back to what I started out doing originally—rock’n’roll,” says Broza, who plays guitar in an aggressive rock style on a classical Spanish, nylon-stringed acoustic instrument made by Segovia’s guitar builders.

“When I started, I was electric, and over the years I changed to a Spanish classical guitar,” he says. “Now I try to combine its softness with an edge.”

(Continued on page 109)

LiPuma Brings Creative Touch To GRP Helm

BY PAUL VENNA

NEW YORK—Multi-dimensional record executive Tommy LiPuma expects to be wearing his creative hat when he takes the reins of contemporary-jazz powerhouse GRP Records from current president Larry Rosen. LiPuma, most recently senior VP of A&R at Elektra Records, will assume the presidency of GRP in November, according to a statement from MCA Music Entertainment, GRP’s parent company. Rosen will become chairman emeritus of GRP, while the label’s other co-founder, Dave Grusin, will continue in his current role as creative consultant.

Commenting on the appointment, MCA Music Entertainment Group chairman/CEO John Rosen says, “LiPuma is that truly rare individual—a creative force and award-winning producer who is at the same time a highly respected music executive and industry leader [who has] helped to expand the audience for jazz around the world.”

Citing LiPuma’s success with such stars as George Benson, Miles Davis, David Sanborn, Anita Baker, and Natalie Cole, Rosen adds that LiPuma is “the ideal candidate to take GRP to the next plateau.

As in which direction he plans to steer the label, LiPuma says he’d love to have any specific, utopian view of the way I would like this [label] to be at this juncture. However, he says he is interested in U.K. acid-jazz, and in finding “fresh young talent.”

(Continued on page 109)
Sony’s Food For The Ears
MusicalMeals Mix Recipes, Riffs

BY MELINDA NEWMAN

NEW YORK—Sony Music Special Projects is giving consumers food for thought with its new MusicalMeals series, which combines recipes from top chefs with music to match the meal.

For example, the “French Cuisine” disc features recipes for such Gallic delights as roast rack of lamb, Provençal fragrance and apricot gratin with almonds and kirsch, packaged with a CD full of musical classics like Edith Piaf’s “La Vie En Rose” and Maurice Chevalier’s “Thank Heaven For Little Girls.”

The series is a joint venture between Sony and artist managers Shep Gordon (Alice Cooper) and Bob Blumer (Jane Siberry), both of whom have culinary expertise. They brought in one of his managerial duties from representing rock stars to culinary stars such as Wolfgang Puck, and Blumer has published his own cookbook, “The Surreal Gourmet.”

The idea for the CDs is based on Sony Masterworks’ Dinner Classics series. The 15-title collection combined the recipes of Martha Stewart with classical music. According to Harold Fein, senior VP for Sony Special Projects, more than 1 million copies have been sold.

“The Dinner Classics came out on Sony Masterworks six years ago, we sold thousands and thousands of units, and I said I always wanted to do it again and didn’t want to be limited to classical music,” says Fein.

The initial batch of MusicalMeals was served to retail Aug. 30. The five-course helping included the titles “Cocktail Hour,” “Sunday Brunch,” “Southwestern Cookin’,” “French Cuisine,” and “Ocean Cookin’.” The CD-only releases—each of which contains between 17 and 10 recipes and 12 songs—are priced at $9.98. Included in the booklets are order forms for the chefs’ cookbooks, the other titles in the series, and merchandise such as a chef’s hat or apron with the MusicalMeals logo on them.

“We went to the chefs and got their favorite recipes that typified the cooking that they do, and we talked to them about what they liked musically,” says Blumer. “Then we sat down and figured out, if we wanted to create a really fun mood for people, what songs would we choose, and we went after them.” Not so coincidentally, all five chefs represented so far are managed by Gordon, although he says he has considered using other chefs for the collections.

About half the music on each disc comes from the Sony vaults, but Blumer says he and Gordon are free to explore “off-label” tunes.

Gordon says he can envision at least 25 discs dedicated to different food groups. “There are so many themes where food is important—like tailgate parties,” he says. “There’s a guy in Detroit who’s developed the art of cooking on car grills, what you can cook (Continued on page 111)

Nicky Hopkins, Sideman Extraordinaire, Left Imprint On Dozens Of Rock Classics

BY RAY COLEMAN

LONDON—Nicky Hopkins often was described as the most celebrated “unknown” in popular music. It was an identity—or perhaps a lack of one—with which he was quite comfortable, for he was the antithesis of the headline-hitting stars for whom he played so extensively.

A renowned British rock’n’roll sideman whose keyboard playing graced albums by the Beatles, the Rolling Stones, Joe Cocker, Jefferson Airplane, Quicksilver Messenger Service, and many others, Hopkins died in Nashville Sept. 6 of complications following an operation for a stomach ailment. He was 50 years old.

Recognized as a keyboardist nonpareil, he was sought after by the top names in rock and pop. In a rich, 30-year career, Hopkins played on scores of albums, stamping an extraordinary gift for improvisation and melody onto such classsic albums as John Lennon’s “Imagine” album. His work also appears on albums by Carly Simon, Ravi Shankar, and Art Garfunkel, with whom he toured.

As a man and as a musician, Hopkins was a quirky mixture of charm and irascibility, as punctiliously demanding as the precision of his music suggested. He will be remembered by many friends within the music business who played for his droll, self-deprecating jokes, the demo tapes he sent them, and, most of all, for his sense of integrity. A host of albums produced in the past three decades would be poorer without the ubiquitous credit “Nicky Hopkins: key-boards.”

Born in London Feb. 24, 1944, Hopkins was a quintessential product of the vibrant British blues scene of the ’60s. He was first drawn to the music when he heard Fats

Artist Lineup Set For Elvis Tribute Concert In Memphis

Bryan Adams, Michael Bolton, James Brown, the Judds, Carl Perkins, and Dwight Yoakam are among the artists who will salute the King Oct. 8 during a concert tribute to Elvis Presley at Pyramid Arena in Memphis.

The show, which is being sponsored by Harrahs’ Casinos, is the first salute to Presley that has been sanctioned by his estate (Oct. 16, 1993). Other acts performing Presley tunes at the concert will be Jeff Beck, Tony Bennett, Cher, Roger Daltrey, Melissa Etheridge, and Aaron Neville. Tickets start at $40 and go up to $550 for limited gold circle seating.

The event, produced by Avalon Attractions, PolyGram Diversified Entertainment, and the Elvis Presley Estate, will also be available via pay-per-view through TKO Entertainment to 25 million homes. The purchase price for the live PPV is $24.95. The PPV, which will air at 9 p.m. Eastern, will be rebroadcast at midnight.

As part of Harrahs’ sponsorship, each of the chain’s 13 hotels will be offering special promotions in conjunction with the tribute, including closed-circuit viewing areas and possible weekend package rates.

A live album of the event will be released by Island Records in December. A portion of the proceeds from ticket sales, album sales, and PPV revenues will benefit St. Jude Children’s Research Hospital and the T.J. Martell Foundation.

MELINDA NEWMAN

RECORD COMPANIES. RCA Records promotes Ron Howie to VP of sales at RCA Nashville and David Fitch to VP of sales at the RCA Records Label in New York. They were, respectively, VP of sales and VP of field marketing for the RCA Records Label (Billboard, Sept. 10). Additionally, Andy Misran is named associate director of business and legal affairs for the RCA Records Label in New York. He was an attorney at Sony Music Entertainment.

Dave Jerden is appointed VP/producer for Atlantic Records in Los Angeles. He was an independent producer, mixer, and recording engineer.

Bobby Shaw is promoted to VP of dance music and crossover promotion for MCA Records in Los Angeles. He was VP of dance music promotion and marketing.

Nancy Levin is appointed senior VP of promotion at Priority Records in Los Angeles. She was national promotions director of pop and crossover at Reprise.

Bill Bentley is promoted to VP/director of publicity at Warner Bros. Records in Los Angeles. He was senior publicist.

John Vlautin is promoted to VP of media relations at Island Records in New York. He was national director of media relations.

Judi Kerr is promoted to senior national director of publicity and media relations at Capitol Records in Los Angeles. She was national director of publicity and media relations.

Steve Harrell is appointed business development manager at the strategic marketing division of EMI Records U.K. in London. He was marketing director at Carlsberg Tetley.

Marc Fenton is named director of publicity at Razor & Tie Music in New York. He was senior director of MCA One Media.

Jim Genova is appointed director of sales at Mechanic/Futurist Records in New York. He was director of national sales and marketing, independent label sales division, for PGD.

PUBLISHING. Ronda Call is named creative director for PolyGram Music Publishing Group in New York. She was creative manager at EMI Music Publishing.

Michael Stack is appointed U.K. director of membership at ASCAP in London. He is head of Famous Music's U.K. office.

RELATED FIELDS. Carole Robinson is promoted to senior VP of corporate communications for MTV Networks and senior VP of communications at MTV: Music Television in New York. She was senior VP of press relations for MTV: Music Television.

John Begert is named director of marketing for MTV Latino in Miami. He was director of special projects at Group W Satellite Communications.

Maurice Russell is named director of rights, clearances, and video administration for PolyGram Holding Inc. in New York. He was a financial analyst at the First Boston Corp.
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NEW YORK—Dead Can Dance has never been bound by convention, but even by the standards of this Irish-Australian duo, “Toward The Within” is a remarkable release.

The live set, which documents an invitation-only show on the group’s 1991 U.S. tour, is by no means a “best of” collection, since more than half the material makes its first appearance on record. Nor is the Oct. 25 4AD release a soundtrack album, despite the fact that an accompanying longform video and laserdisc—with a revised track listing and interview footage—will be released simultaneously.

“We look at this as a new album; perhaps the first our band has ever made,” says 4AD’s managing director, Robin Hurley. “Initially, there were no plans to do an album, just a video for the diehard fans, but we were so impressed by the quality of the performances that we decided to do both.” The release will be distributed through Warner Bros.

The label’s plans also were altered by the exponential increase in Dead Can Dance’s fan base following the release of last year’s “Into The Labyrinth,” which topped Billboard’s Heatseekers chart in its second week of release and has sold more than 500,000 copies worldwide.

The band’s sales have been growing steadily since it released its U.K.-self-titled debut in 1981. A 1991 album released on Rykodisc in the U.S., sold more than 60,000 units here, according to SoundScan. The album was accompanied by a tour that included multiple sold-out dates in Los Angeles.

“It’s gratifying that more people are hearing the work,” says Lisa Gerrard, who, along with Brendan Perry, has been working under the moniker of Dead Can Dance for more than 12 years. “Some of that has to do with the fact that, as much as I hate to admit it, the [music industry] machine has worked in our favor. But it is immensely gratifying that listeners have come to us on our own terms.”

Gerrard and Perry indeed have made few concessions over the course of a career punctuated by long periods of inactivity. Since an embryonic early-’90s phase during which the pair dabbled in goth-rock, their work has been both historical and anthropological, with its blending of Renaissance reeds, Middle Eastern chants, and primal percussion.

“Brendan and I work very differently, and when we do get together, it’s often not clear what’s going to come of it,” says Gerrard. “It’s like burrowing through a mountain without knowing where on the other side you’re going to come out.”

Despite the unashamedly musicological nature of its work, Dead Can Dance

DEAD CAN DANCE: Lisa Gerrard and
Brendan Perry.

Sony, London Suede Look To Wear Down U.S. Resistance

Sony (Continued from page 11)
to the band on each continent.
With a mixture of sexual and drug
y, ’70s overtones, and passion for
clothes from charity shops, the
London Suede’s sound and image hit
the right chord with U.K. indie
audiences, but word spread rapidly
enough for the group to become a
top 40 album act when its self-ti-
tled debut album came out on the
independent Nude last March.

Championed by the weekly rock
press, the London Suede became
the band of 1993 in the U.K.,
appearing live on the televised Brit
Awards, winning a Mercury Mu-
sic Prize, and presenting an eve-
nuing of music and pictures with
the late film director Derek Jarman.
Popular in Sweden and Europe,
where the band toured exten-
sively.
So far the album has sold

220,000 copies in the U.K. for
Nude, which is distributed by
independent RTM/Pinnacle. Outside
the U.K. (the group is signed to
Sony Music’s licensed repertoire
division for the world), “Suede”
has sold a total of 400,000 albums,
with notable success in Japan
(60,000 copies), Germany (42,000),
Sweden (39,000), and France
(37,000).

Many acts that find themselves
being raised up on an edifice of
press-driven hype can find them-
selves brought back down to earth
very quickly on the whim of a
cabal of journalists. The London Suede
is still on the upswing, with the
forthcoming album release gener-
auting a spate of press.

“From a press point of view, the
[first album] sold very well, but
as much as what was going on
around the band,” says Nude’s

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W. Axl Rose
Guns N’ Roses

Lyle Lovett ‘Loves Everybody’—As Far As You Know—With Striking MCA Set

Lyle Lovett iscordial, if not downright charming, at an hour when most people are hitting the snooze button for the third time. It’s 7:30 a.m. in Klein, Texas, and Lovett is calling from home before he leaves for Europe later in the day.

Lovett’s fifth album for MCA, “I Love Everybody,” arrives Sept. 27. The collection of 18 songs features material written between 1977 and 1986. Unlike 1989’s “Lyle Lovett And His Large Band” or 1995’s “Joshua Judges Ruth,” the new album has a sparse sound that often finds its strengths in a velvet-lined eello passage or an eerily jagged violin solo.

As is typical with Lovett’s work, the beautiful melodies deceptively hit the listener into believing that all the songs—be the unexpected lovely “Just The Morning” or the sweeping, sad “Moon On My Shoulder”—are wistful yearnings of love. Until one hears the piquant words, of course. The gentle, lulling acoustic

guitar on “Creep Like Me” al-
soud makes it possible to overlook
the fact that the protagonist keeps Uncle Leon locked in a closet and is “dating” a girl whom he does not transport across state lines for fear of violating the Mann Act.

Previous Lovett albums have a combination of old and new tunes, but this time, Lovett stepped into the studio, he kept doing in his past. With John LeFevre from Mel’s Dixie Jones’ band on upright bass, and Russ Kunkel and Kenny Aronoff on drums, Lovett cut eight songs in two days, and decided he liked what he heard. “At that point, I didn’t know I was going to make a whole rec-

2000

ond of [old] songs, but after we had the eight songs, I thought that rather than mixing them in with my new songs, maybe it would make more sense to just continue with that [striped-down] recording approach.”

The songs reflect Lovett’s coming of age in Houston (all but three were written before he ever landed a record deal and the golden hornet influences at his disposal, whatever he be—Lone Star, Lonesome, Hopkins or cult fig-
ures—in-the-making like Townes Van Zandt.

“Toward the Labyrinth” is one of the first generation of this singer/ songwriter group in Houston, then people like Eric Tayler and Don Sanders and Vince Bell were second-generation, the guys who used to open for Townes and Guy. I was more

like the guy who opened for Vince and Don and Lucinda Williams, who played on Thursday nights back then.” But they all left eventually, mainly for Nashville or Austin.

“Going to Austin, it’s like 150 miles, but, you know, that’s nothing. In west Texas, people drive that far to have dinner. So Austin is not really thought of as a faraway place, says Lovett. “Nashville, of course, is thought of as a place where people might cut your songs. That’s why everybody went there. That’s what I went there. I went to Nashville not with the idea of trying to get a record deal, but with the idea of try-
ing to get people interested in my songs.”

But Lovett did get a record deal— and a 1989 Grammy for best male country artist. And now, with the album alternative format, he stands a chance of hearing “Lyle Lovett is one of our core artists” from pro-
grammers, and knowing they mean it. Or, as he eloquently puts it, “Je-
sus, I might get on the radio.”

His first shot from the new album will be with “Penguins,” a funky, uptempo, horn-drenched song about, well . . . penguins, who are “so sensitive to my needs.” The tune is based on an old girlfriend’s college roommate, who collected all things penguin.

Lovett laughs richly and adds, “Yeah, I used to be able to [write] about my personal life when nobody was really interested in it.”

Of course, that all changed one day last summer when he married actress Julia Roberts, and overnight every facet of his life, from his hair follicles on down, became the purview of “Hard Copy” and the National Enquirer.

Lovett swears that such scrutiny will not stop him from plumbing the depths of his relationships for song ideas. But he also warns about taking his songs as literal truths, because, to hear him tell it, he’s just not a good enough songwriter to forgo embellishment. “A song may be based on something that really happened, but it’s rarely well-written enough to be truly accurate . . . I write is more a result of the limitations of my imagination than my having a grasp of what I really think, so you know, I just make up things that I can.”

And if people don’t understand that songs such as “They Don’t Like Me”—about a pair of skeptical in-laws—was based very loosely on a past relationship, and, more impor-
tantly, was written pre–Julia, Lovett pause and adds mi-
chiefly, “You know, I’ll kind of enjoy that, I think.”
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Grand Class. It's what first class was meant to be.
DEAD CAN DANCE COMES ALIVE WITH 4AD CONCERT ALBUM, VIDEO
(Continued from page 11)
has been well-received on commercial radio, both by album alternative outlets and commercial alternative stations (particularly on the West Coast, where the band's strongest markets are concentrated). While no commercial single is scheduled to come from "Toward The Within," a promo CD-S of "American Dreaming" will be preceded by a short theatrical re-lease. The 75-minute film had its world premiere last week at the Montreal Film Festival and will have its first U.S. screening as part of this year's CMJ soundtrack series.

"After that, we're going to simulate a tour of sorts, moving the film from town to town," says Hurley. "It's a beautiful film, and a large-screen viewing is an event, particularly with a band like this, which tours so infrequently."

The release of "Toward The Within"—which also will be issued in a limited-edition boxed set containing copies of the CD, video, and a book—will give Gerrard and Perry the opportunity to take one of their frequent sabbaticals. This time, however, the pair will work on solo projects, which fans can preview during 4AD's "All Virgos Are Mad" anniversary celebration in Los Angeles later this month.

LONDON SUED
(Continued from page 11)
Some Galpern people were distracted by that at first. Galpern notes that the Mercury Music Prize awarded to the band last year helped spread the word initially on the continent, and the European tour was the breaking point for the band.

Neil Boote, senior product manager at the Our Price chain, says that sales of the London Suede's first album "were phenomenal." At Our Price, which has approximately 300 outlets, the album sold 12,000 units in the first week, and sales continued strong. Boote says the chain already has people asking about "dog man stars." "There's a lot of fans who are at the certain stage in their lives to whom it appeals," he says. "It has the potential to be as big as their last. The good thing is that it only feels like a few months since they were in the news, and Suede is a form video (directed by Mark Magdi- son, who previously worked with Dead Can Dance on his film "Baraka") will be preceded by a short theatrical re-lease. The 75-minute film had its world premiere last week at the Montreal Film Festival and will have its first U.S. screening as part of this year's CMJ soundtrack series.

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Of course, you wouldn't be having this anxiety attack if you used new BASF 900 maxima High Output Mastering Tape. With 3 dB more output and 2 dB less noise than standard analogue mastering tapes, it is identical to the MOL and the signal-to-noise ratios of other high output masters. But it has the reel after reel reliability and consistency of BASF 911.

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Artists & Music

CRAZY LOVE
Published by Caledonia Soul Music/W.B. Music Group (ASCAP)

"When I first heard 'Crazy Love' back in the '70s, I loved it and I wanted to sing it," says Perla Batalla. "To me, Van Morrison's is the quintessential version because, of course, he wrote it. So there was no way I was going to do the song without doing a completely different version to make it my own. In order to do that, I played around with it a lot, and I sang it for years before I ever performed it. I had these friends with a loft apartment, and I would sit in their stairwell and just sing the words with no music, so it was already ethereal that way. Then I got together with a conga player and had him play like a heartbeat and I sang to that. He had no idea what I was doing. When I got the band together I told them to approach the song like an impressionist painting. We didn't talk about rhythms, because I didn't want any clear lines. I wanted it free and mysterious. That's how my version was born and that's how it evolved—very loosely. I sang the song originally for my lover, but now when I sing it, I think of my new baby, because the heavens do 'open every time she smiles.' Can you imagine loving anyone as much as your own child?"

4AD Isn't Fiddling Around With Germano
Just 6 Months Separate Label's Releases Of Singer's Work

BY JIM BESSMAN

NEW YORK—Neither Lisa Germano nor 4AD intended to follow up the label's April re-release of "Happiness"—Germano's ill-timed, short-lived album for Capitol—so quickly. But when 4AD managing director Robin Hurley heard Germano's homemade demos for her third album project, both agreed to release them with only minor embellishment as "Geek The Girl," a disquieting look at a young woman's sexually vulnerable struggle for identity. "We didn't want to put out a record so soon," says Hurley, noting the Oct. 26 street date for "Geek The Girl." "But after hearing the ['Geek'] demos and her long-term plans, it made sense. This should finally dispel puzzlement among die-hard 4AD fans, who only see Lisa as someone who played with John Mellencamp.

Germano deftly exited Capitol and came to 4AD (with her "Happiness" masters in hand) shortly after the album's original July 1993 release—which, unfortunately, came in the midst of a major corporate shuffle at Capitol.

"Obviously, we'd listened to 'Happiness' and heard a marvelous combination of wonderful melodies and quite dark lyrics, so we knew the kind of music she was partial to," Hurley says. "But to get something that's as powerful and raw and beautiful [as 'Geek'] was still a surprise. Musically, it underlines Lisa's talent in her own right and fits into the 4AD mold, so we really had to put it out quickly as her first real release here."

Recorded at home, mostly on an ADAT machine, "Geek The Girl" is more in line sonically with Germano's acclaimed, self-made and self-marketeted 1991 debut album, "On The Way Down From The Moon Palace," than with "Happiness," which was produced by Malcolm Burn and featured several guest musicians. Germano, who had established herself as Mellencamp's fiddler, played virtually everything on "Moon Palace," much as she has again on "Geek."

"I love the last album, and want the next one to be produced again, but this time I wanted to start over and give people something that was totally me," says Germano, who nevertheless shares production credit on "Geek" with Burn, with whom she lived at the time of its recording. "Originally, they were just demos. I was just going to start the next record and find a producer, but Malcolm thought there was something [in the demos] that was so genuine that we should see if 4AD would put them out. It's definitely homemade: You can hear punch-ins and punch-outs, but I felt a couple songs could be mixed a little better, and went to [Mellencamp guitarist] Mike Wanchic's studio to remix, with [Mellencamp drummer] Kenny Aronoff playing drums on four songs, to get a real groove instead of a drum-machine groove."

Largely autobiographical, "Geek The Girl" is accompanied by Germano's liner notes explaining that the heroine "is confused about how to be cool and sexual in the world but finds out she isn't cool and gets taken advantage of sexually a lot, gets kind of sick and enjoys giving up, but in the end tries to believe in dreams and still hopes of loving a man [and] that he might save her from her shit life ... ha ha what a geek!"

Elaborating, Germano adds that the album is "a lot about women trying to have sex. The first few times is pretty weird, but you want to have sex and get out in the world, and sometimes, when you do, you get taken advantage of a lot. Like 'Cry Wolf' is about Mike Tyson, how even some women were saying she deserved it. I felt bad, because when I was younger I actually ended up having sex with people because I

(Continued on page 20)

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Lisa Germano

(Continued from page 18)

put myself in situations where I felt I owed them, so the song says let's not try to put ourselves in those situations." The song "... A Psychopath" deals with a stalker who has plagued Germano since her days in Mellencamp's band. "I got a call from him last Christmas, and it scared me so much I have baseball bats all over the house and four things of mace and a great burglar alarm so nobody can get in this house without the police being here in five minutes. But you never get over this fear; and it makes you ride to other men, and that's a bad thing."

To drive home the horror, Germano mixed in a tape of a frantic 911 call to a Houston rape-crisis center. But to leave the album's thematic gravity, Germano also included instrumental snippets of "Frascilita," a Sicilian folk tune, which provides respite in between the album's more intense passages. The closing tune, "Stars" ("the only positive song on the record," she says), will be serviced to album alternative and college formats, Hurley says.

Germano, newly signed by Tommy Mauz to Left Bank Management, is set to appear on the songwriters panel at the upcoming CMJ confab, and expects to start her first substantial tour supporting her own releases Oct. 25—preferably with a band, though she also performs solo easily. "We'll do advertising in markets where she appears, and have her at as many in-stores as we can around the country," says Hurley. "Live, people see how charming and appealing she is, and the very moving songs on the album can translate into sales once she starts touring."

Hurley says that Germano's next album, in addition to being more highly produced, will be more upbeat "and, in her mind, more traditionally commercial," "Geek The Girl," he adds, will "find its own niche" at the press level, and will continue to gain her a foothold at adult alternative.

"It makes sense to put it out now and leave a gap between it and the next album," he says, looking ahead a year.

"I promise the next record will be fun, fun, fun for everyone!" Germano says.
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TERRACES/CLASSE

10:00 AM - 11:15 AM
BREAKFAST & LIVE 1: THE FANZINE LIFESTYLE
MADAM, Memory, Z & E, cd; Loud, Angelic Upstarts, Singles

BECOMING ALTERNATIVE: TRIPPLE A RADIO
WHO'S THE Boss?, STARTING YOUR OWN BUSINESS
City Slang, Rough Trade, Help Me

INDEPENDENT ARTIST MANAGEMENT:
STILL WORKIN' THE DAY JOB
BEEKMAN SUITE

11:00 AM - 5:00 PM
COLLEGE DAY RADIO WORKSHOP
11:00 AM - 11:50 AM
IN PERFORMANCE: STEREOLAB
11:10 AM - 12:15 PM
UP AND RUNNING: STATION MAINTENANCE
FROM INFANCY TO INDEPENDENCE

12:15 PM - 12:45 PM
IN PERFORMANCE: MARK EITZEL (AMERICAN MUSIC)
1:15 PM - 2:00 PM
JUST ADD IT! AFRICAN-MADONNA MURDER MYSTERY

2:00 PM - 3:00 PM
IN PERFORMANCE: 10TH DYE

3:00 PM - 4:30 PM
IT'S YOUR RADIO STATION, YOU MAKE IT WORK.

4:15 PM - 5:15 PM
IN PERFORMANCE: SILKWORM

11:30 AM - 12:30 PM
PITCH IT! PROMOTION AND THE PRESS
SOUTH STREET SPACE CENTER, SUTTON MARSHALL, PETER CHAMBERLAIN, RICKI MARSHALL, nick HANNA

WORLD IN MOTION: INTERNATIONAL TOURING AND FESTIVALS
California Girls, Silent Service, SFLG.

12:50 PM - 2:00 PM
A TRIBUTE TO HIP-HOP CULTURE

1:00 PM - 2:15 PM
TECHNO: WILL THE REAL ELECTRO-HIZ-KIDS PLEASE STAND UP?

NEW YORK CITY

MUSIC MARATHON KEYNOTE ADDRESS

FRIDAY, SEPTEMBER 23, 1994
8:00 AM - 5:00 PM
REGISTRATION
SECOND FLOOR PROMENADE

10:00 AM - 5:00 PM
EXHIBITS
TERRACES/CLASSE

11:00 AM
MUSIC MARATHON KEYNOTE ADDRESS

SATURDAY, SEPTEMBER 24, 1994
9:00 AM - 5:00 PM
REGISTRATION
SECOND FLOOR PROMENADE

10:00 AM - 5:00 PM
EXHIBITS
TERRACES/CLASSE

10:00 AM - 11:15 AM
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Artists & Music

SONY, LONDON SUEDE LOOK TO WEAR DOWN U.S. RESISTANCE
(Continued from page 16)

fresh in everyone's minds."

The band was not welcomed with the same rapture in the U.S., but Pearce is not disheartened about having a second go. "I have always had high expectations that they would succeed, but not that they would be heroically welcomed," he says.

Pearce acknowledges the lessons learned from the first foray into the U.S. "We could have made better videos than we did last time. For the last album, Nuff set about breaking the band and the image, which they did superbly. This time it's up to us to break them internationally, and the quality of the videos will reflect that."

Galpern says the band has "re-invented itself on 'dog man star.' The last album was a little boys' album. This is a big boys' album."

Instead of opting to go the solo route, a la Morrissey when the Smiths' guitarist Johnny Marr left the band in 1987, Anderson has stuck with the London Suede. "I like being in a band and the power of being in the band," he says. "It's too pretentious to go solo. I've never wanted to be Morrissey, so why should I start now?"

The band has recruited a new guitarist, whose identity Anderson says he isn't able to reveal at the moment. "The Power," one track on "dog man star," was recorded following Butler's departure. "It's a completely different feel," he says of the song. "It's quite spacious. The way in which we recorded up until then, and the life of the band generally, had become quite stagnant. Him leaving has breathed complete new life into the whole thing."

The fact that Butler was unhappy while working on the album may have also turned into a plus for the band. "I don't think you can make a good record without a bit of strife going on, and I think the record reflects that. It's quite varied," Anderson says. "When it's too harmonious, you get a bland record."

Indeed, "dog man star," the band has expanded its scope. Columbia is optimistic that the new and improved London Suede will be accepted on all fronts, and that the album's near-simultaneous release on both sides of the Atlantic will help spread U.K. enthusiasm for the band to U.S. shores.

Here, the track "The Wild Ones" will go to modern rock radio Oct. 4, with the entire album will be shipped to college radio. A video for the song will be serviced to all the usual outlets by the radio air date.

In the U.K., the album is set for an Oct. 10 release, while the first single is "We Are The Pigs."

"The last time, there were already a couple of singles out in the U.K. by the time the album came out here," says Columbia product manager Leah Reid. "This time we will have the worldwide momentum."

The choices of singles for the U.S. and U.K. appear logical, since "The Wild Ones" is a love song with universal appeal while "We Are The Pigs" takes on the British middle class.

The London Suede likely will tour the U.S. in late 1994 or early 1995. Anderson hopes that, by then, state-side fans will finally understand what the band is all about. "We probably have been misinterpreted," he says. "This album should put the record straight, because there is a lot more mainstream stuff on it. This is how we always wanted to come across."


BILBOARD SEPTEMBER 17, 1994


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Billboard... 100 YEARS OF UNPARALLELED COVERAGE.
Tod Tapping, Dallas/Ft. Worth rock band Toadies will hit the road Friday (16) in support of their third album and major-label debut, "Rubberneck."
The Intercourse set was produced by Bogoloid's Tom Rotthoff and Rob Schnapf. "Mister Love" is the first single for album rock and modern rock radio.

The heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are ineligible to appear on the Heatseekers chart. All albums are awarded a cassette and a CD. * Asterisk indicates LP is available.

**Regional Heatseekers #1's**

<table>
<thead>
<tr>
<th>Region</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOUNTAIN</td>
<td>Martina McBride</td>
<td>The Way That I Am</td>
</tr>
<tr>
<td>EAST NORTH CENTRAL</td>
<td>Weezer</td>
<td>Weezer</td>
</tr>
<tr>
<td>WEST NORTH CENTRAL</td>
<td>Martina McBride</td>
<td>The Way That I Am</td>
</tr>
<tr>
<td>PACIFIC</td>
<td>Big Mountain</td>
<td>We Are Animals</td>
</tr>
<tr>
<td>SOUTH CENTRAL</td>
<td>Jeff Foxworthy</td>
<td>You Might Be a Redneck If...</td>
</tr>
</tbody>
</table>

**The Regional Roundup**

Rotating top 10 lists of best-selling titles by new & developing artists:

- **South Atlantic**:
  - 1. Weezer, "Weirdest songs from Our Favorite Band"
  - 2. Weezer, "Weirdest songs from Our Favorite Band"
  - 3. Weirdest, "The Way That I Am"
  - 4. Weirdest, "The Way That I Am"
  - 5. Weirdest, "The Way That I Am"
  - 6. Weirdest, "The Way That I Am"
  - 7. Weirdest, "The Way That I Am"
  - 8. Weirdest, "The Way That I Am"
  - 10. Weirdest, "The Way That I Am"

- **East North Central**:
  - 1. Weezer, "Weirdest songs from Our Favorite Band"
  - 2. Weezer, "Weirdest songs from Our Favorite Band"
  - 3. Weirdest, "The Way That I Am"
  - 4. Weirdest, "The Way That I Am"
  - 5. Weirdest, "The Way That I Am"
  - 6. Weirdest, "The Way That I Am"
  - 7. Weirdest, "The Way That I Am"
  - 8. Weirdest, "The Way That I Am"
  - 10. Weirdest, "The Way That I Am"

**Nothing Good Comes Easy**, on Pyramid instead of an Atlantic Records, which originally signed the artist. "He only co-wrote two or three of the songs," says Allen Jacobi, COO of Pyramid. "He's not a prolific writer yet. That's why we took it from Atlantic. They felt that since we had our own studios and producers, we could give him the one-on-one attention he needs."

The album is due on the Rhino/Atlantic-distributed label Sept. 20. "Fantasy Of Love," the first single, was serviced to AC and top 40 outlets Sept. 9.

The media blitz has already started, with stories on several television entertainment news shows, including "Lifestyles Of The Rich & Famous."

However, Jacobi wants to make sure the news coverage and talk show appearances give the singer an opportunity to prove what he can do. He plans to have him play on every show so he can show that he can do it," says Jacobi. "There's a line on the album that sums it up. He says, 'It amazes me how many people think I just decided to pick up a microphone when my brother ran for president.' Hopefully, the coverage on him will show his musical roots."

SAN DIEGO SCENE: Judging from the response at modern rock XTRA-FM (91X) San Diego, PD Mike Halloran says the Rugburns could be the next big act to break out of the city.

The duo, consisting of Steve Poltz and Robert "Doc" Driaco, are scoring points with Southern California listeners with "Hitchhiker Joe" and "Me And Eddie Vecker," from its Bigzarroplanet debut "Morning Wood."

ID BITS: Clear View Records singer/songwriter Syn was featured on "ABC: In Concert"自然, 岛屿的坦尼娅·布隆特将成为在Howard-HamptonCollege 棒球赛上的最终冠军。该大学在华盛顿D.C.上，星期三的 (14)，在豪门-格兰顿州立大学和巨人州立大学的纽约州立大学星期四晚上的比赛中，她将参加比赛。“通过雨”将出现46至69上的Hot R&B Singles。
August 26, 1994

The Lee Solters Company
8383 Wilshire Boulevard, Suite 850
Beverly Hills, CA 90211

Dear Lee:

Just a note to thank Steve Levesque and the others on your staff on the most fantastic PR and promotion job on Nathan Cavaleri. I've rarely seen such a media reaction generated on a first-time artist.

The TV, radio and print interest your office created for this 11 year old Australian blues guitarist in New York, Los Angeles, Chicago, Austin and San Francisco, at both local and national levels, has been truly gratifying. We know about it here, at MJJ Music and Epic, because we're seeing the bottom-line reaction to his trip.

It's been a blueprint on how to handle a debut recording.

Thank you, again.

Warmest regards,

P.S.: All of us at MJJ Music are glad that you are getting involved with our next new artist releases, QUO and Brownstone.
Carleen Anderson's Got 'Spirit'  
Virgin Initially Aims For Dance Clubs

BY J.R. REYNOLDS

LOS ANGELES—Although Carleen Anderson can hardly be classified as a dance artist, Virgin Records is turning to the U.S. dance club scene to introduce the U.K. singer/songwriter to American consumers. Anderson's debut album, "True Spirit," is an eclectic collection of tracks that could attract fans in several formats. It was released in June in the U.K., and reached No. 1 on the pop charts there.

Waymon Jones, VP of R&B promotion for Virgin, says the album, which arrives in U.S. stores Oct. 18, will benefit from a joint effort by the label's various promotion departments. "The dance, R&B, and pop departments all hear different songs for singles, so we want to segue from area to area," says Jones. However, the initial thrust will be at club-goers. The title track, which has been serviced as a 12-inch to clubs and record pools, will not be sent to radio—unless stations call for it.

"We don’t want to force it on radio," says Jones. "We’re trying to spread it around lightly to build an awareness of Carleen.

Similarly, there will be no commercial single for the title track unless demand warrants it. Says Jones, "We don’t want to flood the market with cassette singles when we’re just working the club scene."

So far, there are no plans to release a video-clip for the title track, but Jones says the marketing plan for the project is flexible. "If it looks like ‘True Spirit’ is going to bleed over into radio format, we will get a video out there within four weeks," he says.

The R&B-textured "Mambo Said"—which reached No. 7 in the U.K.—probably will be the first U.S. commercial single and will be accompanied by a videoclip. The single is scheduled to be released sometime in November.

Anderson is touring extensively in the U.K. and Europe, and the label hopes to bring her to the U.S. for dates in November or December.

"Carleen is the type of artist who performs best with a live band, and we’re under discussions to bring her band over here with her. (There will be no track dates from her)," says Jones. Originally from Houston, Anderson struggled for work in Los Angeles for 10 years. In 1988, she was offered work as a backup singer in London, and relocated. The move led to her work as a vocalist with the British acid-jazz group Young Disciples.

"I was never really with the group," says Anderson. "I was just sort of hired in." Anderson’s work with the band on its 1991 "Road To Freedom" album gained Virgin's attention. Last November, the label's Circa imprint re-

(Continued on next page)

Lords Of The Underground Aim  
For Championship With 'Funk'

BY HAVECOCK NELSON

NEW YORK—For Lords Of The Underground, the rap business is like professional sports—it’s all about being No. 1.

So, on Nov. 11, when Penumbra Records releases the crew's second album, "Keepers Of The Funk," DJ LordJazz and rappers Doitall and Mr. Funk hope to emerge as champs by building on the success of their 1988 debut.

Doitall says the goal with the new album is “winning the gold and platinum.”

“You play baseball to get to the World Series, and in football you want to win the Super Bowl,” says Doitall. “We don’t make music to cross over, but if it comes to us, it’s all good.”

As with the last album, "Keepers Of The Funk" was produced by Marley Marl and Kevin "K-Def" Hansford. (One exception is the track "Faith," which the group supervised itself.

The album includes collaborations with George Clinton (the title track) and Denice Williams ("Faith"). There's also a cut, "What We Want," that lays out the group's career ambitions.

Penumbra worked the Lords' debut album, "Here Come The Lords," for over 18 months, spacing four top 10 rap singles. According to SoundScan, the album has sold 343,000 units.

"It brought us into the playoffs, in terms of popularity," says Doitall. "We’re in the finals now, and we want to win the championship.

The first single from "Keepers Of The Funk" will be "Tick-Tock." Says Ruben Rodriguez, president/CEO of Penumbra. "When we played the album for people who consider taste-makers in hip-hop culture, that’s the one that smelled everyone in the face."

"Tick-Tock" will hit retail racks Oct. 11, but rap jocks and mix-show disc jockeys will receive it Oct. 3. The label won’t seek airplay until three weeks after that date.

"We want to go back to the same exact people who broke the Lords initially...get the streets cookin’ first," says Rodriguez.

Penumbra hopes the supporting video, with director Keith Ward, will hit at about the same time radio receives the record.

Rodriguez says video is essential in breaking the Lords, and cites BET, the Box, and "Yo! MTV Raps" as being "very supportive."

To help gain visibility for the group,

(Continued on next page)

Label Unearths Four Comedy Titles By Those Loose Cannons, Pryor And Foxx

CONTROLLED CANNON FIRE: Loose Cannon Records is about to fire its first volley of four comedy titles from Richard Pryor and Redd Foxx. The label has licensed a total of 17 comedy albums from Laff Records, and will release them over the next three years.

Pryor’s "Who Me? I’m Not Him," "Crap After Hours," and "Black Ben The Black Smith," and Foxx’s "I Ain’t Lied Yet" will be in stores in November.

"None of these albums have ever been released on CD before, and they offer some very biiting and signifi-

cant social commentary from two of the world’s most innovative comedians," says Lisa Cortes, president of Loose Cannon.

All of the albums feature both original and new liner notes, with some projects being re-issued with new artwork. "Some of the original artwork was not very representative of the incredible product that was on the album, so we re-worked some of them," says Cortes.

Loose Cannon titles will be marketed through Island Records, and distributed through P&G.

CONNECTING WITH THE FUTURE: The Information highway continues to attract new travelers. One of the latest is the Music Store Record Co., an Ichiban-distributed label based in Columbus, Ohio.

The Music Store has placed information about its artist roster on the Internet, the online computer network of networks. "We’re putting Roy, Rashad, and Vigo up there to try and gain exposure for them to college-educated, middle-class consumers," says Tony Reynolds, VP of business affairs for the Music Store.

Reynolds says it’s too early to tell how putting bi-

graphical material for its acts on the network will help sales, but he adds that offering information on the Internet "opens up a whole new frontier."

Reynolds says that as computers become an infor-

mation source for more consumers, the music busi-

ness will naturally find its niche there. The trick is figuring out exactly how online services will fit into the music industry’s scheme of things.

"Whoever figures out the best way to use the existing or yet-to-be-invented services will be on the cutting edge of the future," says Reynolds.

R&B/hip-hop had better have its techies working on this, because it could prove to be a boon to whoever climbs on board first.

MUSICAL BLUES: Rehearsals have begun for a new musical titled "Blues Bar." The show stars R&B vocalist Phyllis Hyman in the fictional American blues singer who makes it big in Europe and, after 10 years, returns home.

Also starring is keyboardist Billy Preston, who plays Jimmy Lee, Etta’s headliner. The cast also features Jacki Ruffin, a founding member of the Grammy-winning gospel group the Richard Smallwood Singers, and blues artist Greg Smith.

The musical is directed by Curtis King, and is scheduled to open Sept. 23 at the Bruton Main The-

ter in Dallas. From there, the production will tour the country in its bid to gain the attention of Broad-

way. The show is produced by Evans Johnson.

TID-BITS: Vesta Williams has signed with MCA. No word yet on when her first album will be released ...

... Mercury artist Oleta Adams received an honorary doctorate from the Berklee College of Music

during the Entering Student Convocation ceremony...

... Shaquille O’Neal follows up his platinum debut

... Mercury artist Oleta Adams received an honor-

ary doctorate from the Berklee College of Music

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... Shaquille O’Neal follows up his platinum debut

... Mercury artist Oleta Adams received an honor-

ary doctorate from the Berklee College of Music

during the Entering Student Convocation ceremony...

Laundry Business...

"Andrea Berg's "Mama Erben," which is the first U.S. release..."
**LORDS OF THE UNDERGROUND**

(Continued from preceding page)

Pendulum is running print advertisements in consumer, college, and underground publications. It also is seeking television opportunities, and will conduct promotional tours.

Beginning Oct. 3, the Lords will go on a weeklong mini-promotion tour covering New York, Philadelphia, Los Angeles, Washington, D.C., and San Francisco—markets that Rodriguez says were responsible for establishing the group.

On Nov. 8, the group will introduce a Pendulum-backed design-a-logo contest for consumers. The contest will be announced on BET’s “Teen Summit.”

Says Doitall, “It’s all about giving back to the community and keeping our fans involved.”

On the album’s release date, Nov. 11, the group will begin a major promotional tour across the U.S., Canada, and the U.K.

For some rappers, being “real” means rejecting mass appeal. But to the Lords, authenticity has nothing to do with skating in the shadow of fame. “Those people talkin’ bout ‘we make records for the hood,’ and ‘nothing’ on our album could ever be played on the radio,” just kill me,” says Mr. Funke. “I mean, why did they bother getting signed in the first place? They should just press up a thousand copies of their record and pass them out in the ‘hood.”

The Lords say they make sure to keep in touch with where they’re from. “We give back,” says Mr. Funke. “We travel over the same path that brought us to the point we’re at now.”

**CARLEEN ANDERSON**

(Continued from preceding page)

Anderson leased a five-track Anderson E.P. in the U.K. The full-length album followed in the spring. Anderson grew up in a musical household. Her mother and stepfather were longtime members of the James Brown revue. Despite the dyes Anderson paid early in her career, she still regards herself as a student of her craft.

“My goal with the album is to use it as a tool,” she says. “I want to continue learning how to put these packages together, and work it live to my satisfaction, and live out those songs on stage.”

Anderson wrote and arranged all the tracks. “The melody—its mood and colors—came first with this album,” says Anderson. “The production was worked around the arrangement.”

The album was produced by Ian Green, who plays many of the instruments on the set.

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**FOR WEEK ENDING SEPTEMBER 17, 1994**

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<td>Body and Soul</td>
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<td>Motown</td>
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<td>&quot;The Right Kind of Lover&quot;</td>
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<td>Virgin/Rhythm King</td>
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<td>A-Ha</td>
<td>Virgin</td>
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<td>Janet Jackson</td>
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<td>&quot;Because You Loved Me&quot;</td>
<td>Celine Dion</td>
<td>Sony</td>
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<td>&quot;What About Us&quot;</td>
<td>Ace of Base</td>
<td>Epic</td>
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<td>15</td>
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<td>Maverick</td>
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<td>&quot;The Secret&quot;</td>
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### Hot R&B Singles Sales

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<td>18</td>
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</tbody>
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* Asterisk indicates chart-topping artists.

**Notes:**
- The Hot R&B singles chart is for the week ending September 17, 1994.
- The Hot R&B Airplay chart ranks the top 100 songs based on airplay data.
- The Hot R&B Singles Sales chart ranks the top 100 songs based on sales data.
- The chart includes data from multiple sources, including Broadcast Data Systems, Radio Data System, and various record companies.
- Billboard is a weekly music trade magazine that publishes charts for various music genres.

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**Additional Information:**

- Billboard's charts are used to gauge the popularity and success of songs.
- The charts are compiled based on data from radio airplay and sales figures from record labels.
- The charts influence music industry decisions, such as production, marketing, and distribution strategies.
- Billboard charts are a key source of information for music industry professionals and the general public.

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**Disclaimer:**

This text is a representation of the Billboard magazine's Hot R&B singles chart from September 17, 1994. It is not a transcription of the actual chart. The chart positions and information are approximate and based on available data. Billboard charts are subject to change and may reflect different metrics or criteria for ranking songs.
Hitman The B.I.G. Time; Fareed Explores Different Kind Of 'Hood

THE ILLEST: Mixing hard narrat-ives with black humor and phat beats on "Ready To Die," the Notorious B.I.G. has made one of the most satisfying rap albums of 1994. Not since Ice Cube’s "AmeriKKKa’s Most Wanted" have hip-hop and cinema coexisted so effectively.

We spoke briefly with the artist, whose album—produced by Sean "Puffy" Combs, Easy Mo Bee, DJ Premier, Darnell Scott, Butthurt, Tim Dawg, and Kevin Thomas—dropped Tuesday (13) on Bad Boy/Arista.

BILLBOARD: Before you were the Notorious B.I.G., your handle was Biggie Smalls. That was the name of a character in "Let’s Do it Again," the film flick starring Sidney Poitier and Bill Cosby, is there any resemblance to your person?

B.I.G.: Nah. When I finally saw the movie, the character was on some real pimp-type stuff. That was never me. I think people started calling me Biggie because of my size. That became Biggie Smalls, and it stuck.

BB: People insist on calling you Biggie Smalls, even though another rapper challenged you for the name and now...

B.I.G.: I see him. I think we could’ve discussed it, but the only people that were talkin’ were the lawyers.

BB: Money of your album is based on your life. Share some of your experiences.

B.I.G.: It was hard. My mom was a single parent. And she just basically left me to do what I wanted. Every time she left, she’d tell me to just use my discretion.

The way I saw it, that just meant I could do whatever I wanted to. I just roamed the streets. From the age of 12, I was hangin', doin’ basic street shit—robbing, stealing, selling drugs. If I was hungry, broke, and wanted something, I just took it.

I cut class on the very first day of high school, when I found out how easy it was to do. I just kept doing it. The only clash I ever passed was law. I was teachin’ stuff I really wanted to know somethin’ about, like your legal rights... I was in and out of jail for assault, weapons possession, drug charges.

BB: What made you decide to trade in a life of crime for writing rhymes?

B.I.G.: I was seen’ rappers gettin’ paid, drivin’ BMWs and Jeeps. I’d look in magazines and see Heavy D, posing in front of his Montero. I said, ‘I know he don’t be sellin’ drugs, he ain’t robbin’.’ And I knew I could rhyme. I never pressed that, though. I never

said, ‘Yo! I’m goin’ make a tape,’ then go to Def Jam, Next Plateau... places like that. But I was raisin’ MCs around the way. Not with freestyle rhymes—that’s something I was never able to do. But when I’m in the house, or just chillin’ in the spot, I be creatin’. Things in my environment inspire me.

STUFF: Hafiz Fareed, the manager of Pendulum rappers Lords Of The Underground, has written a movie, “Word Is Bond,” which he will direct. The script, which is based partly on Fareed’s life, is described as a modern day "Hood tale.

The film will star DaIsa from Lords Of The Underground, Lauryn Hill of the Fugees (she appeared in "Signs Are”) and Jermaine Hopkins (“Lean On Me,” “Juice,” “Strapped”), and Lord Jamar of Brand Nubian.

While awaiting a "top-sheet" from one of several studios, Fareed has shot some scenes around Newark, N.J. He hopes to begin full production before the end of the year. Producer Marley Marl has agreed to be music supervisor.

Speaking of film, we loved “Fresh” (Miramax), an atypically complex urban drama about a 12-year-old boy who learns to master and outrun his surroundings using the discipline and resolve acquired from playing chess.

Although the score for the movie (by Stewart Copeland) isn’t hip-hop, it still added to the gritty mood and resonance of the film. Loud Records has the soundtrack... We were diggin’ in the crates recently and discovered "Speak Softly,” a fly track from “The Doo Hop Legacy,” “Rappin’ Is Fundamental’s underRated 1991 debut album on A&M. With its simple three-note bassline, jugged turntable scratching, and cascading beat, the cut still sounds great.

Billboard

R&B ARTISTS & MUSIC

The most essential resource for the movers and shakers of the international music and entertainment industry. A global directory of record labels, homel- video companies, audio-book publishers, music publishers, wholesalers, accessory manufacturers, raw materials, CD replicators and tape duplicators (to name a few listing categories), the IBG is the bible of "who to call" and "where to find it" for smart industry professionals worldwide. Your ad in the International Buyer’s Guide reaches more than 50,000 potential clients who are looking for the types of goods and services you provide. Global connections mean business.

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Publication Date: December 14, 1994.
Kid 'N Play Sued Over Song From 'House Party III'
BY DON JEFFREY

NEW YORK—A rap performer named Capone has filed suit in federal court charging that a song on the Kid 'N Play film "House Party III" copies one he wrote. The plaintiff, whose real name is Mark Brissett, claims that the rap duo Kid 'N Play's song "Make Noise" imitates the choruses from a rap number he wrote called "Make Some Noise."

In addition to Kid 'N Play (whose real names are Christopher Reid and Christopher Martin), Capone is suing New Line Cinema, which made the movie, Sony Music Entertainment, whose Columbia Tri-Star Home Video unit distributed it on videocassettes and Atlantic Records, which released the soundtrack.

The complaint, filed Aug. 19 in a U.S. District Court here, calls on the defendants to stop manufacturing and distributing the videocassette and album, and to destroy all existing copies of the products or delete the choruses from "Make Noise."
The action calls for damages of nearly $10 million.

Steven Weiss, attorney for Capone, says that his client performed "Make Some Noise" in clubs throughout New York, and that Kid 'N Play was present during one of his performances. The attorney says Capone was not aware of the Kid 'N Play song until after the movie and album had come out.

Weiss adds that before he was involved in the case, Capone met with the plaintiffs, but that nothing came of the talks. He says Capone has received no payment from any of the parties.

The defendant is demanding a jury trial.

Ronald Friedman, Kid 'N Play's attorney, calls Capone's suit "groundless." He adds, "What they are claiming is to be a protectable copyright, we do not feel is original work of authorship. It's something that's derivative from historical black music."

The complaint states that Capone's "composition" is registered with the U.S. Copyright Office and that Kid 'N Play's song infringes that copyright in the following manner: "The chorus in 'Make Noise' is identical to the chorus in the composition, with its lyrics, structure, musical genre (rap), instrumentation, and repetition. Like the chorus in the composition, the chorus in 'Make Noise' begins on an upbeat, alternates with the verse sections, and is repeated as a refrain throughout the track..."

Representatives of Atlantic and Sony Pictures declined comment.

BUBBLING UNDER HOT R&B SINGLES

Kid 'N Play's "Make Noise" has become a hit on the R&B charts. The song has been playing on the radio and at clubs, and its popularity has helped boost the group's profile. The song's success has also led to increased interest in the group's earlier work, such as their album "House Party." The group's next project is expected to be released soon, and fans are eagerly awaiting its release.
Mack Keeps Truckin’ En Route To Clubland’s Summit

by Larry Flick

BAll are mastering the 12-inch for "Mr. Meaner," the latest Mack Vibe release. The wonderfully attitudinal Jacqueline steps up to the mic once again, impressively shimmering over a chunky, Latin-splashed groove. Just for luck, Junior Vasquez has been tapped to contribute remixes.

EightBall has contracted Mack for an entire album, which should be out sometime in early '95. If that is not enough to keep him busy, he also is in the studio with another recent EightBall signee, Alvin Bobbi Watts, who is molded to take on the urban/jazz world.

Such a colorful palette of projects will sharpen Mack's considerable skills as a songwriter, which have previously been tested on albums by Crystal Waters and Toni Braxton. As he takes control, bringing talented singers to the table to front his memorable compositions, Mack should have no problem streaming through that obstacle course.

Turntable Treats: Several weeks ago, we reported on an unmarked cassette sporting slamin' hip-hop-to-house mixes of "Aquarius/Let The Sunshine In" by the Fifth Dimension that has been circulating around New York. Well, it can now be told that Johnny Vicious is the post-producer in question, and Epic is putting the record out. Not much else to say, except that this is a jam that moves beyond the current nostalgia craze and dares to be attached to a new breed of rebels. We'll let the plat tribal drum in the House Of Hairy Krishna mix tell the rest of the story.

In other Epic news, the label has final tape cuts of Estefan's long-touted (and utterly delicious) rendition of the Vicki Sue Robinson evergreen "Turn The Beat Around." Tied to both her forthcoming "Hold Me, Thrill Me, Kiss Me" opus and the soundtrack to "The Specialist," this track benefits from the combined efforts of Emilio Estefan, who produced the album cut, and David Morales, who reconstructed Estefan's club. Estefan has captured the frilly fun of the '70s-era original, while Morales deftly succeeds in the near-impossible task of giving the song a fresh house vibe that steps away from the shadow of Robo dance to its better self. The icing on the cake is Gloria's honey-soaked vocal, which is easily among her most playful and engaging performances to date.

By the by, "Hold Me, Thrill Me, Kiss Me" holds moments of pleasure for hi-NRG enthustasts in Estefan's cheeky reading of Carl Carlton's "Everlasting Love," which has been transformed into a bouncy confection that will take you on a journey back to the hit-machine heyday of Stock Aitken Waterman.

Hall Roxy! The sassy New York drag sensation who rocketed it lovely last year with "Get Her" returns to flashy form with "Love To Do." She left less than a few ardent fans cold with the recent "Chocoloate & Peanut Butter," an emotive release that was little more than a raw beat and a tepid refrain. This time, Roxy gives French-fried sex a much-needed taste of quirk (we are still trying to find the connection between the song and the imagery of Sandy Duncan in the wheat field). Picking up from Olve Louie "Balo" Guzman, the house-rooted groove kicks hard and deep, with interpretative input from Danny Tenaglia, Johnny Vicious, and Bill Coleman (still deservedly basking in the heat of his recent bit collaboration with Guzman, "Activator."). A slammer available on Tribal America Records.

The astute A&R reps at Tommy Boy should take a bow for discovering yet another surefire multifORMAT, multi-market smash. Yet where "I Got Love Go (Say What, Say What?)" by Sable was laid atop a jagged, insinuating hip-hop-beat base, newcomers Sandy Watts and Viscous ease us with the ease and confidence of a seasoned veteran, climbing inside the song's buoyant melody with radio-friendly agility. The single's club campaign will be aided by forthcoming uptempo mixes that we hope will be as rugged as the original production. In the meantime, jocks who want to bring urban crowds to a simmer should wait a mere time dropping the needle on this one. A smash.

It has been more than a hot second since producers/composer Joe Bernardi courted East Coast underground DJs with "Mood Swings," an EP of deep-house musing. On "Mood Swings II," recorded under the name Works Of Atreus, he once again teaks the bootie and brain with five jams that explore the darker regions of trance, with elements of tribal and ambient trends factored in for good measure. Brace yourself for the intense tingle of "Cherohean Priest" and "Mohican Cry," two of the EP's shining moments.

Mo' Beats: It's always a bonus to have a new effort from DJ Pierre. His time for bounty boyz and lush retro-soul melodies is peerless. This time, he has collaborated with Danell Dixon under the banner X Pade for "Good & Plenty," a slickly lit number that features the talents of Lavette. There is no denying the track's percolating disco subtext, but Pierre and Dixon deftly avoid the trap of nostalgia, keeping the overall vibe fresh and modern. Lavette has matured and honed her voice quite well. She is showing signs of being a viable contender for mainstream acceptance. Slip into any of the four mixes, though we are most connected with the "Wild Pitch" version.

On the freestyle tip, producers Rick Mendez and Richard Trouche pump an interesting new idea or two into the subgenre via "Moving On" by newcomer Janine. Familiar old-school sounds are shaded with funk/hip-hop beats and splashes of disco-string drama, adding much-needed life to the song's age-old lyrical subject of cheating lovers. Latin purists and crossover minds will both probably find the "Miami Bass" mix most useful, though we are having a better time with the "Mean Janine" version—which is rife with harder beats and iced with a castrating battle between Janine and her man.

Finally, we have the sultry "Open Up Your Heart" by Alison Seryll, a jaunty hi-NRG kick produced by Rob Davis and Phil French. Amid the storm of bright and peppy keyboards and tambourine-shaken rhythms, Seryll's deep, almost baritone voice shivers with emotion. It is her performance that keeps this cut from dissolving into another faceless tea-dance anthem. The "All In One" version has everything you could ever ask for, though trance/rave heads should have a moment alone with the "Animal" mix, which overflows with pillow loops and disjointing vocal effects.

Street Crip. Randy Sills, producer and president of the Los Angeles-based Crap Records, recently popped by Street Sounds, an indie dance specialty shop, to promote his label's latest release, "Dream State" by Es En Em. The trance-angled track is doing well along the West Coast and is beginning to show signs of breaking on a national level. A follow-up single is being planned. Shown from left, are Fred Childress, manager, Street Sounds; Randy Sills, president, Crap; and Frank Bevard, owner, Street Sounds.

A Road Of Love, ZYX recording, duo Dare 2B Different recently performed at Poor Billy's nightclub in New Jersey. The group began a tour on a U.S. concert trek with support of the act's current single, "A World Of Love," which is enjoying support in hi-NRG dance circles. An album is in the works, and likely will be released in early '95. Pictured, from left, are Pauie D., Dare 2B Different, and Poor Billy's; Debra Torres, Dare 2B Different; and Bill Rickett, Rickett's Record Pool.

Bilboard Hot Dance Breakouts

Club Play

1. HUNGHAY KAPYN WHITE WARNER BROS.
2. PASS THE LOVIN' BROWNSTONE ERC
3. WHY NOT TAKE ALL OF ME CASSERINE FEAT. CATO WOMEN BROS.
4. WHAT I NEED CRYSTAL WATERS
5. YOU BRING ME JOY RHYTHM FACTOR SPECTRUM

Maxi-Singles Sales

1. USED TO LOVE HER COMMON
2. HIT ME WITH THAT BEATNUTS C & S
3. CRAYZ MAN BLAST FEAT. V.D.C. VIC
4. I WANNA BE DOWN SANDY ATLANTIC
5. SMACK IT UP STYLUS & THE J.J. GROOVIN' ALLY

Breakouts. Titles with future chart potential, based on chart play or sales reported this week.
### HOT DANCE MUSIC

**CLUB PLAY**

Compiled from a national sample of dance club playlists.

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<th>No.</th>
<th>Title</th>
<th>Artist</th>
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</thead>
<tbody>
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<td>Ain't Nobody</td>
<td>Jaki Graham</td>
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<tr>
<td>2</td>
<td>Bring Me Joy</td>
<td>Meechek</td>
</tr>
<tr>
<td>3</td>
<td>One Night in Heaven</td>
<td>Joe Capriello</td>
</tr>
<tr>
<td>4</td>
<td>Deep Forest</td>
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<td>5</td>
<td>Another Night</td>
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<td>6</td>
<td>Better Late Than Never</td>
<td>Lafayette</td>
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<td>7</td>
<td>Do You Wanna Get Funky?</td>
<td>C+C Music Factory</td>
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<tr>
<td>8</td>
<td>Turn It Up</td>
<td>DJ Duke</td>
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<tr>
<td>9</td>
<td>Come To Me</td>
<td>Red Red Groovy</td>
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<tr>
<td>10</td>
<td>In The Dark We Live (These Little Engine)</td>
<td>Aperturehead</td>
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**MAXI-SONGLES SALES**

Compiled from national and regional charts of sales compiled by dance retail stores which report number of units sold to Soundscan, Inc.

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<td>Take It Easy</td>
<td>Mad Lion</td>
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**HOT DANCE DEBUT**

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**GREATEST GAINERS**

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<td>Blackstreet</td>
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**Billboard 615/Dance Music Sourcebook 1994**

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Tippin, RCA Try To Get A Fix On Radio
Will New Set End Artist’s Battle For Airplay?

NASHVILLE—“There Ain’t Nothin’ Wrong With The Radio” is the title of his only No. 1 single, but it’s radio’s hesitancy to play Aaron Tippin’s records on an on-going basis that has held the 36-year-old singer-songwriter back from the kind of stardom one might expect from a do-it-yourself recording artist. RCA is hoping that with the Nov. 9 release of “Looking Back At Myself,” Tippin’s fourth album for the label, he can change all that.

With his unapologetically traditional honky-tonk sound and yodeling vocals, Tippin has indeed had battle for airplay for each single he has released. But even in the face of such programming adversity, since his 1990 debut single, “You’ve Got To Stand For Something,” was swept into the top 10 on the wave of patriotism surrounding the Gulf War, he has scored five top 10 singles. “Aaron Tippin is the only platinum country artist that doesn’t get automatic airplay,” says Dale Turner, RCA Nashville’s VP of promotion. “When his songs do hit the airwaves, it turns into instant audience acceptance, but getting some songs on the airwaves through radio has always been a terrible struggle.”

In a personal effort to break down radio’s on-and-off response to his music, Tippin buckled down with a new producer and a fresh, do-it-yourself approach. The singer spent an unprecedented amount of time and painstaking effort on the pre-production chores for “Looking Back At Myself” before handing full-blown demos to veteran Nashville producer-guitarist Steve Gibson. The album has finally made, while showcasing plenty of Tippin’s trademark hillbilly howl, sticks very closely to Tippin’s original demos and country radio’s smoother sound requirements.

I think Steve had a lot of respect for what I’d already put into it, and that gave an extra glimmer to this project,” says Tippin. “In the past, working with [producer] Emory Gordy and Scott Hendricks, we just did guitar/vocal demos, but this time I was interested in moving this into more of a total Aaron Tippin thing. I got huge consideration as to what I thought the record should be, and I’ve never felt more wanted in the studio.”

A look at Tippin’s chart history indicates the problem “momentum” that have plagued Turner and his RCA promotion staff when bringing his singles to radio. After debut single “You’ve Got To Stand” (#2 on Billboard’s Hot Country Singles & Tracks chart, Tippin’s next singles rose only to No. 40 and No. 54, respectively. He then took “There Ain’t Nothin’ Wrong With The Radio” to No. 1 and followed with the No. 5 “I Wouldn’t Have Any.”

(Continued on page 10)

McCoury, Krauss, NBB Top Nominees For IBMA Awards

NASHVILLE—The Del McCoury Band, Alison Krauss & Union Station, and the Nashville Bluegrass Band are the leading contenders for this year’s International Bluegrass Music Assn. awards—accounting for a combined total of 28 nominations. The honors will be conferred Sept. 22 at River Park Center in Owensboro, Ky., during the IBMA’s “World Of Bluegrass” festivities.

Hartford and Laurie Lewis will host the awards show, which is scheduled to be carried live over various networks to a worldwide radio audience. Highlighting the ceremonious will be the induction of the Grand Ole Opry’s Osborne Brothers into the IBMA Hall of Fame.

At the award categories and nominees:

- Entertainer of the year: the Johnson Mountain Boys, Alison Krauss & Union Station, the Lone Star River Band, the Del McCoury Band, the Nashville Bluegrass Band.
- Vocal group: the Cox Family, Alison Krauss & Union Station, the Del McCoury Band, the Nashville Bluegrass Band, IIrly Tyme Out.
- Instrumental group: the Cox Family, Alison Krauss & Union Station, the Del McCoury Band, the Nashville Bluegrass Band.
- Female vocalist: Suzanne Cox, Alison Krauss, Laurie Lewis, Claire Lynch, Lynn Morris.
- Song: “Who Will Watch The Home Place,” performed by Laurie Lewis (written by Kate Long); “Duncan And Brady,” Johnson Mountain Boys (public domain); “Cheek To Cheek With The Blues,” Del McCoury (Roy Drusky and Vic McAlpin); “A Deeper Shade Of Blue,” Del McCoury (Bill Smith and Terry Smith) (Backporch); “The Nashville Bluegrass Band (Mike Dowling); "Grandpa’s Mandolin," IIrly Tyme Out (Bill Smith, Mark Irwin, and John Smith).
- Album: “Everybody’s Reaching Out For Someone,” the Cox Family (Rounder Records); “I Know Who Holds Tomorrow,” Alison Krauss & the Cox Family (Rounder); “Old Country Town,” the Lonesome River Band (Sugar Hill); “A Deeper Shade Of Blue,” Del McCoury (Rounder); “Tony Rice Sings & Plays Bluegrass,” Tony Rice (Rounder).
- Instrumental recording: “Skip, Hopp & Wobble,” Barenboim, Douglas & Meyer (Sugar Hill); “Sugar In The Gourd,” Lonesome Standard Time (Sugar Hill); “Quicksburg Rendezvous,” Sugar Hill.

(Continued on page 10)
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**Greatest Hits**

- **105** W moyo
- **104** RCA
- **103** MCA
- **102** CAPITOL
- **101** WARNER BROS.
- **100** CAPITOL

**Other Artists**

- **NORMA WATTS**
- **GARTH BROOKS**
- **TOM T. HALL**
- **JEFF TIMMONS**
- **DON SHIRES**
- **DAVID MARKS**
- **LINDA GURNEY**
- **LORI CHAPMAN**
- **ANDREW COLE**
- **DAVID BOWIE**
- **LINDA RONSTADT**
- **REBA McENTIRE**
- **Vince Gill**
- **JOHN MICHAEL MONTGOMERY**
- **TANYA TUCKER**

**Suggested List Price**

- **$9.98**
- **$10.98**
- **$11.98**
- **$14.98**
- **$15.98**

**Retail Store**

- **T O R O - B L O G**
- **OUTLET**
- **CAROLINA**
- **SHAYNE THOMPSON**
- **KEVIN CALZANO**
- **DANNY PERRY**
- **JIMMY SWAGGART**
- **LARRY HILLS**
- **STEVE TAYLOR**
- **TONY RAY**
- **MELISSA CLAYTON**
- **SUSAN DAVIS**
- **LINDA CRANDALL**
- **SHIRLEY MILLER**
- **MIKE JOHNSON**
- **RICK PHIFER**
- **BRIAN HARRIS**
- **JAMES MILLER**
- **CHUCK DAVIS**

**Country Artists**

- **JIMMY SWAGGART**
- **LARRY HILLS**
- **STEVE TAYLOR**
- **TONY RAY**
- **MELISSA CLAYTON**
- **SUSAN DAVIS**
- **LINDA CRANDALL**
- **SHIRLEY MILLER**
- **MIKE JOHNSON**
- **RICK PHIFER**
- **BRIAN HARRIS**
- **JAMES MILLER**
- **CHUCK DAVIS**

**Chart Position**

- **1**
- **2**
- **3**
- **4**
- **5**
- **6**
- **7**
- **8**
- **9**
- **10**

**Additional Notes**

- ** compilation**
- **provid ed by**
- **compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by**

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**Billboard Top Country Catalog Albums**

**For Week Ending September 17, 1994**

- ** compile d from a national sample of retail store and rack sales reports collected, compiled, and provided by**

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No. 5: JOHN HOBBS, E. SEAY, P. WORLEY

No. 6: CHARLIE DANIELS

No. 7: CHARLIE DANIELS

No. 8: JOHN HOBBS, E. SEAY, P. WORLEY

No. 9: CHARLIE DANIELS

No. 10: JOHN HOBBS, E. SEAY, P. WORLEY

No. 11: CHARLIE DANIELS

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No. 13: CHARLIE DANIELS

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No. 17: CHARLIE DANIELS

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No. 20: JOHN HOBBS, E. SEAY, P. WORLEY
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Produced by BARRY BECKETT MANAGEMENT ASSOCIATES, INC.
**Brookop’s Hit Tied to Sweepstakes**

NASHVILLE—Patriot Records is capitalizing on the breakthrough of Larry Brookop’s “American Single,” “Give Me A Ring Sometime,” via a joint sweepstakes promotion with the 400-store Service Merchandise chain.

This week, Brookop’s single moves up to No. 54 on the Hot Country Singles & Tracks chart.

Under the terms of the promotion, Nashville-based Service Merchandise will provide 130 quarter-dollar sweeps, with one prize winner and a one-curat ring for the grand-prize winner. In addition, the company will display posters and entry blanks advertising the contest at all 400 of its stores in the target markets. And it will play Brookop’s “Give Me A Ring Sometime” video on store monitors.

The promotion also coincides with the release of Brookop’s album “Every Little Girl’s Dream” (Billboard, Jan. 24). Brookop, who is 21, has been performing and recording in her native Canada since she was 15. She will be featured on the Canadian Country Tour, which is being organized by BMI’s 19/29 in Calgary, TNN will air the show Oct. 1, and CMT Europe will broadcast it Oct. 8.

Patriot is providing giveaway albums to the radio stations involved in return for their promoting the sweepstakes with a series of daily spots, either from Sept. 19-22 or Sept. 26-29.

The label will fly the grand-prize winner to Nashville as part of the event. Brookop and a Service Merchandise representative will present the grand prize diamond ring to the winner on TNN’s “Music City Tonight.”

**EDWARD MORRIS**

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**TIPPIN’, RCA HOPING TO GET A FIX ON RADIO**

(Continued from page 45)

Of Other Way,” but his next release stalled at No. 38. The debut single from his sophomore album, “Heal Between The Lines,” proven just as unpredictable.

“I was scarred to death to release ‘American Single’ because you have to work hard on it, and some of them played it,” Turner says. “And that single, even though it barely went top 10, has been our biggest hit of the year.”

Turner stresses that his current mission is “to get Aaron Tippin back on the radio,” and he feels that the new album’s critical debut single “I Got It Honest” (due Sept. 20), will please hardcore Tippin fans while it sets the radio pulse for what it’s looking for.

“We think we’ve got a great marriage here with Aaron’s music and Steve Gibson’s production,” he says. “Steve layered the voices, and it’s a smooth, down-the-middle production. ‘I Got It Honest’ has the kind of lyric that radio has embraced before with ‘I Wouldn’t Have It Any Other Way.’ The song is safe and not too edgy, and it’s a statement of what Aaron is all about.”

That autobiographical strain has always run through Tippin’s material, which has traditionally reflected his rural, blue-collar background. While he’s still singing about himself, “I Hope I Ain’t Myself” has a different slant.

“This is the first time you’re going to hear Aaron Tippin love songs in abundance,” Tippin says. “I’ve got a new girlfriend and I love her very much, and it took that to pull these kinds of songs out of me.”

Like most country PDs, Tony Thomas at KMKN Seattle agrees that Tippin’s singles haven’t garnered the heavy rotation the record company might have wanted. But he feels it has more to do with today’s competitive songwriting marketplace than with Tippin’s music in particular.

“I’m convinced that in today’s country music, it’s not all about the art—it’s about the song and the production and the particular release first, it’s about the artist,” says Thomas.

What happens at radio, David Watland, music buyer for the Ama-

---

**IBMA AWARDS**

(Continued from page 45)

vows,” the Del McCoury Band (Rounder); “Heroes,” Mark O’Connor (Warnerbuilt); “The Sunshine of Your Smiles,” Hershell Sizemore (Hay Holler); “On A Roll,” Pete Wernick (Sugar Hill).

*In Instrumental performances*:

-Banjo—Tom Atkima, J. D. Crowe, Robbie McCoury, Alan Bryant, Sammy Shelor; Bass—Barry Bates, Roy Hall, John C. Warren, Eugene Libbes, Mark Schatz, Marshall Willborn; Dobro—Mike Auldridge, Jerry Douglas, Joe Grues, Sally Van Meter, Gene

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**40 BILLBOARD SEPTEMBER 17, 1994**
**Best Hot Shot Debut**

Luis Miguel’s “Romance” is the highest-debuting Spanish-language album ever on The Billboard 200—an astounding feat indeed, considering that the easy handsomely pop ballad is not a crossover artist known to most Anglos. One notable exception is Neil Rogers, talk show maven at WIOD-AM Miami, who reportedly sings Miguel’s praises daily.

Anyway, “Romance” the follow-up to Miguel’s near-platinum 1991 smash “Romance,” takes over the No. 1 slot on the Billboard Latin 50. Completing Miguel’s Latin chart-topping double play this week is “El Día Que Me Quieres” (WEA Latina), which inches up to rule the Hot Latin Tracks chart. “El Día” is Miguel’s record ninth No. 1 on that chart.

According to Amusement Business, the Mexican superthrob topped the list for box-office revenue for the week ending Aug. 30. The 24-year-old crooner extraordinary grossed $5,543,982 for 16 sold-out concerts staged Aug. 4-28. Producing the show was Miguel’s own concert company, Aries Productions. Miguel, by the way, appears on Frank Sinatra’s forthcoming duets album. Jon Secada also has a song out with Sinatra.

Luis Music Conference Set: Billboard’s sixth International Latin Music Conference is scheduled to take place June 5-7 in Miami. Capping the three-day confab will be Billboard’s second-annual Latin Music Awards, which will feature the third-annual “El Premio Billboard” for outstanding achievement in the Latino record industry, plus Billboard’s Latin Music Hall Of Fame. One new difference in next year’s awards show is that the categories will be based on points accumulated by individual albums on the Billboard Latin 50 that were released within the measuring period, which has yet to be determined. Under the previous system, kudos were handed out to those artists who had accumulated points on catalog albums as well as Hot Latin Tracks singles and albums released within a specified period. For example, a category formerly called Male Artist Of The Year, Pop, will now be called Pop Album Of The Year, Male Artist.

**Getting Caught Up:** RMM has cut a deal with New World Presentes to release two albums by La Internaciona Sonora Dinamita, “Un Escándalo” and “Homemade A Los Ninos,” via Sony Discos. La Internacional Sonora Dinamita, a cumbia-rooted tropical act, is not to be confused with Discos Fuentes’ Sonora Dinamita... Ruben Cubillou, ex-lead vocalist of the Tejano set Latin Breed, takes over the management reins for David Lee Garza Y Los Musicales.

**Far South Notes:** Hot Argentine rockers Los Fabulosos Cadillacs, who curiously have not cracked the U.S. market, are in Buenos Aires to begin pre-production on their upcoming album... Xuxa, a TV superstar among Latin American children and a recent PolyGram Mexico signee, is due to release her label debut in October, EMIL-Oedens Mara, Xuxa’s main competition in the kid TV wars in Latin America, is slated to put out her first disc for the label in January... Fresh from a Sept. 4 concert in New York, PolyGram Brasil samba-reggae outfit Banda Cheiro De Amor is to play Sunday (11) at Miami’s Bay... The band is selling its next album with production help from Simple Red bassist Chu Cho Merrick.
### Artists & Music

**García’s Back, With A Rock Opera**

**BY MARCELO FERNANDEZ BITAR**

BUENOS AIRES—A 68-minute rock opera called “La Hija De La Llorona” (Daughter Of A Tear) may seem a peculiarly mournful concept for a long-awaited comeback album by Charly García, but Sony Music Argentina executives are ecstatic about the latest recording by one of this nation’s most distinguished rock pioneers.

“We consider it a real masterpiece,” says Hugo Piombi, VP of A&R and marketing at Sony Music Argentina. “It’s the first time in more than a No. 1 artist. He is a classic.”

The slogan for Sony’s multimediad campaign, “the genius has returned,” refers to the unusually long gap (four years) since his last studio album, “Chacarera Barata & Zapatos De Goma.”

“I was waiting for the best moment for a new solo album,” says García, “because I had lost inspiration and feared that it never would return. Somehow, I knew that it was a matter of time before I could open that channel and start again with something new.”

“La Hija De La Llorona” was recorded at Buenos Aires’ Ion Studio, and was mixed by Joe Blaney at New York’s Chug King House Of Metal. The album’s cover art depicts an egg-like skull structure designed by Peter Corrington, who crafted album jackets for Led Zeppelin’s “Physical Graffiti” and the Rolling Stones’ “Tattoo You.”

Abstinent from the jacket is García’s usual lyric information. He says, “I wanted each listener to imagine the opera by himself. After all, when I was small, there were no videos to explain stories, but I perfectly understood every Beatles’ song without printed lyrics.”

Released with an initial shipment of 50,000 units, “La Hija” already has received critical–commercial acclaim (60,000 units sold). The first single, “Chipi Chipi,” was a melodically rich pop entry with a catchy chorus, and was released in Latin America and worldwide with Miami-based Arts & Animation Studios.

The next single picks have not been determined, but the top candidates include the pop-rock songs “F.X. U.” and “La Sal No Sale”—with guest vocals by Raúl Paranoá and the lushly romantic ballads “Andan” and “Kuroawa.”

As for the other material on “La Hija,” there is one surprise: a funky cover of the Carole King nugget “The Loco-Motion,” recorded by García two years ago. García recalls that “The Loco-Motion” was “the first of a深层 template I made in Spain when the TV program there inspired me to Elton John’s concert in Barcelona.” Producer Alejo Stivel offered to let me use his studio, and when I arrived I was hummed that melody, so I just went in, strummed the chords and recorded it. Much later, when I was finishing the rock opera, I found the tape and it was perfect for a part I was missing.”

García is unquestionably one of the most popular rock stars in Argentina, and has recorded 20 highly regarded albums. He first gained widespread notice in the early ’70s with the folk duo Sui Generis. Later, he worked with symphonic-orientated La Máquina De Hacer Pájaros, followed by a stint as a co-founder of the supergroup Seru Girán, dubbed “the Argentine Beatles.”

Serú Girán split in 1982, then reunited briefly in 1992, performing before 120,000 fans at two sold-out stadium shows. García’s recent recording projects featured percussionist Pedro Aznar, a former Serú Girán sideman who is now a member of Pat Metheny’s band.

Sony’s Piombi waxes enthusiastic about “La Hija,” saying that one element that will surely boost sales is Charly’s plans for intense touring, starting Sept. 15 with 20 stops at Opera Theatre in Buenos Aires.

“This time I want to play live,” says García, “because the rock opera has a great deal of instrumental parts that I really like.” As for breaking the U.S. market, García says, “I once decided that I would never undertake the opening of a new market, but now it seems that some markets want to open me!”
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Top Contemporary Christian

Compiled from a national sample of retail store and one-stop sales reports.

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**SOMETHING TERRIBLE HAPPENS WHEN YOU DON'T ADVERTISE...**

**Artists & Music**

**by Bob Darden**

**ALL GOOD THINGS COME TO AN END,** and my 10-year involvement as Gospel Lectern columnist is no exception. This is my last column, though I will continue writing for Billboard from time to time. I now turn my attention to my 14th book— I’ve just signed a contract with Zebra, New York.- I will still continue editing "The Door," a magazine which has just expanded its coverage into television.

I hope to stay involved in contemporary Christian music in other ways, perhaps drawing on my 20-plus years as a consultant in the business, but I’ll cross that bridge when I get to it.

I leave my post with no regrets, well, maybe a few—I never interviewed Larry Norman, or Jan Kriss, or the homeless man who sang “Jesus’ Blood Never Failed Me Yet” for Gavin Bryars—and a truckload of good memories.

In the meantime, I’m in the process of donating my 10,000 gospel/CCM album/cassette/CD/video collection to Baylor University here in Waco, Texas, so scholars and students alike can have access to what I think is a pretty darned interesting bit of music history.

So we speak again: Thanks y’all, for everything.

**MEANWHILE, BACK TO THE NEWS:** Speaking of Baylor, the school is hosting a hunger relief benefit at its beautiful new 12,000-seat Ferrell Center, to be held April 8, 1996. So far, the Newsboys have been confirmed to headline the event, proceeds of which also will go to Seeds magazine. Other acts will be announced shortly.

Also on the charity front, the R.E.X. label is assembling a hunger relief album of its own, with all proceeds benefiting the starving millions in Rwanda through World Vision. The line-up so far includes: the Newsboys, Chagall Guevara, REZ, the Crossing, Darrell Adams, Ken Medema, Sixpence None the Richer, Jan Krist, Michael Card, Jimmy A. Charlie Peacock, the late Mark Heard, Donnie Harper, Russ Taff, and others.

**FROM A RECENT INTERVIEW with the always quotable Gary Chapman, who is now on the road supporting his new album, “This Light Inside”:**

- On being a lyricist: “I think I have moments of brilliance sprinkled among reams of mediocrity.”
- On performing with wife Amy Grant: “We’ll be touring together in the U.S. leg of my world tour—she’s going to be closing for me.”
- On performing live: “I’ve got a cranking new band, and we’re ready to play anywhere—guitar store openings, bar mitzvahs, office parties. We’ll play anywhere that will have me. And can afford me!”
- And on the long intervals between Chapman albums and tours: “I don’t plan to wait another six years between records. It took three years to make this one. So far, I’ve made three records and they still keep giving me money!”

**NAMES IN THE NEWS:** Sparrow artist Charlie Daniels is the spokesman for a new country music band game called “Trivia—Country Style” . . . The Cathedrals opened a Rev. Billy Graham Crusade in Cleveland . . . Acappella, only recently back from a trip to Russia, headlined “Praise 1994” before a crowd of 4,000. The conference for television networks from 39 countries also featured Angelo & Veronica, along with the Ephesian Mass Choir of New Orleans.
**Top Gospel Albums**

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<td>MALACO 6013</td>
<td>IT REMAINS TO BE SEEN</td>
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<td>KIRK FRANKLIN AND THE FAMILY</td>
<td>KIRK FRANKLIN &amp; FAMILY</td>
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<td>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</td>
<td>WANDA LEE 139250 LIVE IN ATLANTA AT MOREHOUSE COLLEGE</td>
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<td>EXCELLENT</td>
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<td>L.A. MASS CHOIR</td>
<td>CEI 1083</td>
<td>I SHALL NOT BE DEFEATED</td>
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<td>REV. JAMES MOORE</td>
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<td>KWFJ 1000</td>
<td>A TRIP TO THE MOON</td>
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**Notes:** Compiled from a national sample of retail store and see-through sales reports.

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**Making Way for Soundscan:** Savoy executive director Milton Biggham is spearheading a committee of concerned label executives and retailers to help ensure more frequent implementation of Soundscan within the traditional gospel marketplace. Among those joining him are GospelCentric president Vicki Mack-Latallade, CGI CEO Steve Devick, Central South representative Larry Blackwell, and Billboard chart manager Suzanne Baptiste. Inquiries are welcome and may be directed to either Biggham or Baptiste.

**Sweet Inspirations:** “Words, messages, and music for the soul” is how KGFJ bills its new 24-hour “sweet inspirations” format, which kicked off Aug. 29 in Los Angeles. Operation manager Shirley Jackson describes the new format as a hybrid of traditional and contemporary gospel, as well as urban contemporary gospel, peppered with inspirational cuts from popular secular recording artists. “Our current golden oldies format had been diluted,” Jackson says. “We believe this format will create a niche whereby we can grow.”

**Side Notes:** Both Bill Lee and Barry Martin have defected from the Sparrow ranks. Lee has joined Word Record’s marketing staff, and Martin is marketing manager at Gospel Records. The transition process surrounding the sale of One Stop Record House—the wholesale division of Atlanta International Records—and Peppermint Records and Tapes, the retail division—to Atlanta-based K.W.C. Management was completed Aug. 12. President Alan Freedman says the move will enable him to concentrate more time on the label’s growth. Finally, congratulations to the Sounds Of Blackness. The group received a special honor for its achievements at the Minnesota Black Music Expo, held Sept. 1-3 in Minneapolis.

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**Billboard**

**FOR WEEK ENDING SEPTEMBER 17, 1994**

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**Miracles Happen, When You Hold On...To The Promise**

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**Artists & Music**
BASS MUSIC RISES FROM SOUTH, AS ACTS SEEK MAJORS' ATTENTION (Continued from page 1)

Columbia, Island, Epic, Scotti Bros., and Gasoline Alley have bass product on the shelves, while indies Bellmark, Luke, and Pandisc continue to release high-profile efforts in the genre. Earlier this year, pioneer bass label Pandisc linked with RED for its new Street Beat Records.

People want to party and get away from the dismal music of the late '80s," says Rip-It Records president Louis "Rip" Bell. "They want to hear something that is not threatening. Gangsta rap has been prevalent for too long, and people are now ready for a change."

Hippopotamus, the Spanish group that helped introduce the selling of reggae in the United States in the early '80s, is now releasing the new album "Rump 808," from a new Spanish label, Bo & Peaches, which has 21 stores in the South. "It may remain a street phenomenon."

Yet major labels are recognizing its commercial potential. "Columbia wasn't really familiar with bass music," says the label's manager of A&R, Kim Burse. "I showed them the sales pattern that opened their ears. A whole subculture exists. There is some money to be made in bass."


"We're hoping that these huge singles will make radio take this style more seriously," says Pandisc president Bo Crane. "Like it or not, the public wants and enjoys bass music—whether radio is ready to play it or not. This is no longer just a regional phenomenon."

Contemporary bass music can be broken down into two distinct forms:

Pure, instrumental-only bass cater to car audio connoisseurs, and is vacant of melody and abun-
dant in experimental, heavily sampled beats. Car-audio aficionados use the music for the capabilities of pricey car and truck speaker systems.

The other form of bass music contains less production and is more radio-friendly. It features hip-hop crowds, a high beats-per-minute rate, and occasionally rap that boasts of little more than partying. Both are characterized by crafty deep-bass samples that roll from a Roland 808 drum machine.

"In the beginning, reggae songs worked well as samples because they had more of a bottom end to the bass," says record producer Luther Campbell. "The 808 machine gave us a real pounding bass, and that was our response with the crowd, which went wild."

According to Bell, bass is "geared to make you want to dance and party."

In addition to Tag Team, other bass songs include "Hit Me Up," by Duice's double-platinum "Dazzey Duxs" on Bellmark, 95 South's platinum "Whool, That It Is" on Jeffrey's "Smack It Up (Flip It-Rub It Down)." It marks the label's first bass release, with a full-length album due later this year, says Burse. "We hit the clubs and mix shows. You have to do a grass-roots campaign on the same single format. The key is to get a whole bunch of singles on one album." Burse says Columbia issued its first bass compilation, "Time To Taste Bass," Sept. 6. The set features one of the first female artists in the genre, the Atlanta-based Rizza.

In August, Gasoline Alley/MCA issued its major-label debut from the group, "Smack It Up." "It's the only way to spot a bass record. Many labels are luring instrumental bass fans with packaging that reflects the technology behind the beats."

"We take a very hi-tech approach in our instrumental bass packaging," says Vision VP Ron Albert. "The cover contains a picture of the mixing board...this design has somehow become a symbol to the consumer that this is a bass record."

In addition, many bass records contain a sticker that warns of the potential for speaker damage due to "extended low-frequency bass."

ЕSTABLISHING A RETAIL FOOTFOLD Establishing a presence at retail, where the majority of bass music is sold under 'R' in the rap section, has been a major challenge.

Ten independent bass labels have joined forces to develop retail exposure for the beat-intensive form of music. Spearheaded by Hard Core Marketing, the three-month "Wanna Push Bass" promotion targeting 100 stores in the Mid-Atlantic and East North Central regions.

The promotion, which runs through Sept. 29, singles out 34 titles, including Pandisc, DM, Neutroic, Con Artist, Joey Boy, Street Street, On Top, Majammy, and many others.

But some labels are sensitive to labels "rushing" to join the bass scene. "Of "Time To Taste Bass," Burse says, "There are no cues words or lyrics that degrade women. I simply don't want to contribute to that element of bass."

Fred Held, national promotion director for Chicago-based MS Distribution, which distributes many bass labels, says, "The labels are learning that there are repercussions when they show scantily clad women."

Others, like Newtown, market all-beat acts, and are building on lyrics, for rackjobbers that will not stock titles they deem objectionable. Newtown president Doug Kaye says, "We further integrate the game to get into the rackjobbers, such as using suggestive car or alternate packaging.

Yet O'Town "Get It Right," says James 'Dickie' Hazley finds limited support for the label's "clean" versions. "Kids will always seek out the dirty version," he says. "It's important to distinguish that bass is about slakin', not shootin."

Radio airplay for bass has been limited to the South, including the key markets of Miami, New York, and Chicago.

"Radio programmers have so many stereotypes about what is right for their market," says Bell. "They also feel that this stuff would not work in New York, but someone tried it and it was huge there. It is difficult to counter these stereotyped views from an independent point of view, because we have limited manpower and money."

Despite this week's high chart presence for 69 Boyz' "Tootsie Roll," regional resistance continues. Most of the track's major-market airplay originates from the East Coast, including WQOQ Philadelphia, WPGC Washington, D.C., and WPOW Miami, with the Coast stations on the track, which charts at No. 15 on the Hot 100.

Radio stations are integrating some of the interactive "call-and-response" qualities that distinguish bass music (and were common in early hip-hop) into their programming. KPWR (Power 106) Los Angeles morning duo the Baka Boys (Tal Vidal) have found a popular call-in feature with the "roll call," which invites listeners to respond to the verbal cues of their old-school favorite.

In addition, Crane says many radio stations use bass music as a communal bed, or as a bridge in mix shows.

VIDEO IS CRUCIAL Breaking bass acts is a challenge for the cash-poor independents, which often cannot afford expensive videos and tours that would highlight their music. "Making a video is not an option for many of the indies," says Kaye. "Financially, the money just isn't there."

But video is important. Campbell says Philadelphia, Pittsburgh, and New York were tough-sale radio markets for the 69 Boyz, who were introduced to the Box.

The Box has been an important as far as getting into the larger radio stations," says Campbell. "It helped us bypass radio where we just weren't getting any airplay."

This year's top 10 videos on the Box are bass or bass-derivatives, including Luke, 69 Boyz, and Sir Mix-A-Lot.

Another venue for bass music exposure is where the consumer goes. Car races, car audio stores, clubs, skating rinks, and even strip clubs are outlets for vital consumer impressions.

Pandisc is touring a fully equipped Chevy Lumina van and is reading a truck for the fall. Hip Rock will tour a van with 40 speakers and $80,000 watts of power.

Some labels estimate that 10%-30% of their sales are through car audio, while others say that only 1%-3% of instrumental bass consumers are spoiled kids who have the money to buy a massive sound system, says Rahming. "It's also the kid who just got his first car, but can't afford a big system yet. He wants to make his 10-inch woofers sound like 12."

Vision's Albert agrees. "A 12- or 13-year-old kid in the projects cannot afford sophisticated equipment. The core audience is upper-class kids, ages 19-21, are the prime consumers, taping off at around age 27."

Much of this distribution is handled by DAM, the Dave Allen Music Central, which distributes bass to about 900 car audio specialty stores.

ANONYMOUS STYLE The crossover of instrumental bass is being helped by the anonymous nature of its creators. "Instrumental bass is not at radio because it is not hit-driven by the major-label system," says Newton's Kaye.

"There is no verse, bridge, and chorus in instrumental bass. I don't think the majors understand what [bass] is about."

They want an artist they can see, touch, and feel. A lot of bass records are packaged to look like compilation albums when it is really just the same producer doing all the songs.

Others in the industry argue that to achieve commercial success, bass must merge with the rap and hip-hop communities.

"The reason that more bass records don't go double platinum is because they don't emphasize the personality," says Jeff Cohen, president of Attitude. "The future is to put a face behind the bass."

Kevin Evans, Scotti Bros.' president of urban music, predicts that "bass will be in the '90s what R&B was in the '80s."

The label struck gold last year with the 12 Gauge bass hit "Dunkey Butt."

"It has the potential to be the next big sound. More than ever, people are just looking to feel good and party."
Star Cameos Drive Muppets’ ‘Crazy’ Cast Of Dozens Sings Along On Henson Clip

BY DEBORAH RUSSELL

LOS ANGELES—If you film it, they will come.

Such is the credo steering Kermit The Frog’s star-studded music video “Sherry,” which will mark the debut single from the multitalented Muppet’s new album, “Kermit Unpigged.”

First appearing on the stage along with artists George Benson, Jimmy Buffett, V incent Gill, Don Henley, Ozzy Osbourne, and Linda Ronstadt, contribute tracks to the Jim Henson Records release, who spoofs the “unplugged” syndrome spawned by the popular MTV concert series.

And while the manifold value of the artists who participated on the album is impressive, the cast that appears in the Flattery/Yukich Inc. video cover of the Fine Young Cannibals’ hit should send star-watchers into orbit.


“I believe in casting a very wide net,” says executive producer Paul Flattery, who is no stranger to the “cast of thousands” concept. He and Yukich produced and directed Michael Jackson’s “Librarian Girl” video, which featured some 36 cameos. The duo also produced “The Voices That Care” clip, which featured a celebrity cast of hundreds.

“She Drives Me Crazy” is a loopy video within-a-video, starring John Landis as the clip director and Fran Drescher as a daily lab executive. As the clip unspools for Miss Piggy, the mortician is learn’d to that she has been upstaged by the glitzy Hollywood cast.

“The video concept was just a silly idea that made everyone laugh,” says Robert Kraft, VP of music at Jim Henson Productions and head of Jim Henson Records. “It’s like a bad Marshall McLuhan nightmare of fame.”

Multiple shoots in L.A. and New York were scheduled over a period of months to accommodate “recording sessions” by the talent, most of whom are not known for their musical prowess.

“They decided it was more accurate for the character of the song. They were basically just sitting in a room,” says assistant director Hal Maubert.

The ultimate challenge now facing the crew is wrapping the seemingly endless shoot, which started in mid-summer. Last-minute requests from A-list celebrities continue to roll in, but Flattery says the video is set for Sept. 27 release to coincide with the “Unplugged” album’s street date.

Kraft anticipates that the video will receive airplay on some mainstream entertainment, talk, and neo soul shows, due mainly to the participation of so many TV celebrities. The clip will be directed to music video outlets such as VH-1, but Kraft notes that airplay is not a key concern for the crew at Henson.

“You shouldn’t spend too much time being a late-20th-century target-market freak,” he says. “Granted, you have to be aware of and sophisticated about those things, but the Muppets occupy such a unique and non-specific niche in our culture that the possibility is there for it to appear in many, many venues.”

The clip marks Henson’s third foray into music video production, with “Komoko” and “Wipeout” setting the stage for “She Drives Me Crazy.” The “Komoko” video climbed into the Top 50 at VH-1 and received airplay on TNN last year.

Director John Landis confers with Miss Piggy and Kermit The Frog during the video shoot for “She Drives Me Crazy.”

PRODUCTION NOTES

LOS ANGELES

- Offspring’s new Epithet video “Self Esteem” is a Madhatter Films production directed by Darren J. Lavett. V ince Toto directed photography; David Thorne produced.

- RCA’s Clint Black directed his two forthcoming videos, “Summertime” and “Unforgetting My Mind,” on location in Malibu, Calif., and Orlando, Tenn., respectively.

NEW YORK

- Tribal Communications’ Rubin Whitmore and Eric Haywood directed and producedawan’s new “IshRealian video “What It Like.” The directing duo is represented by Riviera Films.

- Sandra Bernhard’s new Epic video “Manic Superstar” is a Chelsea Pictures production directed and produced by Morgan Lawley; Spero New directed photography; Douglas Johnson produced.

- Automatic Films’ Jesse Perets directed Shudder To Think’s latest Epic output, “Hit Liquor.” Marvare Albert directed photography on the shoot; Alyson Hari produced. In addition, Automatic’s David Perez Shadi recently directed and shot the Beantots’ “Hit Me With That” video for Relativity. Brad Abrams produced.

- GFA Films director LJ Kreusings directed “Sequence A Day” for Funky Base Entertainment/Warlock Records’ rapper Rob Base; while GFA’s Derrick Bonnet directed Hangman Homicide’s Phat House video “Roo Tree Bounce.” In addition, the company’s Marty Stone Hennessee shot NV’s “Some Kind Of Love” and Natalie’s “I Used To” for High Power/Worklock, Lenny Gradin executive produced the four videos.

OTHER CITIES

- Bill Lloyd’s new ESD video “Channeling The King” is an Elvis tribute directed and produced in Nashville by Steve Boyle of First Tower Films Ltd.

- Arrested Development’s latest Chrysalis video, “Unite Front,” is a Propaganda Films production directed by Antoine Fuqua. He shot the clip on location in South Africa and New York.

CMT Still Fighting Up North: ‘The Road’ Rises Sept. 20

Canadian Akin: CMT won the first battle in its quest to return to the Canadian airwaves, following a long-delayed decision by the Canadian Radio-television and Telecommunications Commission to replace the country clip network with a domestic music video service (Winnipeg, June 25).

On Aug. 20, Canada’s Federal Court of Appeal granted CMT’s appeal for a new avenue to appeal the CRAF’s decision. CMT argued that it was denied “its natural justice” when the CRAF summarily moved to delete it from the airwaves. If the federal court agrees, CMT will have the chance to present its case for restoration to the CRTC.

Lloyd Werner, senior VP of sales and marketing at CMT parent Group W Communications, says the situation could be resolved by late October.

In Other Country News: High Five Productions and Tribune Entertainment announced that the new syndicated country concert and documentary series “The Road” beginning Sept. 20, 1994, will showcase performances by Travis Tritt, Shelby Lynne, and Hal Ketchum, intercut with vignettes in which Tritt buys a bus, Lynne gets tattooed, and Ketchum visits his old stomping grounds in small-town Texas. Mary Chapin Carpenter and Levon Helm provide the series voice-overs. Over the course of 26 episodes, “The Road” will showcase about 70 country artists.

Crowning Around: The winning act in the MTV Beach House Band contest, Boxon Crown of Annabella Mel, beat out more than 2,000 contenders to snag a gig performing live on the network, among other rewards.

“It was a fun and completely exhausting contest,” says Howard Handler, senior VP of marketing at MTV. “Boxon Crown beat out such high-minded musical contestants as Peter and Crustaceous Sore.

Girls Just wanna Win: Daisy Force Pictures director Cindy Lauper recently wrapped a series of shoots, including a video for her own “Hey Now… Girls Just Want To Have Fun,” which features a cast of 20 drag queens. The remix of Lauper’s popular hit appears on the new Epic album “Twelve Deadly Cyns… And Then Some,” for which she was directed by a commercial director. Lauper also directed CMT’s “Fury in The Slaughterhouse in the video “When I’m Dead And Gone,” shot on location in Las Vegas.

Daisy Force recently signed directors Alex Parker and Hugo Carillo. The roster also includes Rocky Morton & Annabel Jankel and Richard Levine.

Quick Cuts: New York’s Round The Globe Music has opened a creative services department helmed by Andre Maubert. The former free-lancer will provide a referral service linking producers and directors with clients seeking music videos.

The Reel News: As expected, the Box’s John Robson moves from his position as director of programming to programming/international, a newly created position. The move signals the viewer-programming international, a dynamic, aggressive goal to expand globally. The Box is now seen in 30 million homes in the U.S., Puerto Rico, and the U.K. — MTV’s Carole Robinson may hold the record for one of the industry’s longest titles these days: She is now senior VP of corporate communications at MTV Networks and senior VP of communications at MTV; Music Television; and The Beatles. Phillip is yet another radio veteran to join the network in VH-1. Former general manager of WZFX/WKNX Indianapolis is now VP of marketing at the music video network. John Biegert is now director of marketing at MTV. He comes to the network from Group W Satellite Communications, where he was director of marketing for Suzanne Haltermann is now marketing coordinator for Z Music, and Tim Mercere recently was appointed Z Music’s director of music services.

... Rob Angekett is now VP of media and marketing services at Walter Bennett Communications in Dallas. On screen: Director Peter Darley Miller is now signed to the roster of L.A.’s Velocity Film. … Picture Vi...
Plano Man. Columbia Records executive welcomes jazz pianist Marcus Roberts to its stable. His album, called "Gentleman," is due out in mid-October. The set was recorded in back row, left, are Columbia executive David Kahn, John Ingrassia, Tony Anderson, Don Ienner, and Kevin Gore; artist manager Sharon Wentzell; Eugene Roberts, the artist's brother; and Columbia's Fred Brown. In front row, from left, are Columbia's George Butler; Roberts; and Columbia's Rich Kudella.

Mel Tomre Pays Tribute To Der Single, With Panache

I T WAS Bound TO Happen Sooner Or Later: Mel Tomre, the only other male singer who could possibly give Tony Bennett a run for his money as king of the pop/jaz crown (sorry, Frank, until as recently as three years ago I wouldn't have made that assertion), has taken a cue from Bennett's generation-bending success honoring Fred Astaire ("Starin' Out") and has recorded his own homage to a nearly forgotten musical giant.

The giant is Bing Crosby, a role model for all crooners who followed (yes, even old Blue Eyes). Crosby had an ultra-relaxed countenance that translated into a vocal style that was at once light and airy, yet colored by a depth of expression rarely heard in the '30s, when he first achieved prominence. Much like Tomre, Crosby was devoted to jazz, and he used it as a filter for his many screen renderings of popular songs. (He was often quoted as saying that he learned everything by imitating the trumpet of early Pops—Louis Armstrong.)

With "A Tribute To Bing Crosby: Paramount's Greatest Singer," newly issued on Concord, Tomre has created what has to be viewed as a letter to a hero, a letter to the past that also resonates for the present.

The album features label stalwarts Ken Pepowski, Howard Aiden, and Randy Sandke, along with a 21-piece string section led by Alan Broadbent; it features tunes such as “Moonlight Becomes You,” “It’s Easy To Remember,” and “Confabulation.” (Confabulation: “I never understood the ‘becoming’ in ‘Moonlight Becomes You.’ How does one actually become Transmogrification?” Harmonic convergence? Focus-pocus? Enter Powerbook thesaurus, check B-E-O-C-A-M-E: Possible sounds: Enhances, Suavities, Never mind.

Tomre appropriates directly the spotlight (moonlight?) toward a performance too readily known these days as Bob Hope’s traveling companion. MCA released a boxed set last year that covered (quite generously) Bing’s musical contributions. But there’s no telling whether the MTV generation ever got it. (Not got the set—got it?) Is there room in the current marketing ledger for another crooner from our parents’ generation who just happens to outlive even the tiniest singer this generation can afford? Let me ask it another way: What becomes a legend most? (Answer: A shot on “Unplugged”)

MORE: Concord also has a new release by one of the great underappreciated saxophonists in jazz, Lew Tabackin, who almost effortlessly cuts all other toners with whom he shares the stage (maybe that’s why no one will play with him, is managed to pose)

by Jeff Levenson

The CLIP LIST

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

FOR WEEK ENDING SEPTEMBER 4, 1994

Artists & Music

Mel Torme Pays Tribute To Der Single, With Panache

IT WAS BOUND TO HAPPEN Sooner Or Later: Mel Torme, the only other male singer who could possibly give Tony Bennett a run for his money as king of the pop/jaz crown (sorry, Frank, until as recently as three years ago I wouldn’t have made that assertion), has taken a cue from Bennett’s generation-bending success honoring Fred Astaire ("Starin’ Out") and has recorded his own homage to a nearly forgotten musical giant.

The giant is Bing Crosby, a role model for all crooners who followed (yes, even old Blue Eyes). Crosby had an ultra-relaxed countenance that translated into a vocal style that was at once light and airy, yet colored by a depth of expression rarely heard in the ‘30s, when he first achieved prominence. Much like Torme, Crosby was devoted to jazz, and he used it as a filter for his many screen renderings of popular songs. (He was often quoted as saying that he learned everything by imitating the trumpet of early Pops—Louis Armstrong.)

With “A Tribute To Bing Crosby: Paramount’s Greatest Singer,” newly issued on Concord, Torme has created what has to be viewed as a letter to a hero, a letter to the past that also resonates for the present.

The album features label stalwarts Ken Pepowski, Howard Aiden, and Randy Sandke, along with a 21-piece string section led by Alan Broadbent; it features tunes such as “Moonlight Becomes You,” “It’s Easy To Remember,” and “Confabulation.” (Confabulation: “I never understood the “becoming” in “Moonlight Becomes You.” How does one actually become Transmogrification?” Harmonic convergence? Focus-pocus? Enter Powerbook thesaurus, check B-E-O-C-A-M-E: Possible sounds: Enhances, Suavities, Never mind.)

Tomre appropriates directly the spotlight (moonlight?) toward a performance too readily known these days as Bob Hope’s traveling companion. MCA released a boxed set last year that covered (quite generously) Bing’s musical contributions. But there’s no telling whether the MTV generation ever got it. (Not got the set—got it?) Is there room in the current marketing ledger for another crooner from our parents’ generation who just happens to outlive even the tiniest singer this generation can afford? Let me ask it another way: What becomes a legend most? (Answer: A shot on “Unplugged.”)

MORE: Concord also has a new release by one of the great underappreciated saxophonists in jazz, Lew Tabackin, who almost effortlessly cuts all other toners with whom he shares the stage (maybe that’s why no one will play with him, is managed to pose)
The Board of Directors says, "We need to get earnings up. Cut the advertising."

Short-sightedness is everywhere. Often because management doesn't stick around long enough to feel the later bite of its short-term cost-cutting strategy.

The fact is, in the long run, advertising creates higher profits. A recent study by the Advertising Research Foundation and the American Business Press proves it. After 16 months of advertising,

one product advertised at low levels saw a 54% increase in profits. And when advertised at high levels, profits soared by 295%.

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AAAA/ABP/ANA

American Association of Advertising Agencies
American Business Press
Association of National Advertisers
U.K. Album Sales Show Big Gains in 2nd Quarter

BY JEFF CLARK-MEADS

LONDON—The U.K. record market is continuing to forge ahead. After the most lucrative 12-month period in its history, the year-to-year comparison showed strong sales in the first three months of this year, the second quarter recovery, and at 56.9 million units for the first seven months of the year. Sales are up 10.5% at year-end last year. The value of the sector was up 18.2% at 132.9 million pounds ($245 million).

For the first seven months of the year, trade deliveries of albums were up 10.5% in the second quarter, compared with the same period last year. The value of the sector was up 18.2% at 132.9 million pounds ($245 million).

CDs now account for two-thirds of all albums sold in the U.K., and in the three-month survey period, cassettes were below 30% of the market. Vinyl accounted for 3.4%.

Says a RPI spokesman, “Overall, the album market continues its recovery, and at 156.9 million units for the 12 months to the end of June is within striking distance of the record level of 182.7 million units achieved in 1989.”

The single, long thought to be in terminal decline in the U.K., has experienced a 29% upturn, and CDs have gained on the slide, hitting 14.6 million, with CIs now accounting for nearly half the sector.

In Japan, JASRAC is to occupy two floors of Koga’s new 11-story headquarters, construction of which has just been completed, and pay rent that are attractive when compared to those prevailing in the “bubbling economy” of the period early 1995.

The suit, which Koga recently filed at the Tokyo District Court, calls on JASRAC to pay 100 million yen ($22 million) to Koga as part of JASRAC’s controversial plan to pay “a lump sum” (as a gesture) to the foundation interest-free.

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Jazzing Up French Music Business

BY PHILIPPE CROCQ

PARIS—Thanks to the sales of international act Jean-Michel Jarre, French manager, promoter, and record producer Francis Dreyfus can afford the luxury of breaking into the jazz market.

With Jarre averaging about 500,000 albums a year in France—the recent compilation "Images" was just 50,000 short of that figure, according to the label—Dreyfus is confident that he can support his growing jazz catalog. With acts such as Richard Galliano, Michel Petrucciani, Marcus Miller, and Steve Grossman on his Dreyfus Jazz label, Dreyfus aims to set up a promotion and sales structure for acts signed to long-term contracts. These acts will be handled just like popular music artists.

As he says, "That's not like the majors, which work enormous catalogs, selling concept series like 'Gitanes Jazz' (PolyGram) or "Jazz Tribute" (Bmg), all of them reissues selling at discount prices, and rarely signing young artists."

A saxophonist at heart, Dreyfus has represented acts such as Al Jarreau, Benny Golson, Art Pepper, Clifford Brown, and Marcus Miller as a publisher back in the '70s. There were 2,000 jazz titles on the Enja catalog alone that he handled through his company Labrador Music, as well as representing in France the publishing rights of Island Music, Chrysalis, and Lpogas. Dreyfus argues that the style of his label was sealed with the signing of works by Charlie Haden, Michel Portal, Maurice Vander, John Lewis, Red Mitchell, and Bud Powell.

He now plans to develop worldwide acts like the Mingus Big Band and Eddy Louiss, on the basis that a French label is just as likely to be successful with this sort of music as any other.

Dreyfus is confident: France is just behind the U.S. and Japan in the worldwide jazz sales rankings. Jazz record sales comprise 2% of the total French record market. There are more than 150 jazz festivals a year in France, and there are more clubs for the music in Paris than in New York, Dreyfus claims.

"My aim is to persuade the media to want to know jazz better," says Dreyfus. "There's no point in selling jazz via (Continued on page 61)
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Belgian Dance Indie R&S Has A ‘Republican’ Party

BY MARC MAES

GHENT, Belgium—Dance indie R&S Records is coming to grips with the true meaning of independence after its first decade in business, declaring the area around its studios here as a republic in its own right.

To highlight the release of the fifth volume of its compilation “In Order To Dance” and its 10th anniversary, the company has organized a week of festivities here, Sept. 5-11, and is running its own satellite radio station.

R&S Records was founded by Renaat Vandepapeliere and has established itself as one of the leading dance companies in continental Europe today, with release of techno and later ambient music. Apart from top-selling dance singles (Jamm & Spoon’s “Ride in the Night” was signed to R&S before Sony picked it up), the company achieved Europe-wide success with “In Order To Dance,” with each compilation selling about 40,000 copies in the Benelux, says the label.

“For the fifth volume, we have pre-release orders of over 70,000 worldwide,” says Vandepapeliere, “and I think this also has to do with the fact that Belgian dance material is gaining importance again.”

R&S has always paid special attention to the packaging of its material—Vol. 5 is packed in a fluorescent, see-through plexiglass box with two CDs, and contains a set of battery-powered lights that are switched on when the box is opened.

The first copy of the album will be presented to Ghent’s Museum Of Contemporary Arts to become part of its collection.

“It’s hard to get airplay on normal radio stations and media, and therefore we have declared the Electric Island-neighborhood in Ghent (where R&S studios are located) as our republic for a week. We have hired a transponder on Eutelsat 1F2 and broadcast around the clock during the whole week as Radio Republic,” says Vandepapeliere.

Stations all over Europe received a fax mailing, and most responded positively to suggestions about transmitting the satellite signal partially or in its entirety.

Programs on the the round-the-clock satellite station are hosted by John Peel, Luc Janssen (Dutch station VPRO), The Orb, Sarah Champion (writer for NME and Melody Maker), and club DJs such as Sven Van Hees and Frank De Wolf. Radio Republic will broadcast a selection of techno and ambient music, plus commercials, for the new album.

Says Vandepapeliere, “We have invested in new talent like Sun Electric and Biosphere and arranged live concerts and tours. This will give us the attention we deserve.”

SOUNDTRACKS SELL IN GERMANY

(Continued from page 50)

The music to the cult favorite “The Blues Brothers” alone has sold more than 750,000 units in Germany.

EastWest took the logical step of releasing a soundtrack to the cult science fiction film “Blade Runner,” starring Harrison Ford, which had not been available before. The release also featured previously unreleased material by the composer Vangelis.

Polydor has been making the charts with releases of soundtracks to more megaliths such as “Arielle The Mermaid,” “Beauty & The Beast,” and “Achy Breaky Heart,” achieving seven-figure sales. According to product manager Thomas Solter.

Intercord landed a real hit by licensing the soundtrack to Whoopi Goldberg’s comedy “Sister Act,” selling more than 500,000 copies. The soundtrack to “Sister Act 2” is also developing into a success story, having already sold more than 100,000 units.

The soundtrack to “Top Gun,” starring Tom Cruise, is still heralding the best-seller list at Sony, having sold 800,000 copies. According to Heisel, Barbara Streisand’s “Yentl,” Jeff Wayne’s music to “War Of The Worlds,” “Footloose,” Cher’s “Mermaids,” “Judgment Night,” and Arnold Schwarzenegger’s “The Last Action Hero” have all been doing very well.

The latest success is “Philadelphia.” Both the single and the LP are on their way to platinum status (more than 400,000 units sold), and gross sales amount to nearly $7 million.

Classical music soundtracks can also achieve record sales. Yet experts are wary of predicting sales potential, despite the success of “Schildt’s List” and “The Piano.” Polydor’s Thomas Solter says, “These films are successful worldwide successes in which classical music played an important role. It is only in this context that classical film music can be of above-average interest from a sales angle.”

The reaction of German dealers to soundtracks ranges from “very good,” to “so-so,” to “bad.” They agree only about a few top hits in the soundtrack stakes: “Philadelphia,” “The Bodyguard,” “Schildt’s List,” “Sister Act 1 & 2,” and “The Flintstones.”

Waltraud Dorne, of Kastantin in Cologne, says, “Demand is very wide-ranging at our store.”

Views differ as to whether the industry releases too many or too few soundtracks. Susanne Bohmann, from the dealers association Intersound in Ditzingen, says, “I would say too few. We should have more highlight albums from movies.”

U.K. ALBUM SALES UP

(Continued from page 50)

Says the BPI, “The singles market seems to be getting stronger and stronger, with an increasing number of titles spending many weeks on the chart, bucking the recent trend of a rapid turnover of chart titles.”

Jeff Clark-Meads is U.K. bureau chief for Music & Media.
ITALY: The medieval arched bridge immortalized by the French impressionist painter Claude Monet provided the picturesque backdrop for the Summer Music Festival in the Italian Riviera village of Delecaux. This year's event was memorable for a triumphant performance by Mau Mau, a Turn-Based band signed to Vox Pop/E MI that describes itself as an "acoustic tribe" and plays a joyful fusion of traditional Piedmontese and rhythmic world music.

In addition to winning the prestigious critics' prize at the singer/songwriter festival Club Tenco, Mau Mau has toured throughout Europe and as far afield as Palestine and Iraq within the last year. No doubt inspired by those visits, the group's second album, "Bass Paradisi," just released across Europe by EMI Italy, is tinged with Arabic influences. These are layered atop the African rhythms supplied by the group's Senegalese percussionist (whose principal instrument is the djembe drum) and Brazilian samba beats, then fused with the traditional "Saltarilla" music of Piedmont (a region in northwestern Italy). The raw material was collected in local dialect. As the hand-accordionist, Fabio Barovero, notes, Mau Mau's music transmits emotions that transcend the limitations of language. "If audiences 100 miles away from Turin can appreciate our music, then people everywhere can understand it."}

IRELAND: Bill Whelan's Celtic masterpiece "Riverdance," performed by the RTE Concert Orchestra and featuring singer Anu, was released in Ireland on CD and cassette at the start of Eurovision Song Contest. Now Whelan is preparing an album and stage show to be unveiled early in 1995. In recent weeks, Whelan, who is the conductor and presenter of the world music television series "An Eye On The Music," has visited Spain's Seville, Hungary's Budapest, and the U.S., meeting singers, musicians, and dancers. As a result, plans are in hand for him to work with a gospel choir he heard in Atlanta as well as with a Spanish guitarist, Rafael Riqueni. "I've always felt that if music of this nature gets exposed, people will respond to it," Whelan says. "The industry's marketing strategies tend to be quite shady. The band accordionist, Fabio Barovero, notes, Mau Mau's music transmits emotions that transcend the limitations of language. "If audiences 100 miles away from Turin can appreciate our music, then people everywhere can understand it."
In The City Draws Int’l Biz, Top New Acts
A&R Committee Picks Top Up-And-Coming U.K. Artists

**BY THOM DUFFY**

**LONDON**—In its first two years, the British music industry convention In The City, held in Manchester, has proven to be one of the best places to spot up-and-coming talent in the U.K.

Among the bands that played showcases during In The City in 1992 and 1993 and subsequently signed recording deals are the Auteurs, Urban Cookie Collective, Molly Half Head, Transglobal Underground, Back To The Planet, Oasis, Pooka, Sidi Bou Said, S*M*A*S*H, These Animal Men, and Shed Seven.

For 1994, In The City assembled an A&R team that has spent the past several months discussing who will play during the Sept. 17-21 convention for an audience of music business executives from the U.K., Europe, and the U.S. More than 250 artists, and DJs will be booked. In the City Live ’94 is sponsored by Boddingham’s Bitter.

While the lineup for In The City Live ’94 will be confirmed when the conference opens, Billboard recently asked the six members of the A&R committee to recommend five of their favorite current albums by British artists (plus a few European picks and special mentions). The acts that garnered multiple tips from this panel of talent watchers are East Static, Mazey Fade, Oasis, and S*M*A*S*H.

**HINDI BINNING, A&R director, In The City Live ’94:**
1. Loop Guru, “Dunia” (Nation)
2. Fun-Da-Mental, “Seize The Time” (Nation)
3. S*M*A*S*H (Hi-Rise)
4. Inspiral Carpets, “Devil Hop- ping” (Mute)
5. Underworld, “Dubnobasswithhymeyheadman” (Junior Boys Own).

“The best album is the debut from Oasis,” Binning, who also tips several singles, including “Supercon- scious” by Oasis, “I Want You” by Inspiral Carpets and Mark E. Smith, “Line-up” by Elastica, “Saturday Night/Sunday morning” by T-Emo, and “Renaissance” by M-People.

**KATELIE DE BACKER, producer, MTV Europe:**
1. Blur, “Parklife” (Food/EMI)
2. d’eUE, “Worst Case Scenario” (Island)
3. Gorky’s Zygotic Mynt, “Fat- tay” (Ankst)
4. Underworld, “Dubnobasswithhymeyheadman” (Junior Boys Own)
5. Loop Guru, “Dunia” (Nation)

Credit To The Nation, “Take Dis” (One Little Indian)
5. The Fall, “Middle Class Revolt” (Permanent)

Special mention: Mazey Fade, Time- sgaard, East Static, Pressure of Speech, Scorn.

**JOHN ROBB, journalist/musician:**
1. Oasis, “Definitely Maybe” (Creation)
2. S*M*A*S*H (Hi-Rise)
3. Mazey Fade, “Secret Watchers Build The World” (Domino)
4. Autechre, “Bass Cadet Mixes” (Warp)

**SIMON WILLIAMS, journalist, New Musical Express:**
1. Bark Psychosis, “Hex” (Circa)
3. Pulp, “His N’ Hers” (Island)
4. Senses, “Stacked Up” (Ultimate)
5. The Wildhearts, “Earth Vs. The Wildhearts” (East West).

**KENNEDY MENSAH, journalist, The Voice, Dancehall, Juice:**
1. Don Campbell, “The Album” (Juggling)
2. Wayne Marshall, “90 Degrees And Rasin’” (Soultown)
3. Omar, “Pure Pleasure” (RCA)
5. Hue B, “Good Inna Me” (PCG).

**E X P O R T M U S I C A U S T R A L I A R E T U N S W I T H N E W F O C U S**

**MAKES A COMEBACK:** Export Music Australia, best known for its high-profile Wizards Of Oz tours of the U.S. and Japan, has been relaunched after a hiatus in which its future was in doubt.

originally set for two years ago, EMA helped raise the international profiles of Australian acts with its overseas showcase tours. However, its annual big bang (and big buck) strategy with the Wizards Of Oz was debated by some in the Australian industry. And plans to shift its funding from the industry to a blanket levy were acknowledged when a High Court in 1993 rejected the tape tax. EMA was temporarily shut down earlier this year (Billboard, May 28).

The reincarnation of EMA was reported at the National Entertainment Industry Conference held Sept. 3-4 in Sydney, “The whole focus of EMA now will be to support specific, solid, commercial tours,” says Emmanuel Candi, executive director of the Australian Record Industry Asso., which will fund EMA’s staff and offices. The priority for EMA assistance will go to Australian artists, signed to Australian companies, with a new album out in the domestic market, and with a tour in a international market coinciding with an album release abroad, where the manager will accompany the tour and the label will provide tour support.

In those cases, EMA will match tour support up to 80%, with funds coming from the Australian government export development office, Australia. EMA will coordinate efforts between Austrade’s overseas offices and the record companies to identify key markets to maxi- mize the tour’s impact.

“Where possible,” says Candi, “if we’ve got a couple of tours happening at the same time close together, we’re going to try to bring them together.”

EMA initially has a pool of $990,000 (AU$185,000, U.S.) from Austrade. In the long term, it also aims to bring together managers and assisted them to improve international promotion efforts on an indus- try-wide basis. EMA’s efforts also should serve to convince the Australian government—which more liberally assists the Oz film and television businesses—of the value of investing in the export of Australian music.

**NOTES FROM DOWN UNDER:**
The A&R development could not have come at a more opportune time. After an undefined lull, Australia seems well set to break new acts abroad. The successes of Mushroom/White Label artists Frontie! on Mammoth/Atlantic in the U.S. this year (Billboard, June 4) is but one sign that American labels are looking again at what Oz has to offer. Polydor/Red Eye act the Crue Sea has been tapped by A&M Rec- ords in the U.S. While American late 90s Hits by Elektra and Photogra- pher Australia’s cool combo Direc- tions In Groove by Verve, to name just two.

Along with Frontie!, Aussie acts on the tour development trail in the U.S. this year include rooArt’s You Am I and Pre-Pone umbi, by Sony Australia and Epic Records.

**HOME & A BROAD**

by Thom Duffy

**ESSENTIAL REFERENCE GUIDES**

1. **International Buyer’s Guide:** The worldwide music & video business-to-business directory jampacked with record & video co’s, music publishers, distributors & more. $95
2. **International Talent & Touring Guide:** The source for U.S. & international talent, booking agencies, facilities, services & products. $75
3. **Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. $125
4. **International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. $45
5. **Nashville 615 Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. $50
6. **International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios, & equipment usage. $50
7. **International Latin Music Buyer’s Guide:** The essential tool for finding business contacts in the Latin music market. $60

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the new powerhouse

“edel company” expands—and goes international

Signed and the musical world looked towards Hamburg. With the finalization of the agreement with NPG Records the “edel company music AG” made the leap of the year into the international music business. In addition to the deal with NPG, other acts and activities were causing a stir: Tag Team, Fun Factory, Holly Johnson, Tony Di Bart, ELO Part II plus sampler after sampler charting high, Berlin Classics, with one of the largest classical catalogues in the world, the budget label Music & Sound, the import division Contraire - “edel company music AG” has turned into the new powerhouse in the international market.

Consistent concept marketing, a sure sense of the market and its niches, and quick decision-making: these are the three pillars sustaining one of the greatest success stories in the international music business in recent years.

“edel company music AG” of Hamburg, Germany, with a projected consolidated annual turnover of more than 100 million DM (ca. 66 million US $) for 1994, is now established in the international market. After restructuring of personnel and significant investments in new employees, technologies and - above all - in A&R, the company is ready to further develop its important role in the orchestra of the entertainment industry.

Michael Haenjes, CEO and sole stockholder of edel company music AG, has set his sights on the center of the international music business: “edel company is seeking a position in the market comparable to those formerly held by Chrysalis, Islands or A & M.”

The most important steps in that direction have been taken with the addition of Chris Georgi and Jørn Meyer to the management of the Hamburg office, the development of an international distribution system, and the establishment of marketing associations and joint ventures. In Copenhagen, Michael Haenjes set up “edel Scandinavia A/S” with the owners of the label L&G, whose managing director is Cai Leitner. “edel entertainment Benelux B.V.” was founded together with Cees Wessels, the owner of the heavy metal label Roadrunner. The excellent marketing knowledge of the management teams combined with an in-place distribution system guarantee both the development of national artists and successful placement of the international “edel” product in the market, as well.

Additional branches have been established in Italy (“edel Italia S.R.L.”, Milan), Spain (“edel España S.A.”, Madrid) and Great Britain (“edel U.K. Ltd.”, London). With “edel Musik Vertrieb” in Austria and “Philag AG” in Switzerland, the Hamburg company now has virtually total access to the European market.

In the States, after more than a year of highly successful cooperation between “edel company” and Curb Records in Europe, Mike Curb and Michael Haenjes founded a joint venture known as “curb-edel entertainment”. “edel America Records Inc.”, of Burbank, Cal., is handling the marketing for the classical product lines in the USA.

Part of “edel company’s” new international strategy is to gain profile itself as a marketer for US products. Edel, Richard Grieco, Wilhelmina, Troy Newman, Wynonna, Jeremy Jackson, Lyle Lovett, Tim McGraw, R. P. Paul, to name but a few, are now being handled by “edel company” to establish them in the European and other markets.

In the German-speaking countries, “edel company” has become well-known as an important partner for numerous TV stations and the print media, among them RTL Television, the most successful channel in Germany, as well as SAT 1, ZDF, PRO 7, MTV and VIVA. Furthermore, “edel” cooperates with a number of private German radio stations.

Compilations from the TV sitcom “Gute Zeiten - Schlechte Zeiten” (“Good Times - Bad Times”) and the consistent chart success of the singer-actor Andreas Elsholz are proof of “edel company’s” conceptional and strategic competence. No other company in the German music industry can claim comparable cross-media marketing success.

There’s a history of success here: At its root are concept albums and compilations, including the “Get It” series and numerous albums from TV programs. Again and again, Michael Haenjes was the first to discover new niches and audiences in the market. And that is how “edel company” went from no-name to a major competitor in only a couple of years.

And so thanks to international licensing agreements with Bellmark, Castle and Curb. combined with expansion into the classical music market through the Berlin Classics label, the way was paved for the next stage in this unique music industry success story.

CHART ENTRIES 1994

Establishing Dance Acts
CONTROL is a dance label, presenting already established dance acts such as RU Paul and Fun Factory. When the Techno wave hit Europe in early 1992, CONTROL was among the key players and it still does superbly well in releasing successful acts.

Canadian Gold
ATTIC is Canada's largest Independant Label and was very successful with international acts like Lee Aaron, The Nylons, Triumph and Anvil. The new ATTIC artists John James and Paul Jans are meanwhile doing well on the European Market.

“edel” goes dance
When the waves of dance, house and rave broke, “edel company” was there. The CLUB TOOLS label, which has become synonymous with a new concept in scene cultivation, was the driving force behind the excellent chart performance achieved by the Hamburg-based company within an extremely short time.

CLUB TOOLS regularly provides the 500 most influential European DJ's with vinyls, extra mixes and every kind of gimmick. Together with a special scene watcher, A&R-managers Brian Carter and Jens Thele apply their promotional concept and prodigious know-how to guarantee the constant presence of the “edel” product in clubs and retail outlets.

And success came, with CLUB TOOLS artists turning up regularly in European dance charts. Acts like Tag Team, Fun Factory, Tony Di Bart, to name but a few, make the charts regularly. The latest signing Holly Johnson will certainly continue this series.

Among CLUB TOOLS management's unusual techniques are their regularly-scheduled listening parties and Jens Thele's Trance Nation parties. Carter and Thele have become, as it were, the eyes and ears of a new musical feeling.

Symbol's new power
When Warner Bros. and Paisley Park Enterprises ended their joint venture last year, the musical world was keen on where that would now accelerate. He negotiated a deal with “edel company” and signed a contract for the distribution of his NPG releases, “The Most Beautiful Girl in the World” as well as the new album “1-800 New Funk” get chartbreakers. “edel” company commented: “This is a sign of new directions to come”.
CONTRAIRE
the international repertoire company

Germany’s Cult Band No. 1: CAN, Swedish guitar player with international reputation: JONAS HELLBORG, Caribbean masters of Reggae, Soca & Calypso: EDDY GRANT; LORD KITCHENER, Hard-Rockers RHINO BUCKET from the US and X-WILD from Germany, Country Superstars RONNIE MADDOX, TIM McGRAW and HAL KETCHUM are only a few of the highlights from the CONTRAIRE catalogue.

Bolf Baehnk, the recently appointed head of “edel company’s” special marketing and distribution service CONTRAIRE points out the policy of capably and professionally offering a broad range of high quality product in order to meet the demand of the sophisticated customer and gradually developing a basic catalogue while also offering genuine opportunities for so called outsiders and newcomers who are often terribly underrated and unsupported.

The CONTRAIRE team already boasts a strong roster of labels amongst others: the SPOON label featuring all 15 CAN CDs, the French MUSIC CON ORCHID with artists such as Jacques Loussier, Edith Piaf, Francoise Hardy, Manu Dibango, Michel Polnareff and many more, Jonas Hellborg’s DAY EIGHTY VISC featuring Hellborg’s complete catalogue and announcing the release of the brand new Jonas Hellborg & Glen Velez Album in September. Eddy Grant’s IGE RECORDS with the pioneer of Calypso and Soca Lord Kitchener and other Caribbean Superstars and of course Eddy Grant’s own back catalogue of reggae super hits.

A strong emphasis is laid on the collaboration with the UK based label SILVA SCREEN who are responsible for a vast collection of film scores, soundtracks and TV-themes. A further stronghold is the high-profiled selection on acid jazz and hip hop from the labels KARAMEL, KIND OF GROOVE, PRIVATE BEATS.

“We intend to establish CONTRAIRE as a full-scale marketing and repertoire division within the “edel company” and are convinced that our independent status combined with the power of a strong distribution service will prove to be our major assets in reaching our targets” says Baehnk.

M&S
the budget label

When Michael Haentjes established a budget label toward the end of last year, it was at first a response to the trade recession. Today, however, MUSIC & SOUND is a known quantity in “edel company” and a dependable partner in the record trade.

MUSIC & SOUND analyzes the back catalogues of the most diverse companies and labels, particularly stressing product quality and consumer-oriented CD-packaging. Compilations of ballads, soul, rock ’n roll, disco and country music are distributed in individual displays accompanied by a variety of promotional activities.

This summer Berlin Classics recorded Vincenzo Bellini's “Il Pirata” with the famous Italian soprano Lucía Alberici in Berlin.

Classical Quality on CD

The music industry sat up and took notice when the entire classical catalogue of Deutsche Schallplatten (DSB) was bought by “edel company”. With over 2,500 master tapes Michael Haentjes had acquired a treasure chest of music, a large portion of which had never been issued in CD quality.

The BERLIN CLASSICS catalogue includes recordings made with the Gewandhausorchester of Leipzig, the Dresden Philharmonic, the Staatskapellen of Berlin and Dresden, and the Kammerorchester Carl Philipp Emanuel Bach.

Some of the most renowned soloists are Heermann Prey, Peter Schreier, Ludwig Güttler and Helen Donath. The directors on Berlin Classics are also some of the world’s best: Kurt Masur, Hermann Abendroth, Franz Konwitschny, Herbert Blomstedt and the chief director of the Dresden Philharmonic, Michael Polnareff.

Releasing Rock-Giants

Since April 1994, “edel” has been exclusively distributing in Germany, Switzerland and Austria the repertoire of CASTLE COMMUNICATIONS with more than 300 rock and pop albums, classical CD’s and videos. With acts like Uriah Heep, Black Sabbath, Ronnie Tyler or the magnificent band Colosseum, the main interest of CASTLE is the oldest market.

Conceptional Marketing

EDELTON is well known for its innovative marketing ideas: Albums like "Al Bundy '94", "Wayne's World Hits" or "Royal Philharmonic Orchestra Plays Genesis Hits & Ballads" proved the excellent marketability of concept albums.
They make it all work

It is a fact that there is an exceptionally high level of business, financial and musical competence concentrated in the management of "edel company music AG" and in its national and international subsidiaries and affiliates.

When Michael Haentjies brought Chris Georgi into "edel" Gesellschaft für Produkterstellung mbH as managing director, a key position for the future development of the organization had been filled optimally. Georgi had been exceptionally successful in his previous position as managing director of Castle Communications and is considered one of the finest experts on the music market.

Jörn Meyer, who recently succeeded Klaus Ohmann as chief financial officer, was "edel company's" long-time external auditor at Arthur Andersen. He was familiar with "edel company's" goals and organization before joining its management. In his present function Meyer has a clear view of "edel company" and its subsidiaries.

Parallel to the triumvirate in Hamburg, Roland Neururer acts as director of sales in the German-speaking countries. In Switzerland and Austria, Peter Frei and Mark Flury are in charge.

Classical music on the label Berlin Classics is under the direction of Bernd Runge, for many years the head of production for Deutsche Schallplatten in Berlin.

Company product and interests are represented in the Benelux countries by Cees Wessels, owner of the successful heavy metal label Roadrunner. Cai Leitner, head of the L&G label, has recently assumed responsibility for "edel" product sales and marketing in Denmark, Sweden, Norway and Finland.

Paolo Franchini, managing director of "edel Italia" is not only an expert on the music business in his country: he still occasionally works as a jazz bassist in international formations.

The names "edel" and Carb will soon be cropping up together in the U.S. Not only are Mike Curb and Michael Haentjies both passionately interested in chart successes and great music. They share the same approach towards business and entrepreneurial vision.

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**optimal in Röbel - the music goes round and round and comes out here**

The sound reproduction manufacturing plant known as "optimal Tonträger-Produktions-Gesellschaft mbH" is located halfway between Hamburg and Berlin in the federal state of Mecklenburg-Vorpommern (former East Germany). This is a show-piece facility frequently visited by politicians, economic experts and trade insiders.

One reason for this interest is its state-of-the-art technology, which includes a Sonic Solutions installation (a second facility of this type belonging to Berlin Classics is located in that city), four CD production lines, a five-color serigraph printing press and cassette production facility. Consignments for inhouse products are processed here and shipped directly to retailers and wholesalers from its on-site distribution center with its adjoining warehouse that can accommodate 2,000 shipping pallets.

Another reason for visiting "optimal producers" is to see the flawless organization in action that makes it possible to process over 2,500 orders a day and ship them anywhere in Germany within 24 hours. Deliveries from Röbel to any European destination are possible in three days at the latest.

It is the dedication of Jörg Hahn, the managing director of "optimal productions", and his 105 employees in this multi-shift operation that make an essential contribution to the "edel company's" success story: serving the music trade quickly, flexibly and with products of the highest quality.

**Technical synergies & multimedia**

Welcome to the industry of hype: commercial production of CD-ROMs has begun at "optimal productions" with the formation of an informal consortium of several not previously affiliated business areas and subsidiaries, "edel company music AG" enters the multimedia market, including conception and consulting activities.

CHIPS & CLIPS, a studio specialized in the production and adaptation of music clips, handles post-production and digitalization of analog graphic data for all of "edel company's" multi-media applications.

The large graphics department of "edel company's" Hamburg main office works in a studio with Apple-Macintosh equipment and a company-owned on-line Linotronic 500. The completely self-contained graphics department can therefore produce print-ready copies for anything from a one-sheet to 4-color brochures, CD booklets and cassettes liners.

The third partner in this multimedia formation is "optimal productions", where ca. 17 million CDs and 3.3 million cassettes are produced annually. Recently "optimal" has acquired the capability of producing computer media of the highest quality for MS-DOS and Apple systems.
Robinson Builds Dome With EMI’s Backing, Dance Hits

**by Nigel Hunter**

London—Starting a business is always a scary proposition, but an inspec-
tion of Dome Records’ remarkable growth and the backing of a major label were two things reassuring Dome Records founder Peter Robinson when he started the label in 1992. It’s still early, but Robinson believes he is quietly helping to re-create some of the success that powered British pop in recent times.

Dome Records has backing from EMI Records U.K. and acts as a satellite A&R source.

Says Robinson, “My premise was a mainstream record label, signing good vocalists to make song-oriented records with a dance flavor.”

Dome’s first single release was “Independence” by Lulu. It made the U.K. top 20 in February 1993 and subsequently reached No. 3 on Billboard’s Club Play Chart. It also heralded a re-

Robinson is a veteran of the U.K. record industry with a bevy of pop single success stories, and his label has been named Dance Artist of the Year at the 1994 British Parliamentary Awards. He says Dome has made artists that have not been successful in the U.K. credited here.

From their concert tours and live shows this year, they have been working on some new material with a view to following up their success. They’ve continued with their reputation as a group of innovative and versatile artists, with a number of project recording sessions.”

Dome has two new acts: Rio & Mars are a Euro-pop dance act from Switzerland, currently working with Euro-pop star Paul de Winter and engineer Andy Janzsen, the creators of the Unlimited, Beverley Smith is a new black songstress and a cousin of Island Records soul singer Don E.

Robinson introduces the “Stars On 45” hit series and “A Little Peace” by Nicole.

After a stint as RCA’s A&R director that began in 1982 and was highlighted by his work with Five Star, Rick Astley, and Fairground Attraction, he moved on to Chrysalis Records in 1988, acquiring U.K. and overseas rights for the label. He has signed leading international stars such as Chylane, Inxs, and Chynoweth, whose debut single “The One And Only” spent five weeks at No. 1.

Robinson notes that just before he left Chrysalis, he was frustrated by the fact that he had overseen the first recording of ‘Would I Lie To You,’ with one of the song’s writers, Peter Vale, producing a New York vocal group called True Image.” The record was dropped.

“Markus never released, and I watched the Charlie & Eddie record go to No. 1 virtually everywhere a year later,” he says.

He goes on to say that the scene. Robinson acknowledges, “It’s hard going at the moment. Everybody’s unhappy about the short-term nature of the chart and the way it seems to make life difficult for certain kinds of artists. A&R people must keep sight of what the real objective is—artists with potential for more than one album.”

He says that artists and labels on the European mainland have seized the initiative in pop song writing.

“Many of the continental countries have taken over our traditional role of making great pop dance records. They’ve concentrated on the essential simplicity that was once represented in U.K. pop by producers such as Stock, Aitken & Waterman, Tony Swain and Steve Jolley, Peter Collins and Chris Neil. We need to be less concerned with an endless range of remixes and remember the big picture. Currently, the Europeans are stealing a march on us.”

Robinson says the next big British trend will move downtown soul swingbeat.

Dome’s Peter Robinson, top, presides over a meeting between producer Nick Martinelli and Dome artist Lulu.

**Dreyfus Jazzing Up French Biz**

(Continued from page 51)

TV advertising like any other music. Marketing must be artist-based. Jazz is not an exception.

Jazz remains a hard act to sell in France, where there are no more than four or five major speciality retailers. Dreyfus describes the distribution network for the genre as “catastrophic.” Yet jazz in France does have the advantage of enjoying durable sales—small quantities over long periods. The Barony Willem album “Blue Note,” on the IDA label, has only passed the 60,000-unit sales mark since its release in 1987, but it continues to sell steadily.

One of the most acclaimed French jazz releases of the past two years, “Jazz Nouveau” by Petrenz, has sold only 35,000 copies, but Dreyfus is confi-
dent that it will have a long sales life. A special case is Miles Davis’ “Kind Of Blue,” which received gold certification (100,000 copies) in 1993.

—by Larry Leblanc

Toronto—Following in the steps of Germany and the United Kingdom, Canadian record companies are focusing on mainstream and club-style dance com-
pilations.

An active dance market, centered primarily in Toronto, has taken Canada and Ontario, has heated up the market here for domestic-originated dance compilations—many of which feature European-based tracks previously found only as imports.

“Ten years ago, most of [these] compilations would have been fritzed [pred-
cut], but the marketplace has changed drastically,” says Art Young, VP/GM of Montreal-based Polyvul, a division of PolyGram Group Canada. “This year, every dance compilation we’ve re-released is platinum [100,000 units] or on the verge of platinum.”

Bond: Dance historically has been a potent singles market, but with the demise of vinyl and the decline of cassette sales, compact disc compilations become the primary launch vehicle for successful club-style artists and repertoire. Among the mainstream successes industry sources here attrib-
ute in part to their coverage via compilations are Culture Beat, 2 Unlimited, D.J. Miko, Capitol Sound, Ice MC, Corona, Haddaway, and Haddacapella. Says Vince Digiorgio, dance rep at BMG Music Canada, “Canadian labels have made artists that have not been successful in the U.K. credited here. From our ‘Club Cuts’ compilation se-
ries, we’ve gone on to release some 11 albums by individual acts by using the compilation as a springboard.”

“For the average consumer, dance music compilations are bargains be-
cause of all those tracks,” says Scott Turner, MD of dance radio station CING in Burlington, Ontario. “CD single
goods sell here for about $15 a crack.”

Despite widespread licensing from international independent sources, Canadian-based record companies such as Sony, PolyGram, EMI, BMG, and Warner Music have been more conservative in originating and releasing compilation-type albums, to such indies as Quality, NuMuZik, Future-Tell, Hi-Bias Records, and S.P.G Music Ltd. The majors chiefly have used compilations to give dance artists on their labels either other or distribute.

“PolyGram, EMI, which have their own [international] affiliate sources, are looking to develop artists which may have an album,” says Daniel Caudy of Garwood & partners, a division of the quality major EMI Music Canada. “Their then new tracks from England and Europe and put out a compilation. They will accompany this with a campaign of three or four of the tracks to the [club] DJs, and gradually work four or five tracks at least.”

Industry trendsetter Quality Music and Video moved into the club market at the start of 1993, when its A&R head, Markus Kline, a former A&R assistant at the label’s now-defunct German affiliate Dino Music, was look-
ing into leasing tracks from Dino for a new compilation won a contest by Glamo-
rous DJ Chris Sheppard. The two then collaborated on the ground-breaking “Techno Trip” series, and Kline has since gone on to develop his own label, called Damix, “Electronic Dance Floor,” and “Dance Mix” series. According to Kline, the compilation “Dance Mix 33,” which has sold 700,000 units to date.

Another early believer in club-style compilations was Montreal-based Nu-
Muzik Productions, which began in 1978 as a distribution outlet. “Compilation

tions are basically dedicated to all those people who are too cheap to buy a cassette,” says NuMuzik’s dance rep, Gino Olivieri. Basically, these are artists you can’t find any-
where. You’ll hear it in the club, but do they have an album? Will they be back tomorrow? I hardly think so.”

We’ve found that if you grab the po-
tential of the club compilations, formed an alliance with NuMuzik in 1988. Col-
laboratively, the two companies have released four “D.J. Club Mix” series. “I run the first ‘D.J. Club Mix’ album only in Montreal, and we sold 40,000 pieces in a month,” says Young. “Then we tried it in Toronto and Vancouver, and the record went up to 87,000 units. We then went nation-
ally by way of Capitol Records, and we’ve sold 100,000 in a couple of weeks. All of the albums in the series have sold plati-
mum.”

Industry sources indicate that the scramble to pick up licensing U.K. and European tracks has become intense in the past year, Independents also indi-
cate that majors are increasingly aware of what’s going on and faster to react. “We used to feel that if we bought a song and then we bought, we go for it,” says Olivieri. “If a song is good, we can’t wait for it to become a major. If it has a phone or fax number, we’ve had enough of enough. We’ll go pick it up.”

“Years ago, a compilation would be released here and it’d be the interna-
tional hits of two years before,” says Olivieri. “[Major] companies used to think it’s new here because nobody knows about it, and they’d push it. That’s gone. Today, tracks released six months ago in Europe are too old. We’re now introducing artists to ma-

The Canadian Court of Appeal has granted Country Music Tele-
vision’s July 4 application for “leave to appeal” the CRTC decision to de-
lete almost all of CMT’s schedule of Canadian cable services. On June 6, af-
after a series of public hearings, the CRTC had licensed 10 Canadian cable services and had removed CMT from the list of services eligible to be carried by Canadian cable systems.

There have been a number of appointments at PolyGram Group Canada: Peter Fassler has been appointed executive VP/CFO of Poly-
Gram Group Canada Inc.; Sally McPherson has been named manager, business affairs, PolyGram Canada; Art Young has be-
come VP/Music of the Polytek Distribution; and/Vipolaxis has been named VP/GM of the Deutsche Gramophone/Lon-
don/Philips/Verve Division. At Mercury/Polydor Canada, Brian Potvin has been named A&R manager, business affairs, PolyGram Canada; and Ian Marchant has been appointed to the interim position of national sales manager.

In addition, Martin Leclerc has been named A&R manager/French repertoire at Warner Music Canada, and Warren Copnick has been named Ontario pro-
motion rep at BMG Music Canada.
PGD Not Resting On Its Laurels
Meetings Target New Growth Strategies

By ED CHRISTMAN

SHORT HILLS, N.J.—Although PGD has been riding a wave of success, including winning the National Association of Recording Merchandisers distributor of the year award last March, the company’s management meetings, held here Aug. 25-26, underscored that PGD has to keep advancing its formula for success.

The meetings carried the theme “Expect The Unexpected,” which emphasized that the company must continually look for ways to improve its business and not simply become stagnant and rest on its laurels.

“The main issue at our meetings was discussing strategies to increase growth,” Jim Caparro, PGD president, tells Billboard. “We want to make significant increases in revenues and market share. We want our market share to get up to 15%, rather than the 12% we are at now.”

To achieve that, PGD has targeted certain niches to increase revenue, Caparro says. “We have broadened our music mix, by adding gospel via a production and distribution deal with Platinum Entertainment, he says. “We are getting more growth from our video unit, catalog development, and our special market business.”

Of course, the main area of growth will come from the PolyGram family of labels’ success in developing artist talent, Caparro says. “The fourth quarter will see significant contributions from all of our labels. It will be a bell of a fourth quarter.”

He adds, “This is the realization of PolyGram president/CEO Alain Levy’s strategy to redefine PolyGram in America.”

During the fourth quarter, PGD will distribute albums from Stevie Wonder, Sting, Bon Jovi, the Cranberries, Billy Ray Cyrus and L.L. Cool J. In addition, A&M will release the Woodstock albums and Mercury will release the “Jazzes Avant” box set, featuring a number of R&B stars.

In addition to focusing on growth, the meetings also sought to enhance the management development skills of PGD staff, Caparro says. “The question we are looking at is, ‘How do we nurture and develop our people’s talent, not just the artists’ talent?’”

Still The Crazies. In last week’s issue, the lack of the Crazies—the influential ’60s group that took a wrong turn every time the road to success lay before it—held true to form. That issue of Billboard contained the first picture of the band since group member Bud Scacchi died, the caption, obscuring the names of band members. The picture, reprinted above, was taken at the recent BMG Distribution convention, where the regrouped band performed. Pictured in the back row, from left, are BMG Distribution national director of sales Rick “Mountain Man” Wilcoxen; BMG Distribution senior VP of sales Rick “Babyface” Cohen; RCA Northeast regional marketing representative Bob Anderson; Imago VP of sales and marketing Jim “Slowhand” Kelly; BMG Distribution VP of finance “Boy” George Cyne; and BMG Distribution VP of field operation Bob “the Mouse” Morelli. In the front row, from left, are BMG Distribution VP of distribution “Sail” Peter Paulson; Private Music VP of sales “Little Steven” Macon; and Imago director of marketing “Little” Richard Sarbin.

Indy Store’s Owner Questioning His Trade
Best Buy Chain, Major Labels Spark Retailer’s Angst

By DON JEFFREY

INDIANAPOLIS—Alan Berry says that selling music isn’t as much fun as it used to be.

The 25-year-old entrepreneur and his brother Andy, 27, have owned Berry’s Music for five years, starting out with $2,000; they had saved up and a stack of 50 CDs. But now Alan is re-evaluating his future as an independent record retailer.

Asked what makes him question the viability of his trade, he mentions a competitor: “Best Buy set it all off when they came to town a year ago,” he says. The electronics retailer has ruffled music retailers’ feathers across the country with its low-priced CDs. Berry blames the big record companies that have, until recently at least, done little to discourage below-cost CD pricing. “I don’t understand how they think, in the long run, it’s going to be healthy for the music business.”

The confident but disillusioned young businessman then launches into a litany of complaints against the majors, which, he maintains, have taken the fun out of retailing. Some of his grievances are the lack of support from the labels for in-store appearances by touring artists, the refusal to take back defective CDs, the recent raising of some CD list prices to $16.98, and the increase in selling music through non-traditional channels like TV home shopping and record clubs.

One incident that particularly rankled him involved the hard-rock band Pantera. He says he spent $1,500 to promote the group’s new album, and even staged a midnight sale at the Emerson Theater (where his brother operates). “I was hoping they’d do an in-store,” he says. “But when they came in town I couldn’t even get a backstage pass to meet them. It was one of my last attempts to do anything for a major label.”

Despite these grievances, Berry asserts that sales are up and the store is profitable. Last year, revenues were $225,000, and this year he expects them to rise to $250,000-$270,000. “It’s not about money,” Berry says of his love for record companies. “I’m one of those freaks who really likes music for music’s sake. I take it personally when I see it treated like hamburgher. Who can sell the cheapest hamburger?”

Profitability at Berry’s may have as much to do with pipes as CDs. He says he stocks his store with as many high-margin items as possible—from smoking paraphernalia to T-shirts and incense—to make up for the low margin on music.

Berry prices CDs at $3 below list, which brings most titles—catalog as well as hits—to the $12.99 and $13.99 levels. Berry doesn’t hold sales, figuring his everyday prices are as low as most competitors’ sale prices. He buys his product from Scott’s One Stop, which is about three miles away. “It’s great, because I get one-day or next-day service. I just drive over and pick it up.” His recent top sellers were Boyz II Men, Stone Temple Pilots, downset, John Mellencamp, Match (who lives in Indiana), and Birelmen Of Alcatraz (a local band). The only vinyl he sells is from small-time labels. “They don’t care well,” he says.

Another way Berry boosts his margins is by selling used product. “We have the new CDs to draw people in, and the used CDs and tobacco pipes to make money off.” He uses CDs for $2.83 and sells them for $7.88. At one time, he confessed, he rented compact discs to customers. “But we found it was illegal and stopped doing it.”

To maintain his enthusiasm for music, he has branched into the produce. (Continued on next page)
INDY STORE’S OWNER QUESTIONING HIS TRADE
(Continued from preceding page)

tion and manufacturing side of the business. His label, Hip Swervy, records local groups. He says he is releasing a two-CD compilation this fall of albums that features 38 local bands. The profits will go to the Leukemia Society, a charity that touches home for Berry, who lost a 51-year-old childhood friend to the disease this summer.

Berry is passionate about local talent, which led him to take on the local alternative rock/rap radio station over the messenger airplay it gave to hometown repertoire. He took out a $350 ad in an area publication to challenge the station’s programmer to debate him on the subject. “He wouldn’t call me back,” says Berry. The Berry brothers co-own a 2,400-square-foot store on the East Side of Indianapolis. It is in a blue-collar neighborhood, many of whose residents work at the nearby Ford and Navistar plants. A black neighborhood is close by, and Berry says he sells a lot of rap and R&B music. He estimates that he knows 90% of his customers.

He got his experience at chains like Musicland, Camelot, National Record Mart, and Karma. “I was a music store whore,” he says. While he was an assistant manager at a Musicland, he met his future wife. He married this year, and the couple’s first child, a son, was born on the way. As an indication of Berry’s passion for music, the boy’s middle name is going to be Zappa, after the late musician and composer whose strong independent streak inspired the retailer. Frank Zappa, Berry points out, stood up more than once against the big record companies.

PGD TARGETS GROWTH
(Continued from preceding page)

In the Mercury product presentation, Donna Sumner, who will have a greatest hits album and a Christmas album out during the fourth quarter, performed a three-song set, including her smash hit “On The Radio.” During the presentation, Mercury senior VP of sales Jeff Brody announced that in addition to the Bon Jovi greatest hits collection, the label’s lineup for the fourth quarter includes albums from Vanessa Williams, Cinderella, and Black Sheep.

Julie Andrews made a surprise appearance during the PolyGram Classics and Jazz product presentation to promote her upcoming album of standards. During the A&M presentation, Blues Traveler, Jack O’Pierres, and For Real performed.

On Aug. 30, Eric Kronfell, president/coo of PolyGram Holdings Inc. USA, addressed the meeting. Kronfell acknowledged that alternative distribution will play a more of a role in years to come. “But nothing, no instant delivery system, will ever replace the touch-feely situation of a shopper in a store,” he said. “We know that no matter what changes take place, the customer will still want to shop in stores.”

Moving on to PGD’s recent stand against the practice of merchants selling records below cost, Kronfell said, “We are not about to let our music be prostituted. When PGD has a problem, the correction will stand behind you.”

Kronfell also praised PGD’s performance over the last year. “At the end of the day, the success of PolyGram begins and ends with PGD,” he said. “All the label’s A&R efforts and planning must be carried out in the field. The company as a whole realizes that the awards you won this year are a valid mirror of the effort, dedication, and passion that you bring to your work. You give us the best damn distribution in the industry.”

TOP NEW AGE ALBUMS
(Continued from preceding page)

16. 3RD FORCE 3RD FORCE 3RD FORCE
17. AIR BORN MICHAEL JONES
18. IN MY TIME YANNI
19. APURIMAC HUACO
20. SUNDAY MORNING COFFEE II HAVARIO EPIC 53803
21. HONORABLE SKY PETER HAYES R. CARLOS MARRA
22. TO RUSSIA WITH LOVE MANNHEIM STEAMROLLER WARNER
23. RED NIGHT BLUE NIGHTS BOP & WARNER
24. AUTOMATIC CHANNEL LIGHT VESSEL WARNER
25. ACOSUHYWIGAIN CRUACQ WAKAFRICA
A&M Muddy On Lineup
For Woodstock '94 Titles

VEXING QUESTIONS: A&M, the label that will issue music from Woodstock '94, is wrestling with a couple of marketing questions concerning how it will configure the live recordings from the event. At the PGD management meetings held Aug. 25-31 in New Jersey, Richie Gallo, A&M senior VP of sales and distribution, told the PGD staff that A&M may release three separate albums, one featuring up-and-coming alternative artists, one focusing on the artists that have been around longer and who might appeal to the demographics that attended the first Woodstock, and a third album that would serve as a catchall for the artists not represented on the other two. Or, A&M might put out two separate double albums, with no word yet on how the artists are to be broken down.

While we are on the topic of things still up in the air, A&M is shooting for a Nov. 8 streetdate.

WHAT NARM: While many in the industry are gearing up for the National Association of Recording Merchandisers Wholesalers and Retailers conference, which will be held Oct. 21-27 in Phoenix, NARM itself is trying to put together the look of its annual convention, which will be held next February in Denver.

As things are shaping up, it's beginning to like the convention might be totally made over. Pam Horovitz, NARM's executive VP, says that in preparing for the convention, "we decided this year to build it from the ground up. We asked ourselves, 'What is the role of the convention for the industry and for the association?' Also, 'What is the goal of the companies that attend the convention?'

Many would answer that the convention's purpose is to showcase new music and product lines, she says. "If that is really the goal, then is March the best time to hold the convention? Are we positioned too early, since the heavy interest in Woodstock is in the fall?"

While it seems those questions would lead you to conclude that the meet might be moved to a date later in the year, don't go reaching for your calendar just yet. The NARM convention is booked for the next five years. With extensive maneuvering on the part of NARM, the soonest the convention could be moved is 1996. But logistically, 1996 might be a better bet, Horovitz says.

But all of this still has to be discussed by NARM members and at advertising and education committee meetings, so decisions have yet to be made.

The convention's date is not the only area under discussion. Last year, the presidents of a couple of the major distribution companies questioned the meet's format. In particular, those executives felt that conventional product presentations no longer yielded the best bang for their dollars.

"We have reviewed a lot of different options," says Horovitz, "and we are probably heading toward giving a time segment to each of the six majors and the independents as a group, and letting them program in whatever best suits the needs of that company, whether it be a product presentation or a focus."
Top Pop Catalog Albums

**Regional Splicing:** Principals at M.S. Distributing in Hanover, Pa., and Select-O-Hits in Memphis have (somewhat equivalently) confirmed word in the wind that M.S. is contemplating the purchase of Select-O-Hits.

For the last 11 months, Select-O-Hits has been operating as what M.S. co-owner Johnny Salston terms "the Southern branch of the M.S. Empire." M.S. has been in an expansion mode of late: The company has branched into the West, Northwest, and, most recently, the East, and has relocated to larger headquarters in the last year. Last fall, it entered what M.S.' Tony Dalesandro terms "a handshake agreement" with Select-O-Hits, which involved pooling the two companies' resources and systems (Billboard, Oct. 22, 1993).

Now, however, M.S. clearly has its sights on acquiring Select-O-Hits as a wholly owned presence in the South/Southeast region.

Select-O-Hits' Johnny Phillips confirms the rumors that venerable M.S. has been contemplating a purchase of his equally well-established Memphis firm. "We are talking," Phillips says. "We've exchanged financial information, but an offer hasn't been made yet. But we're kicking figures around. . . It's such a natural fit. I think I'll probably happen. I still believe it would be the only distributor nationwide that would not be owned by a major company or an investment company."

Holding back his hand somewhat, Dalesandro says there have been "no firm negotiations" regarding a purchase, but he adds, "Long-term, it would be our desire that all our operations are the same. . . If it requires a handshake, fine. If it requires an acquisition, also fine. . ."

While both M.S. and Select-O-Hits have been very vocal in their commitment to regional independent distributors, both companies are plainly thinking about their future role in the increasingly nationalized indie distribution game.

**Quick Hits:** Playbills, a new label established by the veteran L.A. management/publishing company Shankman DeBlasio Me- lina Inc., kicks off its release schedule Sept. 13 with "Erotiques," the first in the label's series of "Life-style Soundtracks" . . . It must be football season: Atlanta Falcons offensive tackle Bob Whitfield has started a new indie label, Patchwork Records, based in Atlanta and L.A. The company's first release, Sept. 13, is a single by Southern California rapper Ras Kass, who has already racked up positive coverage in the Source and B.A.M. New power Kilaro, long a fixture at Geffen, has signed with the new indie Dono Records, headed by president Elichi Naito. The label is being distributed by Minneapolis-based Navarre Corp. in conventional markets and by Sausalito, Calif.-based Real Music in alternative and new age markets.

Beyond issuing a new album, "Man- dala," on Dono, Kitaro also is pro- ducing albums by Tibetan flutist Nawang Khechog and Chinese instrumentalist Xiao-Guang Yu for the label . . . Koch International is distributing moment Records, a new imprint founded by percussion- istic Zakir Hussain, known for his work with guitarist John Mc- Laughlin and Grateful Dead drummer Mickey Hart. Among the first moments released through M.S. Distribut Set To Acquire Select-O-Hits

Also, Texas' Robert Earl Keen Happy To Bend Genres

Koch is a best-of collection by McLaughlin's wonderful acoustic band, Shakti . . . Jay Whitehouse, who has worked with such notable Chicago-based labels as Alligator, torShoes' Black Vinyl, has started his own label, Whitehouse Records. The company will focus on Windy City talent: albums by Al Rose, Eric Lugosch, Soulvitations, and Jason & Alison are due in September and October . . . Mike Dion has been appointed VP/GM of Val- ley Vue Records in Palm Springs, Calif. He was formerly sales VP of Music Distributors Inc. in Haltom City, Texas.

**Flag Waving:** The music that Robert Earl Keen makes is slightly hard to fit into a genre, but the Texas-born artist is happy to call it country.

He says, "I used to play with a single guitar, be sort of a folk guy, but people invited me over to eat sprouts and lentils. With country, people offer you whiskey and barbe- cue!" No problem there.

Keen's distinctive tunes are heard at their best on his new Sugar Hill album, "Gringo Honeymoon." In addition to such richly humorous original numbers as the lip-smacking "Barbeque" and the grimly accurate, uproarious "Missy Christ- mas From The Family," an introspective tunes like the expansive "Dreadful Selfish Crime," Keen covers what may be the best outlaw ballad in recent years, Steve Earle's "Tom Ames' Prayer."

The latter track and "The Raven And The Coyote" show Keen's great ability to interpret a narra- tive.

"I like to get ahold of a story and work from there," says Keen, who counts as influences such master storytellers as Marty Robbins, Willie Nelson, and multi-instru- mentalist Texas Archive.

While Keen uses such well-known, Austin-based musicians as guitarist Rich Brotherton, the singer/songwriter makes his home in Bandera, Texas (population 800), west of San Antonio.

"My wife got a job here, and I was ready to follow," Keen says of his di- minutive town. "It's a great place. When I got here I thought, 'Oh, my career in music is over.' But being away [from everything] is great for the writing."

Keen is taking a break from performing to await the imminent arrival of his first child, but, following some Texas dates in late September (including an "Austin City Limits" taping), he'll begin a national swing that begins at Jacks Sugar Shack, D.J.'s favorite L.A. club, Oct. 21, and takes him across the country and into Canada.
...to 'power-punk' single, punk Six

SPOTLIGHT:

ORIGINAL voice

RELIGION

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NEW & NOTEWORTHY

SABELLE Where Did The Love Go (Say What, Say What?) (5:59) 0636 (cassette single)

Clay Walker If I Could Make A Living (4:32) 00567 (cassette single)

KATIE SAGAL I Don’t Wanna Know (5:59) 00518 (cassette single)

J.K. CALLAN Long Way Home (5:00) 40070 (cassette single)

ROCKETTY S neu encore! (4:57) 00287 (cassette single)

POPOVER The Morning After (4:57) 42100 (cassette single)

DANCESPORT Get The Feeling (4:12) 40070 (cassette single)

WASHINGTON D.C. Sinister (4:25) 42100 (cassette single)

ROOSTER The Whole Show (4:26) 40070 (cassette single)

BROOKE HANCOCK What’s Up (4:25) 40070 (cassette single)

J.J. SPEARHEAD People in the Middle (4:13) 43076 (cassette single)

BLOCKHEADS The Right Time (No loving listed) 43076 (cassette single)

T. MILLER & THE DINOSAURS Another Time Baby (5:29) 40070 (cassette single)

MADNESS The Truth Is (4:55) 40070 (cassette single)

SEAL What A Difference A Day Makes (4:33) 40070 (cassette single)

EDITED BY LARRY FICK

POPOVER

CHARGE The Name Game (4:31) 41176 (cassette single)

ROOSTER The Morning After (4:57) 40070 (cassette single)

WASHINGTON D.C. Sinister (4:25) 42100 (cassette single)

ROOSTER The Whole Show (4:26) 40070 (cassette single)

BROOKE HANCOCK What’s Up (4:25) 40070 (cassette single)

J.J. SPEARHEAD People in the Middle (4:13) 43076 (cassette single)

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T. MILLER & THE DINOSAURS Another Time Baby (5:29) 40070 (cassette single)

MADNESS The Truth Is (4:55) 40070 (cassette single)

SEAL What A Difference A Day Makes (4:33) 40070 (cassette single)

PICKS

New releases with the greatest chart potential. CRITIC’S CHOICE (*): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, Music Square W., Nashville, Tenn. 37203.
Online Innovations in Store From American dozen times people try to adhere to the rules of MTV, but that isn’t what they really believe in. And so you end up with some watered-down artist or idea.”

The concept of an open channel directly between creative artist and audience, as well as between record label and consumer, is one Geiger championed. “This is really true in the Sixties, when it was just starting,” he says. “It’s going to change the way music is created, but it also is going to change the way wider and profound social impact on the way people communicate, because it removes themiddleman from the process.”

Mix-A-Lot also recognizes the potential for artists like himself to speak to people he may not have interacted with before, he says. “It’s given us an opportunity to kind of kick in on a to a whole new fan base.” Mix-A-Lot says—though you do sometimes run into old acquaintances. “I was doing an interview on Amazon Online a few weeks ago and, uh-oh, an ex-girlfriend of mine from six years ago was on,” he says with a laugh. Flamed.

USER FRIENDLY

Information on the site is updated weekly, says Geiger, through a 21-year-old Stanford University senior who helped conceptualize and design the site while working at the label over the summer. Sigel says he and Geiger recognized the impending explosion of the Internet user base with the debut this year of the powerful “Mosaic” software, which makes the Internet environment much more user-friendly to the non-computer user. “The initial Internet layout was uncomfortable, usucomfortable with a computer language,” Sigel says. “No more.”

Among the benefits of that software, dubbed Secure Mosaic, holds the key to the continuation of this record store analysis online, Geiger says. “The big problem we have, because we aren’t able to protect those credit card numbers,” he says. “But when this new version of the software materializes, you are going to see an explosion of selling on the Internet.”

American eventually will be selling albums, videos, books, T-shirts, and special merchandise through the network, Geiger says, with an initial emphasis on “uniqued and important things. The fan can’t easily find in a record store. We aren’t going to be selling Johnny Cash and Danzig.

The well, in any case, will be soft. The promotional point of online activity, labels recognize, is blunted if they turn audiences off. The idea is to generate more niż the Real-Time Music. “We want to make this a place where people want to be,” says Sigel, “and we’ve worked hard from the design to the special cuts and bonuses, to make it just that.”

“If a person feels like they are part of a community, it feels like that event and are drawn in,” Geiger adds. “That is, at heart, what we are trying to do. To make people more a part of our culture, to make them feel like things out there, and if they want to accessee it, fine. If not, that’s fine, too.”

NewYork—American Recordings has set up shop on the Internet, and it is the expression somewhat literally.

“What a site is, in plain English, is the ability to have your own TV channel.“ It’s like living in everyone’s living room,” says Marc Geiger, who heads American’s alternative-dedicated lifestyle, music, and video web sites. “It’s all-thorough, move into the online world.” It is your own custom shop, with the equivalent of listening stations in 30-second audio clips and video screens in uploaded videoclips. We’ve also got the guy behind the counter there to give you information on the hot new releases, or on what something is coming out, and we have ‘in-store’ appearances by artists” through online interviews.

Other offerings on the American Internet site include individual files on some 20 American artists, among them Johnny Cash, the Jesus & Mary Chain, U2, Steely Dan, Elton John, Celine Dion, Bob Dylan, Andy Dick, Clay, Medicine, Sir Mix-A-Lot, and Slayer. Files include bios and photos, among other information, as well as cross-references to available audio and videoclips that are housed in the listening room or the video gallery.

Most of those audio and video offerings are now tilted to about 30 seconds in length, although American has upscaled some of its recordings, including a limited-edition Messiah song—a previously unreleased version of the technogiant’s “I Feel Love.”

Geiger says the label plans to include more full-length audio and video offerings as advancing technology makes downloading them less parochial. “I have to judge that most people don’t want to hear a song so badly that they are willing to wait an hour to download it—and then pay that phone bill,” he says.

Among online exclusives in addition to the Messiah song is a 45-second excerpt from the album, “Hey! Diddle Diddle,” out of the Sir Mix-A-Lot music video music “Put Em On The Glass,” from the artist’s “Grown and Krewed” album.

“I think that’s a kind of soft-raret video that wouldn’t have gotten on MTV like that,” says Sir Mix-A-Lot. “Which is kind of goes to show you how much you can have for artists to rent and do what they feel, the better. Some

New York—A new player has stepped onto the CD-ROM field, with an eye on scoring in the lucrative sports marketplace.

StartUp RealTime Sports boasts some veteran muscle to have a rough plish that goal: It’s a joint venture between Bertelsmann Music Group, Nederland Communications, and Laurel-based proprietary studio Multimedia. The company will be based in New York and headed by Nederland chairman Robert Nederlander Jr. Other staff members are being put in place.

The company’s first two titles, both involving the world of sports, are devoted to the 3D0 platform, which will be released electronically by the end of the year. The first release will be the 3D0 version of the Real-Time Music, which will be released to coincide with the summerNederland Communications has more than a passing interest in sports, of course, being a part owner of the New-York Yankees baseball organization, among other holdings that include live theatre venues and business concerns in programming, marketing, and promoting.

New York—AT&T is skipping the Edge. The telecommunications company says it has decided not to go ahead with its $2 billion deal to sell an affiliate designed to allow video-gamers across town or across the country to play together in real time. The accessory, called “DigitalGame,” was unveiled at the Winter Consumer Electronics Show in January, and was originally due for fall at $149. (Billboard, June 1.)

AT&T says the decision is part of a rethinking of its multimedia efforts, which will be directed more sharply toward the development of intelligent phone networks that can carry large amounts of video and other data.

The company earlier this summer changed its mind on another plan to enter the consumer-video game market. That was defeated by the board at a meeting in late April. The three-party system is now its own version of the 3D0 multiplayer, as had earlier been announced. 3D0 players are manufactured only by licensee Matsushita. AT&T owns a small stake in the 3D0 Co.

RealTime Moving Quickly Into Sports Arena BMG, Nederland Behind New CD-ROM Supplier

“It’s somewhat of a risky venture that we didn’t think we could do,” he says. “We just felt that we had, with Nederland’s sports affiliations and Pixel’s development expertise, a team that can take on the toughest competitors in the industry.”

As with Ion’s debut title, BMG plans to handle distribution of RealTime titles in conjunction with a sub-distributor that can broaden its reach into computer and specialty stores. Nederland is planning other titles, which will rely on its expertise in marketing and publicity.

Early marketing plans are key to the sports licenses, which are composed of live, or “real-time” special promotions. The license with the NFL, for instance, includes an agreement to carry the game on the NFL network satellite, Schimmel says.

GOOD SPORTS

Robert Nederlander Jr., says the new company, and the partnerships, grew out of his company’s desire to enter multimedia waters and to put together the best possible venture. The entry will “sustain. Sports is an incredi- bly strong market, across all areas,“ says the RealTime president/CEO.

“When we at Nederland first began looking at getting into the multimedia marketplace last year, we had the opportunity to do a number of different things because of our wide contacts. We decided to pursue sports because of the tremendous appeal that has, and because of its strength in the enter- tainment market.”

Sports has been a consistently strong genre category in the traditional video game marketplace, producing such monster hits as “NBA Jam” from Acclaim, but is still relatively untapped in the ROM marketplace, which has so far been dominated in sales by reference and educational titles.

The most recent high-profile sports release on disc is Microsoft’s “Com- plete Baseball,” a title that crosses the sports and reference markets. Compton’s NewMedia has also charted the waters with The Sporting News Pro Football Guide” and “The Sporting News Pro Basketball Guide.” RealTime’s debut titles take the same sports-reference tack with “The Official National Football League Interactive Yearbook” and “The NFL 75th Anniversary CD-ROM Edition.

But first, the latter of which is being produced in conjunction with Turner Publishing and TNT, are narrated by NFL sports commentator Pat Summerall.

The “NFL Interactive Yearbook,” priced at $49.95, will include statistical profiles for the 1994 season, an

(Continued on page 78)
U.K. Set For Glut Of Yule Vid Releases
Rosy Revenues Balance Stocking Concerns

BY PETER DEAN

LONDON—The U.K. retail scene is preparing itself for the most spectacular final quarter ever, with an unprecedented product slate set to generate record profits. The highest-grossing U.K. film of all time, "Jurassic Park," will be released on video only weeks apart from the year's second-highest-grossing film, "Four Weddings And A Funeral." (On rental), followed by the fourth-highest earner of all time, "Mrs. Doubtfire," which is headed straight through.

Disney is launching "Aladdin" and "Snow White And The Seven Dwarfs" straight to rental, and Warner releases "Free Willy" alongside a number of other blockbusters in a release schedule that's 1,000 new titles strong.

Retailers look at if they're getting a major stock headache, according to Mark Oakley, video product manager for Virgin Retail. Oakley predicts a 15% rise in revenues, though, as a result. "Last year, the market was worth 300 million pounds, and some people reckon this year is going to be 450 million to 430 million, but it could be as high as 550 million. There are all the obvious major titles, then there are all the other ones like 'The Firm,' 'Demolition Man,' and 'Cliffhanger.' This year, we've got all the major titles in the final quarter. Even for a large retailer like Woolies, which only has a certain amount of racking space, it's going to be a question of how will they cope?"

One side effect of the glut is that the smaller labels will "shut up shop" and not release any titles until the first quarter of the new year.

One of the major causes of the glut, however, is the fact that major studios are opting to go straight to sell-through, or else are offering reduced rental-to-sell-through windows in return for a reduction in dealer price.

"Jurassic Park" (CIC Video) and "Free Willy" (Warner Home Video) have both gone on the latter route, while "Mrs. Doubtfire" (Fox Video) opted for straight-to-sell-through.

Stephen Moore, managing director of Fox Video, says he expects to shift 1.5 million units of "Mrs. Doubtfire," which grossed 21 million pounds at the U.K. box office.

The reason for straight-to-sell-through is that it's the first time in Fox Video's U.K. history that it has had a film with all the elements to make it a straight-to-sell-through title. A key factor in the decision was also whether there was a significant upside in sell-through units by adopting this strategy. We consider our own strategy in isolation, but the short rental window option, for example, may have an impact on the sell-through potential of 'Jurassic Park.'

Moore's other reason for the sales strategy on "Doubtfire" was to try to help the rental industry, which has reacted mostly favorably to the approach. "It's a strong, profitable prop for the rental trade. They can satisfy customer demand and make a profit."

In answer to the trade observers who say that non-rental windows and reduced windows are a death knell for the industry, Moore says that "Mrs. Doubtfire" is a one-off.

"It's not a death knell for video rental, but an opportunity for them. The rental trade to stock in limitless depth. It's also not a precedent—we've done one in 12 years. If we had another title with 21 million pounds [at the] box office, we'd think about it."

Last year, Fox experimented with reduced rental windows in return for reduced dealer prices. The company moved 60,000-70,000 units of "Home Alone 2" at a 35-pound dealer price in return for a three-month (rather than 12-month) rental window. "We were very happy with the rental, but not so happy with retail," Moore says.

The same 12-week/35-pound configuration has been adopted by Warner Home Video for "Free Willy." It was released for rental Aug. 12, hitting sell-through Nov. 4. Mike Heap, managing director of Warner Home Video, says that the BBFC's refusal to rate "True Romance" in the summer, left their rental release schedule with a hole filled by "Free Willy."

"The reason that we chose this route is because the rental industry needed a major rental release in August. "True Romance," being pulled from our release schedule because of the censor, left a big hole in the schedule. We moved 'Free Willy' forward, but also wanted the title to be available pre-Christmas."

Heap says that the film was 7,000-8,000 units over its rental target, and retail pre-orders also are above expectation. Heap claims a success on both counts.

"Our view in general is that it's fairly unusual for titles to rent 12-15 weeks after rental release. The best of any title's rentals is in the first six weeks, and certainly the first three months. Anything under three months, though, may be eating into potential rentals."

(Continued on page 82)

A "New"

The 30th Anniversary Collector's Limited Edition

This special edition, which includes bonus anniversary footage, will be available for a limited time only and will not be available after March 31, 1995.

$24.98 U.S./$29.98 in Canada
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The Deluxe Box Set of Rare Collectables

This is the first time these valuable items can be owned; and none of the items is available anywhere else.

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- Many buried treasures plus Anniversary footage included in both product configurations. The Deluxe Box Set also contains Audrey Hepburn “lost” vocal tracks.

- Pristine new film-to-tape transfers.

Dealer Order Date
September 23, 1994*

Street Date
October 19, 1994

*Distributor Order Date in Canada

What was once great is even better now.

**CHILDREN’S**

"Barney Live in New York City," the Lyons Group (212-390-2722), approximately 60 minutes. On a recent episode of NBC-TV’s summer series "TV Nation," newshound Michael Moore played a caretaker of the Barney theme for the Seri and Crow ambassadors to the U.S., in the hope of sparking some good will. And guess what? They appeared to like it. So the catchy tune could melt the hearts of representatives from warring nations, albeit temporarily, one can only imagine the choristers from the radio City Music Hall for an evening of song and smiles.

**DOCUMENTARY**

"Baseball In the News," Atlas Video (301-907-0930), approximately 60 minutes each, $14.95 each/$44.95 for boxed set. "Much of the chore of devoted fans," baseball has been in the news an awful lot lately. As the strike wears on and hope for reconciliation this year dwindles, video companies that piggy-backed onto Ken Burns’ PBS documentary with base of their own are finding themselves in the cathartis seat. Atlas’ three-part boxed set covers the chronological history of the all-American sport from its 1901 TV debut through the present, featuring basically straight-forward but television footage with a blend of archival and current voiceover narration. “Baseball In the News” is a comprehensive set that includes a lot of great footage, but not a lot of retrospective explanation. This one is best marketed to avid baseball fans and aficionados who don’t need a lot of background.


(Continued on page 74)
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★ Top performances by Raul Julia, Christopher Reeves, Jacqueline Bisset, Marcia Strassman, Dorothy Hamill and Robin Cousins!

★ Exciting stories of Courage, Romance, Fun and Imagination!

ORDER DATE: SEPT. 28, 1994
STREET DATE: OCT. 12, 1994
Greatest Home Runs In Baseball History. The videos splice together archival footage, current interviews with the people who made it happen, and present-day commentary to weave a creative program for fans of all ilks. Each of the five videos also is available separately for $14.98.

ANIMATION

"Magic Eye—The Video." Cascom International (615-292-3372), 50 minutes. Based on the best-selling book and syndicated newspaper series, "Magic Eye" is a treat for viewers who enjoy uncovering Escher-like images. Hidden three-dimensional images float by onscreen and reveal themselves to viewers who can train their eyes to focus more on background than foreground. The scenes, which are combined with hi-tech animation and set to soothing, synthesized music, become increasingly difficult to decipher as the program goes on. Downside is that the video was created for use on a 30-inch television at minimum; on a smaller set, the graphics lose some of their magic. Viewers with a smaller TV likely will walk away not only disappointed, but suffering from eye strain. "Volume II," which the producers issued just as soon as they wrapped this first incarnation, is available, too.

INSTRUCTIONAL

"Shopping With Susan," A*Vision (212-275-2900), 40 minutes, $12.95. Susan Powter, the loudmouthed champion of a lean, strong, and healthy lifestyle, shows viewers how to cut the fat from their kitchens, shopping carts, and favorite recipes in this fun and unimtimating video. Powter is at her best when she connects with the thoughts, fears, and lifestyles of everyday folk. And she shines here as she forgoes the health-food store and instead sets off on an incredible journey through a regular supermarket to demonstrate how viewers can take the best care of their bodies and wallets. Then, after cleaning her cabin of such contaminants as oil, butter, and ice cream, Powter concocts several low-fat, high-volume recipes that look, well, absolutely edible. Viewers also will benefit from the concluding "ask Susan" session and a 24-page companion recipe guide.
Avalanche Of Holiday Titles Is On The Way

HOLIDAZE: With the holiday selling season breathing down our necks, manufacturers are unleashing dozens of Halloween and Christmas/ Hanukkah-themed children's and family video titles.

Sony Wonder has stocking stuffers galore in the form of Nickelodeon Collection videos, as well as new titles in its "Enchanted Tales" series. "Ren & Stimpy: Classics II," "Rugrats: The Santa Experience," "Doug: Christmas Story," "Lassie Come Ho-Ho-Home," and "Lassie: A Christmas Tail" are the five most recent titles, while last year's "Ren & Stimpy: Have Yourself a Stinky Little Christmas" is being re-released. Each title comes with over $15 worth of coupons from Mattel, as well as a $2 rebate offer from Johnson & Johnson. Also available are R&S plush gift packages, at $19.98 each. The Ren Gift Package features the "Classics II" video with a Ren plush toy, while the Stimpy Gift Package contains the "Stinky" video and a Stimpy plush. The "Lassie Come Ho-Ho-Home" is available in a gift package as well, featuring a Lassie plush, for $16.98.

The two latest "Enchanted Tales" titles are "The Night Before Christmas" and "Snow White" (the latter of which precedes Disney's video release of "Snow White And The Seven Dwarfs.") Both animated titles include the coupons and rebate offer, and both are also available in book form. Each is $14.98.

On the ghosts-and-goblins tip, Sony Wonder is offering "Nickelodeon Frightfest." It contains "eerie, creepy" stories from "Ren & Stimpy," "Rugrats," and "Doug," and includes a bonus set of glow-in-the-dark stickers. A cross-promotion with a national candy company is in development, and the title will be promoted on Nickelodeon's annual "Nick or Treat" on-air promotion.

Golden Book Video is releasing five reprieved yule-themed kids' titles Sept. 29, including "Madeline's Christmas," "Timmy's Gift," "Timmy's Special Delivery," "Baby Songs Christmas," and "Poky Little Puppy's First Christmas." All carry suggested retail prices of $12.95, except for "Poky Little Puppy," which is $9.95. From FoxVideo comes "The Animated Christmas Collection," consisting of "Christopher The Christmas Tree" and "Raggedy Ann & Andy: The Christmas Adventure" (both new titles), along with two previous releases, "The Simpsons' Christmas Special" and "A Garfield (Continued on next page)"
Sharpen Sales With Disney's

A $51 Million Box Of

Rock-Solid Purchase Intent That Out-Duels
The Flintstones!

THE THREE MUSKETEERS 20%
THE FLINTSTONES 14%

Network Advertising With Over 2 Billion Views
CHILD'S PLAY
(Continued from preceding page)

ions, which merited its own story in these pages Aug. 20, shows no signs of letting up. Here's a recent roundup of new titles in that area:


KIDBITS: The Coalition For Quality
Children's Videos, based in Santa Fe, N.M., has published its inaugural "Kids First! Directory," listing every title endorsed by the Coalition's screening jury... Barney the Dinosaur makes his first appearance in the Macy's Thanksgiving Day Parade this Nov. 24, in the form of a six-story-tall balloon... MGM/UA has added 11 reprinted titles to its recently-created "MGM Family Entertainment" label, each $14.95. They include "Chitty Chitty Bang Bang," "The Black Stallion," "All Dogs Go To Heaven," and "The Secret Of Nimh,"... MCA/Universal Home Video will bow three new titles in its superb animated series "Shelley Duval's Bedtime Stories." The double-story tapes are "The Little Rabbit Who Wanted Red Wings," narrated by Duval, and "Katy No-Pocket" with Mary Steenburgen; "Bootsie Barker Bites" with Rhea Perlman, and "Ruby The Copycat," narrated by Shelley Long; and "Aunt Ippy's Museum Of Junk," with Kathy Bates, and "Uncle Wizamo's New Used Car," with Ed Begley Jr. Orion Home Video has released a new animated "Sleeping Beauty," the latest in its "Storyteller's Classics" series, for $12.98... Paramount Home Video will release Moonbeam Entertainment's family film "Peyton Place,"... MGM Home Video will release "Chitty Chitty Bang Bang,"... "The Big Squeak" and "Much Ado About Mad Dog" debuted July 26... Wood Knapp Video is offering two new video/dvd gift sets based on the Children's Circle library. "The Maurice Sendak Library" is packaged with the bulldog character from "Where The Wild Things Are," and "Corduroy And Other Bear Stories" is paired with a plush teddy bear; each is $24.98. Retailers receive the "Wild Things" plush free with the purchase of any 12 Children's Circle video titles... GoodTimes Home Video is releasing Canadian children's live-action program "The Ad..." (Continued on next page)
hour of video clips, a week-by-week review of the 1993 season, a trivia game, "bloopers," and NFL merchandise offerings. Another key component, according to Robert Nederlander, is a built-in online adjunct. "The problem with reference titles, in any medium, is that once they are published there is no way to update them. And updating is especially crucial in the sports market, where information is constantly changing," he says. "We are keen on giving our sports fans who purchase this the ability to take the information from the current year and integrate that with the rest of the information that we provide. So someone who buys this is going to be able to go back to it over and over again."

When they explore the title, users will come across an area asking if they would like to update the product, Nederlander says. Anyone who answers yes—and whose computer has a modem—twice a week will receive new information on results from the previous week, as well as a preview of the coming week's games. "And all this is seamless," he adds. "The user is not going to have to know anything about computers or online services— it's done behind the scenes."

The same technique is being explored by other CD-ROM publishers that recognize the worth of this platform-unique, value-added feature. Turner Home Entertainment and CNN's "The People v. O.J. Simpson: An Interactive Companion To The O.J. Simpson Trial," for instance, includes free CompuServe signup and software for updates on developments in that case.

RealTime also has agreements with the National Hockey League and Major League Baseball for "official yearbooks" on the respective sports, Nederlander says. Plans also include the production of game and gaming-related sports titles, Nederlander says. A total of 10 RealTime titles are expected to hit the market by the end of 1995.

**CHILD'S PLAY**

(Continued from preceding page)

Ventures Of Dudley The Dragon on home video in mid-September. The first two episodes, "Dudley Finds His Home" and "Dudley's Tea Party," each $12.95, hit stores in mid-September... A&M Video has bowed two new videos from Shari Lewis' PBS TV series "Lamb Chop's Play-Along": "Get Your Teddy Ready" and "Let's Play Games," the series' ninth and 10th releases. Lewis has a PBS prime-time special set for Oct. 30 called "Lamb Chop And The Haunted Studio"... Hindale Home Video has premiered the family adventure film "Savage Land" at $19.95... The newest release in the "Art Lessons For Children" series from Coyote Creek Productions, Fullbrook, Calif., is Vol. 6, "Plants Of The Ruin Forest"... Children's fitness video "Exercise Fun With Buddy Bird" is available from Stringer Productions, San Diego, Calif. Sign-language video "Sign Songs" is the latest from Aylmer Press, Madison, Wis.

**Network Advertising With Over 2 B**

Subject to change... Suggested retail price. Set once Barsa Yrics Home Video sales representative for list of eligible video and complete details. Non vide and additional purchases required. Refund chec and coupons sent by mail. Disney and Sadletr
SWORD WITH THIS IC GREAT!

Hit-Powered Prepacks Available!
48-Unit Mixed Prepack Stock #2056
34-Unit Mixed Prepack Stock #2074

Priced To Own And Give At
Savings From Disney & Sudafed!
Incredible Net Cost!


SONY WONDER
(Continued from page 69)
der will run a similar TV campaign, with the exception that Minneapolis will replace Washington, D.C.

Next is "The Night Before Christmas" in the fall, coinciding with Dis-
ey's "Tim Burton's The Nightmare Before Christmas." For that title, Sony Wonder will emphasize print ads in magazines such as Parents, Parenting, Family Fun, Us, and Family Life.

"These titles are really skewed to 2-
to-9 year olds. Young kids fall in love
with it. So we're trying to really make
sure that mothers are seeing this prod-
uct," says Moss.

Sony Wonder has been able to get
"Jungle King" into supermarkets to
take advantage of the traffic. A new-
mother herself, Moss says, "Moms go
there three times a week, so that's a
wonderful place for our product. Super-
markets are a whole new area for Sony,
so we're really trying to develop that
and get more information from them
about their self-through base. They've
been extremely supportive."

The series is co-produced by anima-
tion company Golden Films, which pre-
viously had worked on projects for
Sony Kids (the predecessor to Sony
Wonder). Golden Films was founded by
Diane Eskenazi, whose version of
"Aladdin" was released by GoodTimes
Entertainment.

"We spoke to Diane about a year
and a half ago about creating a series of
productions for video," Moss says. "We
came up with a variety of titles, and
tried to determine which stories
seemed to make sense during which
times of year, and discussed them with
Golden Films from the creative stand-
point.

The choice of "The Jungle King" as
the first title was not based on Disney's
release of "The Lion King," she says.
"We started working on Jungle King a
year and a half ago. It was just coinci-
dental that the timing worked out so
well. We were very fortunate."

Moss says she is high on the look of
these features. "I think theatrical ani-
mation is much more expensive, but I
would say that most people would not
notice the difference unless they're real
animation buffs. Quality is key for us.
Retailers have said this is unbelievable
animation."

Sony Wonder continues to work on
deals for international television and
video distribution, but no domestic
broadcast is planned because "we
wanted to give direct-to-video a window
and see how well we do," Moss says.
But "in the future, if domestic broadcast is
something we can contemplate."

The company is also looking at the
possibility of licensing deals for toys,
books, and other related products. "In
the next year, that definitely will be our
main emphasis," she says. "We see this
as a long-term thing. We want to have
ongoing relationships with licensees and,
as time goes on, do cross-promo-
tions as well."

While Moss feels that direct-to-video
can be a good opportunity, she says that
"not every program can go direct. You
have to select carefully. In my experi-
ence, fairy tales have done well in this
market, possibly because their famil-
arity makes up for the lack of theatrical
exposure.

Most of all, she says, "You need spe-
cial products that are evergreen, titles
that people can keep in their library
and watch today or 10 years from now."
BMG Kidz Promoting New Adventure Series By Olsen Twins

S E E I N G  D O U B L E: BMG Kidz has turned the promotional notch up a little higher with the debut of "The Adventures Of Mary-Kate & Ashley," the video series starring Mary-Kate & Ashley Olsen as junior detectives. The first two tapes arrive in stores Sept. 13, priced at $12.95.

ABC Television, which is the home for the twins’ top-rated series "Full House," will debut a music video from the video series following the run of the Sept. 13 episode. Four days later, a behind-the-scenes special about the making of the video will lead off ABC’s Saturday morning lineup. The special, produced by Dick Clark Productions, will repeat on Dec. 11.

On-air 15-second promos touting the "world premiere" of the Olsen’s music video will begin on Sept. 9 during ABC’s "TOI" program. ABC Radio Network will also conduct various on-air giveaways and contests during September.

Syndicated stations airing "Full House" reruns in the top 40 markets have also been slated for advertising spots, which will tag local retailers and alert consumers to giveaway contests.

"Between the ABC world premiere of the video and the special, we expect to have about 200-250 million consumer impressions," says BMG North America VP of business affairs David Benjamin. "And that’s not even counting the ad in TV Guide, which is another 40 or 50 million impressions."

Other street date activities include an appearance by the twins on America On-Line on Sept. 12. A cable advertising campaign is planned for late September.

In addition to a previously announced promotion with PlaySkool (Billboard, July 23), the tapes will also be featured in a center aisle PlaySkool display at 1,800 KMart locations during November and December.

Benjamin says the first Olsen video, "I’m The Cute One," sold about 400,000 units, but adding the mystery element to the new series will appeal to both boys and girls ages 4 through 12.

"I’m The Cute One" consisted of songs skewed toward a preschool market. The new tapes have both songs and a story to appeal to older kids, says Benjamin. BMG expects the new tapes to sell 1 million units, Benjamin says.

"If anyone can knock Barney off the shelf, it will be Mary-Kate and Ashley," says Benjamin.

E V E R Y W H E R E S O L D

SHELF TALK

talk to Eileen Fitzpatrick

like new again: MI! Home Video expects to ship more than 1 million units of "Hondo," the 1953 John Wayne film that has never been released on video. Sales are in stores Sept. 20 and is priced at $19.98.

MI! executive VP of sales Sam Zitrow predicts the title will exceed 2 million units within the first six months of release.

Sales of "Hondo" are on track with "McClintock!," which MI! and GoodTimes Home Video sold in the 2-million-unit range a year ago. Both companies distributed "McClintock!" despite an MI! lawsuit alleging that GoodTimes did not have the proper copyright for the film. MI! lost its case in a ruling delivered last spring. (Billboard, May 14).

MI! will try to keep the Wayne sales wagon rolling with the re-

(Continued on next page)
Bring Home All the Holiday Magic a Movie Can Hold!

“A WONDERFUL CHRISTMAS GIFT! MACAULAY CULKIN IS EXCELLENT.”

— Joel Siegel, “GOOD MORNING AMERICA,” ABC-TV

DARCE KISTLER DAMIAN WOITZEL KYRA NICHOLS BART ROBINSON COOK MACAULAY CULKIN JESSICA LYNN COHEN


THE NUTCRACKER

$19.99

- National Thanksgiving 1993 release on “99 screens, over $1.1 million box office.
- Narrated by KEVIN KLINE (Dave: A Fish Called Wanda).
- Features top-notch veterans of the NEW YORK CITY BALLET, the legendary choreography of GEORGE BALANCHINE and the familiar music of TSCHAIKOVSKY.
- From the director of Sister Act: Dirty Dancing and Gypsy.

CLASSIC ADVERTISING/RETAIL SUPPORT.
NATIONAL TELEVISION AND PRINT ADVERTISING CAMPAIGN.
- Millions of Bonus Impressions via trailers on video-cassettes of Haus Christian Andersen’s Thumbelina and the upcoming Black Beauty.
- 90 Days National Pay-per-View.
- 12 Months National Pay-TV.
- $5 Mail-In Rebate Certificate redeemable with additional purchase of Warner Bros. Family Entertainment titles.
- STREET DATE OCTOBER 25 ORDER DATE OCTOBER 15
- CANASTO SINGLE UNITS - SEPTEMBER 21
- CANASTO SINGLE UNITS - SEPTEMBER 28

“DELIGHTFUL! My own kids loved it and are begging for the chance to see it again.”
— Michael Medved, “NEW YORK POST”

Also available on CX Widescreen Laserdisc (LB5:1) Just $34.98.
Cyber-93 Mins. #13000
$19.97 Hi-Fi VHS Beta Just $8.99 CX Widescreen Laserdisc
12-Unit VHS Product Merchandiser: #13612 $14.95
2-Unit VHS Product Merchandiser: #13624 +$7.92
48-Unit VHS Product Merchandiser: #13648 $90.92

SHELF TALK

听着：“The High And The Mighty” late next year, another previously unavailable title.

Cabin Fever Entertainment reports its 14-tape “Little Rascals” series has sold more than a million units. The series, which underwent a $600,000 restoration, has been in stores since July 6, priced at $14.95.

Tommy Bond, who played Butch, has been pushing the tapes on the talk-show circuit for Cabin Fever.

Entertainment Tonight correspondent Leonard Maltin, who narrates the tapes, has also been unofficially pitching the videos.

CBS/FOX LIKES MIKE: Michael Jordan has moved on to baseball, but his basketball career lives on video. Two of the former Chicago Bulls star’s bestselling titles, “Come Fly With Me,” and “All Time,” will be featured as a gift set priced at $29.98 from CBS/FOX Video. Included in the set is an exclusive Michael Jordan career retrospective photo booklet. Street date is Oct. 14.

The release date coincides with the start of the basketball season, and CBS/FOX will advertise the set with 10-second spots during NBA games. Ads for the tape will also run in NBA arenas during games. A radio promotion will begin Nov. 21.

TURNER’S CHARGE: Turner Home Entertainment’s most ambitious theatrical project, “Gettysburg,” will get the star treatment this holiday season.

As part of the sell-through campaign for the four-hour epic, Turner will offer a collector’s edition, priced at $89.98, on Nov. 2. A no-frills version will be available at a $24.98 price point.

Elements of the collector’s set include a one-hour documentary, 10 minutes of unseen footage, a C.D., a battlefield map, a coffee-table companion book and an actual Civil War bullet.

In other Turner news, Russell Kelban, former VP of marketing at Turner Home Entertainment, has been appointed VP of marketing at Virgin Interactive.

Kelban has relocated from Atlanta to Irvine, Calif., and joins former Nelson Entertainment boss, Rand Bleimeister, who was named senior VP sales and marketing of the division a few months ago.

FAREWELL MICKEY: Buena Vista Home Video senior VP of sales and distribution Dick Longwell will be leaving the company, at year’s end when his contract expires. According to a Buena Vista spokeswoman, most of Longwell’s duties will now be handled by VP of sales and distribution Dennis Maguire. Longwell, a 12-year Buena Vista veteran, did not announce his future plans.
Home Video

VIDEO PEOPLE

Lon G. Von Hurwitz has been named VP of marketing for the North American sector by Columbia TriStar Home Video. He was executive VP/GM, West Coast, for Carlton Marketing Group.

LIVE Entertainment promotes Ellen Pittelman to VP, production and acquisitions. She was director of production and acquisitions for the company. Also, Michele Ors is named PR director, and Susanne Mitchell PR manager.

Martin Nisenholtz joins Ameritech as director of content strategy, responsible for guiding development of new video programming opportunities and interactive information and advertising services.

Susan Roberts has been named national accounts manager for ABC Video. Julie Murakami has advanced to the newly created post of special markets accounts executive.

Anthony Adamis is named VP and director, worldwide anti-piracy, at the Motion Picture Export Assn. of America, succeeding William Baker, the new president of MPEA. Gregory Goeckerln joins MPEA as deputy director and special counsel of the anti-piracy operation.

At Best Film & Video, Bill Reilly becomes marketing VP; Joe Marzio, sales VP; Richard Mendelsohn, regional sales manager; and Joseph Calamari, head of West Coast sales and promotions.

Laura Stone has been appointed marketing manager of AVision Entertainment. Maryann Manelski becomes production manager and Ginny Nugent senior director of production. Lee Stimmel becomes product manager for adult movies, music, and video, and Lisa Vetich becomes West Coast office coordinator.

Louis Lo is appointed programming manager at International Video Network. Glen Yunker becomes Southeast regional sales manager. Roger Goodsell has been promoted to national sales manager.

Michael McLeod advances to senior director of sell-through national sales at Uni Distribution. Lori Reimers is named Southwest regional video director.

Michael Devitt joins Cabin Fever Entertainment as Midwest regional sales manager.

Advancements at MCA Home Entertainment Group: Arlyne Willcox to senior VP of business affairs, and Anthony Zummo to VP of legal affairs. Mark Goldman is named VP, business development, worldwide pay TV.

Gerald Geddis has advanced to senior VP of video in Blockbuster’s domestic consumer division. Geddis previously was based in London as VP of the international division. James Blasser, formerly assistant to chairman Wayne Huizenga, is named president of Blockbuster Entertainment’s newly formed Blockbuster Park division.

UK. SET FOR GLUT OF YULE VID TITLES
(Continued from page 65)

the title’s rental potential. Everything is about release dates.”

As for a death knell, Heap is non-committal. “It’s hard to answer that. You’ll have to wait until you see what the total rentals are on ‘Free Willy’ and ‘Jurassic Park.’”

All eyes in the trade are on these shortening rental windows, especially with-pay-TV also making inroads on rental exclusivity. When it was announced that “Jurassic Park” was being released Oct. 3 at a dealer Price of $09.95 prior to hitting sell-through Nov. 21 at a trade price of 10.21 pounds (14.99 pounds suggested rental price), the reaction was mixed, with dealers and wholesalers arguing over the pros and cons of the length of the seven-week window and the 40-pound dealer price.

Oakley predicts that the proximity of rental and retail will benefit Virgin. “Because we’re not waiting for titles so long, there won’t be so many ex-rental cassettes in the stores up for sale, because they’ll still be renting,” he says. “The rental campaigns will keep them still fresh in the consumer’s mind, and we’ll also get the advantage of the rental campaign, the retail campaign, and our own campaigns.”

The country’s leading independent retailer, Adrian Rondeau, sees reduced windows differently. He calculates that “Free Willy” costs some 2.55 pounds per week before sell-through release, while “Jurassic Park” costs 5.70 pounds per week. “Jurassic Park” is a potential disaster for any dealer who wants to get somewhere near to meeting demand. “Free Willy” is not terrific news by anyone’s calculations, but there is enough leeway in the price and window for serious dealers to experiment with respectable copy depth. After the sell-through-release of both titles, our takings and profits/losses will reveal all.”

Billboard®
FOR WEEK ENDING SEPTEMBER 17, 1994

Top Video Rentals (Continued from page 68)

<table>
<thead>
<tr>
<th>THE WEEK</th>
<th>LAST WEEK</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
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<td>1 1 9 PHILADELPHIA</td>
<td>Columbia TriStar Home Video 52613</td>
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<td>Savoy Pictures HBO Home Video 90569</td>
<td>Anthony Hopkins Debra Winger</td>
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<td>Large Entertainment MCAUniversal Home Video 82019</td>
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<td>Live Home Video 69794</td>
<td>Holly Hunter Harvey Keitel</td>
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<td>Live Home Video 69886</td>
<td>Meryl Streep Jeremy Irons</td>
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<td>31 34 1 THE STAND</td>
<td>Republic Pictures Video Home Video 5678</td>
<td>Gary Sinise Rob Lowe</td>
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<td>Will Smith Stockard Channing</td>
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<td>33 21 5 CABIN BOY</td>
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<td>Chris Elliott</td>
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<td>34 24 1 PRINCESS AND THE GOBLIN</td>
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<td>FoxVideo 1624</td>
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<td>Kevin Costner Clint Eastwood</td>
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*ATAG certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. *ATAP platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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**Pro Audio**

**Mobile Fidelity Still On The Move**

**Chief Herb Belkin Keeps Ideas Coming**

**BY BEN CROMER**

The quest for better-sounding music has led Mobile Fidelity Sound Lab president Herb Belkin on an enterprising path, which is paying off in high-fidelity chrome tapes, and gold-plated CDs, mastered from the original multitrack or mixed masters.

Belkin points to Mobile Fidelity’s recent overhaul of its mastering process, which subtly alters processing and mastering procedures, dubbed the GAIN (Greater Ambient Information Network) System, as indicative of its purist approach. Developed in concert with Nelson Pass of Pass Labs and audio consultant Mike Moffat, GAIN results in greater frequency response, better detail, and more stable imaging.

For CDs, Mobile Fidelity created new A/D converters with eight-times oversampling, theorizing that if the number of samples taken is increased, then the converters will find a more meaningful sample. These “16-bit accurate” converters, as Belkin calls them, also eliminate the anti-aliasing filters required by 50-kHz converters, filters that Belkin claims can cause quantization.

Belkin’s insistence on working in the 16-bit domain helps the industry trend toward 20- and 24-bit mastering systems, which allow more audio information—most of it “ambient”—to be programmed into the source material at the mastering stage. Proponents say these systems yield enhancements in the sound that are apparent even after the master has been boiled down to the 16-bit standard for CD units.

But Belkin says extra bits do not necessarily result in an improved sound. “It’s not how many bits in your system that makes the difference,” he says. “If you’re not giving an accurate or true replica of the data, then it doesn’t matter whether it’s 20-bit or 40-bit. With 16-bit accurate, you are giving back every scintilla of information.”

(Continued on next page)

**Mixer Michael Brauer Leaves His Mark On Diverse Range Of Artists, Genres**

**BY RICK CLARK**

If there is one word to sum up mixer Michael Brauer’s list of credits, it is “eclectic.” That impression would be fine by Brauer, who has made a point of constantly expanding into new musical territories. Along the way, Brauer’s work has enjoyed commercial and critical success in genres as diverse as urban, R&B, country, alternative rock, mainstream rock, and pop, thanks to his knack for creating mixes that capture the intent of the songs.

Brauer’s many credits include the Rolling Stones, Journey, John Lennon, Michael Bolton, Prefab Sprout, Rod Stryker, Luther Vandross, Sade, Fishbone, and Chris Whitley, as well as recent projects by Tony Bennett, David Byrne, and Michael Been, former frontman for the Call.

“If I love a band, I want to be able to mix that and not have someone thinking, ‘Well, he can’t do that, because he did Tony Bennett,’” says Brauer. “If that was the case, I wouldn’t currently be doing a Japanesee band which is doing pure, balls-to-the-wall rock’n’roll.”

Unlike some mixers and producers, Brauer doesn’t leave an identifiable sonic stamp on his work. That anonymity keeps him from being pigeonholed into a particular category.

However, one element Brauer has worked on tirelessly—and which has set his mixes apart from the pack—is his sophisticated application of compression. While many mixes may throw an entire mix through a compressor to even out the overall dynamics, Brauer refines the final sound with a multilevel approach that keeps the compression of one part of the mix from inflicting itself on another area of the soundcape.

One project on which Brauer employed a number of clever compression applications was David Byrne’s most recent album on Luaka Bop/Sire. It was one of Brauer’s favorite mixing projects, partially because Byrne gravitates toward synthesizing many musical influences into his sound.

Brauer says he is content with his job on “David Byrne.” “It’s good mixing, and I can’t think how I would’ve done it any better,” he says. “Some people are never happy with what they do, but I never get deep into that. I am spontaneous in that I immediately go for the guts and soul of the song, and that is what I try to put down on tape. If it’s a little rough here and there, it doesn’t matter, as long as it keeps the listener listening. I think that is what I’ve accomplished on the Byrne album.”

An example of a high-compression mixing job is Brauer’s work on the new Michael Been album, “On The Verge Of A Nervous Breakthrough” (Speed/Reprise).

“That is a very aggressive-sounding, kind of retro-rock project, with reverbs on the drums and things like that,” notes Brauer. “Every mix on that album was very much. I meant I had raced my bike 70 miles after spending a day mixing on that album. There is some really cool stuff on there, and I had a lot of fun. He’s a great person, too. Some of my best jokes came from Michael.”

At the other end of the sonic spectrum for Brauer was his involvement mixing Tony Bennett’s “MTV Unplugged” album for Columbia Records.

“The Bennett album was definitely a dream,” he says. “I heard him about two years ago at Fat Tuesdays, which is a jazz club in New York. I met him after the show and thought, ‘This is it. I’ve got to mix him some day.’ I put my antenna up and kept waiting until the opportunity arose. When [Columbia senior VP of A&R] David Kahne told me there was going to be an ‘MTV Unplugged’ show, I told him, ‘Please let me mix this.’

Mixing Bennett differed from Brauer’s other projects in that he had to “turn off all the compressors and all the toys and tricks,” he says. “It is just down to piano and vocals. Everybody else—the drums and bass—are just a supportive measure. Then the pianist’s dynamics worked around Tony was great. The important factor we always kept in mind was making sure that Tony ‘saut’ perfectly in the mix with the piano. It was a rush doing that album.”

One style of music Brauer would love to mix is big band. “My father would play that kind of music all the time, so I am just dying to do a project like that,” he says, adding that his only taste of big-band mixing came from an unreleased project he did for Prince protege Holly Robinson.

When Brauer works in Los Angeles, his mixing facility of choice is A&M Studios. In England, he prefers Air Lyndhurst, and in New York, he prefers ABC Studios.

“Mixing is a pure passion,” Brauer says. “I just can’t wait to get into the studio and sit down and work on a good song.”

Brauer is represented by Sandy Robertson at Los Angeles agency World’s End.

**OTTARI CORP.** of Foster City, Calif., is offering an upgrade package to video-cassette products in North America that use the company’s T-7001 TM high-speed duplication equipment. An Ottari statement says the upgraded systems can run at speeds up to 7 meters per second, representing process productivity increases of 25%-75%. At a cost of $35,000, the upgrade includes all required components and on-site modification by Ottari engineers.

**TOLEDO, OHIO-BASED** Automatic Inspection Devices, a maker of inspection equipment for CD plants, has joined forces with Integral Vision Ltd. of Bedford, England, a software developer for the machine industry. The two companies plan to cooperate on the color printing inspection and catalog ID verification processes.

**CONSUMER ELECTRONICS GIANT** Thomson S.A. has settled its patent infringement lawsuit against Nippon Columbia Co. Ltd. and Denon Corp. over Thomson’s CD- and laserdisc-related patents, according to a Thomson statement. The company says Nippon Columbia and Denon have agreed to license from Thomson the right to use optical memory technology in the U.S. and Canada. Terms of the licensing agreement and settlement were not disclosed.

**PRO PEOPLE ON THE MOVE:** Radio veteran Tony Pepper joins the engineering staff at audio-for-media house Hollywood Recording Services.

**BRIEFLY:** The design team of Beth Walters and John Storyk has been commissioned for an interior design project at Buenos Aires, Argentina, studio Sonido A&D ... Hollywood production house Ozz Jelly Entertainment—a joint venture between rock band Green Jelly and its label, Zoo Entertainment—has installed Korg Sound/Sound Digital Audio System ... National Tape & Disc Corp. is building a 73,000-square-foot CD manufacturing plant in Nashville; the $8.5 million plant is scheduled to open in February 1995 ... Bose Corp. chairman and technical director Dr. Amar G. Bose and Grammy-nominated singer Oleta Adams accepted honors at the National Music Educators Conference—most of it “ambient”—to be programmed into the source material at the mastering stage. Proponents say these systems yield enhancements in the sound that are apparent even after the master has been boiled down to the 16-bit standard for CD units.

But Belkin says extra bits do not necessarily result in an improved sound. “It’s not how many bits in your system that makes the difference,” he says. “If you’re not giving an accurate or true replica of the data, then it doesn’t matter whether it’s 20-bit or 40-bit. With 16-bit accurate, you are giving back every scintilla of information.”

(Continued on next page)
NEW YORK

At the Magic Shop Recording Studios, A&M act Monster Magnet completed its second project for the label. Band member Dave Wyndorf co-produced the sessions with Steve Rosenthal, who also engineered the project on the vintage Neve console; Joe Ward assisted.

Room With A View, a new facility that looks out on the Manhattan skyline, played host to Carly Simon, who was in doing overdubs for an upcoming album, and Roberta Flack, who was in mixing her upcoming album for Atlantic Records. The projects were mixed on the SSL 4064 G Plus console.

At Looking Glass Studios, producers Marc Swersky and Mark Platti tracked and mixed a new album for the Traveling Souls. Platti engineered and mixed, assisted by Dante DeSole. Platti also mixed the upcoming album by Imugo Recording Co. group Plan H at Electric Lady Studios. He worked on the Focusrite/Mussenburg and SSL G Series consoles.

NASHVILLE

Producer/Engineer John

MOBILE FIDEILITY

(Continued from preceding page)

No one has put it better. He adds, “Today, the standards for error dropsouts and the use of error correction by machines using the Red Book standard are fairly loose. We think if you could tighten that up, you would have a better-sounding disc.”

Belkin’s single-mindedness about mastering and remastering reflects his status as an artist/producer who inhabits a different world from that of his major-label cousins.

“They’re in the business of making lots of product available to lots of people quickly and cheaply,” Belkin says of the majors. “We’re in the business of providing small amounts of product to small numbers of people slowly, and without regard to cost.”

After a four-year hiatus, Mobile Fidelity has returned to manufacturing audiophile LPs, prompted by its purchase from Westwood One of a record manufacturing plant in the Northern California town of Sebastopol.

Belkin stresses, however, that Mobile Fidelity’s new plant is a different breed from the LP factories of old, retooled to meet a higher standard.

“In the past, all of the audiophile business was an offshoot or a sideline for commercial production plants,” he says. “I said, ‘Let’s build an audiophile plant. Nobody’s ever done that.’

That trail-blazing attitude suits Mobile Fidelity, says Belkin, because his company must stay one step ahead in order to survive in a competitive marketplace.

“In 1981, we decided that the way to make great-sounding audiocassettes was to do it on chrome tape in real time. Well, everybody said that was hokum; later on, chrome became the way to go. That’s happened to us year after year. Our job is to keep pushing.”

Guess was at Masterfonics mixing Liberty Records artist Suzy Boguss’ upcoming duet with Chet Atkins. Guess worked on the new AT&T DISQ Digital Mixer Core: Derek Rason assisted.

Producer Patty Parker completed sessions at Chelsea Studios in nearby Brentwood with country artist Phil West.

Things are hopping at the Sound Emporium, with Al Kooper recording a self-produced live project for the MusicMasters label with engineers Rocky Schnaars and Gilles Reeves, and MCA Records artist Trisha Yearwood in with producer Garth Fundis tracking her new album with engineers Dave Sinko and Ken Hutton.

BMG group Divinyls was spotted at Woodland Digital recording tracks and overdubs with producer Peter Collins for an upcoming release; engineering the sessions was Kevin Caveman Shirley.
Hail Victoria. Acclaimed singer/songwriter Victoria Williams recently completed her upcoming Mammoth/Atlantic album, "Loose," at American Recording Studios in Los Angeles. Produced by Paul Fox of 10,000 Maniacs, XTC, Robyn Hitchcock, and Sugarcubes fame, the album is scheduled for an early October release. Shown at American Recording, from left, are Fox, Atlantic president Danny Goldberg, Williams, and Danny Heaps, her manager.

Billboard

PRO AUDIO

EUROSOUNDS

A column by Zenon Schroepe on the European pro audio industry.

SPAIN

Audio Post Company Soundtrack has placed a 3 million+ 4 million-pound contract with AMS-Neve to equip a new 1,200-square-meter complex in the center of Barcelona. The complex will house four dialog recording rooms; a Dolby cinema and TV mixing theater; a mixing room for video and TV; Foley, music, and sound effects rooms; plus two multipurpose suites. Some of the rooms were designed and built by Tom Hidley. The equipment package includes a Logic 2 with integral 24-output AudioFile Spectra, two 8-fader Logic 3s with 16 output Spectras, plus seven stand-alone 8-output Spectras. All audiofiles will have removable hard-disc drives.

The expansion is part of Soundtrack's plan to "take account of all areas of sound production and post-production for clients at home and abroad," says general director José Ferrer.

DENMARK

Danmarks Radio has installed a Studer D827 48-track DASH machine with 48 AD/DA converters and the new 24-bit option. The multitrack is being used alongside the broadcaster's New Capricorn desk in Studio 1, which is linked to its orchestrally proportioned concert hall.

RUSSIA

Premier SV, a leading advertising agency with a 15% share in national broadcaster Ostankino, has installed an SSL SevenSound V5 with VisionTrack and SoundNet at its Moscow premises. Western clients include Master Foods, Philip Morris, Sterling Health, Cadbury, and Pepsi.

Mark Przymeski, MD of SSL distributor Elbor, says the sale is "indicative of the value that the new Russian broadcasters and advertisers place on quality and reliability."

Audio Track (Continued from preceding page)

the Neve 8822 was Joe Primeau, with Billos Bowers assisting.

Ocean Studios played host to the members of Power Station, who were recording their upcoming album with producer Bernard Edwards. Stan Katayama engineered behind the custom, 56-input Neve 8108 console; Michael Geiser assisted.

Other Locations

Red Hand artist Georgi Smith has begun recording her new project at GTR Media in Cleveland; Jeff Cox is engineering the sessions, with assistance from Jim Pica. The project is being co-produced by Mike Siskind and Smith.

Touch Me Music Studios in Redding, Calif., has recovered from a recent fire. The studio was up and running after only 12-day delay, and with all master recordings and equipment surviving unscathed. The studio will soon complete an upcoming project for artist Billy Quest.

Liberty Records act Nitty Gritty Dirt Band returned to Kerr-Macy Studios in Denver to record a Christmas album. Engineering the band-produced project was John Macy.

At Criteria Recording Studios in Miami, Melody artist Lucero was comping vocals under the guidance of producer Raphael Perez Botija. The 32-track digital sessions were engineered by Carlos Nieto, with assistance from Mark Dobaon.

Please send material for Audio Track to Peter Crowis, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0144.
### Billboard's Spotlight

In the final analysis, it's the sound that counts. Whether live or in the studio, getting the most out of a performance is everyone's goal. Billboard's Spotlight on Professional Sound will focus on the process of producing and engineering the sound.

- In the LIVE SOUND report, highlights will include a glimpse at the top touring acts and sound engineers in 1993-1994.
- The STUDIO SOUND report will address the latest developments in digital and analog recording, mixing and mastering.

This comprehensive study will be a must-read for everyone with an interest in creating great sound.

**ISSUE DATE:** NOVEMBER 12  
**AD CLOSE:** OCTOBER 18

NY: Ken Karp 212-536-5017  
LA: Lezlie Stein 213-525-2329  
Nashville: Lee Ann Pack 615-321-4294  
Europe: 44-71-323-6686

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**Industrial Animals**. Industrial band KMFDM has been at Bad Animals' Studio X working on its upcoming release, "Nihil," for Wax Trax/TVT Records. Shown at the Seattle studio, from left, are James "Hatter Hatz" of KMFDM, engineer Chris Shepard, and KMFDM's Sascha Konietzko, who is producing the project.

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### STUDIO ACTION

**PRODUCTION CREDITS FOR BILLBOARD's NO. 1 SINGLES (WEEK ENDING SEPTEMBER 10, 1994)**

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<tr>
<th>CATEGORY</th>
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<td>I'LL MAKE LOVE TO YOU/Boyz II Men/Bebe Face (Motown)</td>
<td>XXX'S AND OH'S (AND AMERICAN GIRL)/Tisha Yearwood/G. Fundis/H. Stinson (MCA)</td>
<td>TOOTSEE ROLL/95 Boys/95 South (Rip-It)</td>
<td>FLAVA IN YA EAR/Craig Mack/Easy Mo Dee (Bad Boy/Arista)</td>
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<td>RECORDING STUDIO(S)/Engineer(s)</td>
<td>LARRABEE (Los Angeles)/Brad Gilderman</td>
<td>LARRABEE (Los Angeles)/Brad Gilderman</td>
<td>SOUND EMPORIUM (Nashville)/Dave Sinko/Gary Lane</td>
<td>BASS STATION (Orlando, FL)/Barry Duftae/C.C. Lemonhead</td>
<td>HIT FACTORY (New York)/Bob Brockmann</td>
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<td>Euphonix</td>
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<td>Uni Manufacturing</td>
<td>AMI</td>
<td>BMG Manufacturing</td>
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**CALENDAR**

**SEPTEMBER**


Sept. 16-19, Country Music Week '94, presented by the Canadian Country Music Assn., various locations, Calgary, Alberta, Canada. 905-850-1144.


Sept. 19, East Bay R&B, Rap and Hip Hop Night, presented by the San Francisco chapter of the RIAA, Carnival at Kimball's East, Emeryville, Calif. 415-433-7112.


Sept. 24, 18th Annual Georgia Music Hall of Fame Awards, Georgia World Congress Center, Atlanta. Rose Ann Billingsley, 404-387-0490.


**SEPTEMBER**


Sept. 28, "Spirit Of Life" Award Dinner, presented by the Music and Entertainment Industry Chapter of the City of Hope. honoring Ticketmaster president/CEO Fredric Rosen, City Hall, Los Angeles. All proceeds benefit the City of Hope National Medical Center and Beckman Research Institute. Scott Goldman, 212-892-7129.

Sept. 28, Contemporary Record Production, seminar presented by producer/engineer Kaschi Ross and the Recording Industry Information Service, San Francisco State Univ., San Francisco. 800-974-7447.

**OCTOBER**


Oct. 7-10, "How Can I Be Down?" Second Annual Hip-Hop Summit Convention, presented by Peter Thomas Entertainment with panels by the Rap Coalition, Biz Plaza, South Beach, Miami. 212-229-5277.

Oct. 9-12, Conference on Interactive Marketing/West, Marriott Camelback Inn Resort, Scottsdale, Ariz. 310-798-0433.


Plakstik Records, formed by Markus Schulz. Label will produce, release, and break house music with crossover potential. First release is “I Need To Know Now” by Slick 96, featuring the vocals of True. Plakstik also plans to release a series called “Plakstik Traxx.” Each volume will highlight a different producer. Volume 1 features Schulz and C.L. McQuilken; Volume 2 showcases Slick 96; and Volume 3 spotlights Jason Nevins. Plakstik Records will be distributed through Alleged Audio/ACM Music in New York. 718-702-6890.

**LIFELINES**

**BIRTHS**


Boy, Adrian Russell, to Russell and Schauder Carter, Aug. 7 in Atlanta. He is the manager of Indigo Girls, Matthew Sweet, Kristen Hall, Timbuk 3, Murray Attaway and David Wilcox.

Boy, Avery Robert, to Bruce and Susan Kilgour, Aug. 29 in Costa Mesa, Calif. He is an assistant manager for Virgin Megastore Costa Mesa.

Boy, Christopher Michael, to Ken and Jeanette Walsh, Aug. 30 in New York. He is VP of finance for Island Records.

Boy, Liam McAllister, to Rod Stewart and Rachel Hunter, Sept. 5 in London. He is a recording artist.

Girl, Anastasia Delia, to Mike and Cathie Marrone, Sept. 7 in Santa Fe, N.M. He is PD at KIOT Albuquerque.

**MARRIAGES**

Randy Guss to Heather Bjorkman, Aug. 19 in Santa Barbara, Calif. He is the drummer of Columbia Records band Toy The Wet Sprocket.

Jeffrey Stein to Karen Joy Eisenstein, Aug. 21 in Great Neck, N.Y. She is financial analyst for Island Records.

**DEATHS**

Major Lance, 55, of heart disease, Sept. 8 in Decatur, Ga. Lance was a Chicago-born soul singer best known for his 1963 hit “The Monkey Time” and his 1964 hit “Um, Um, Um, Um, Um.” Both written by Curtis Mayfield. Mayfield also wrote and produced Lance's first single, “I Got A Girl—Phyllis.” In 1964, Edsel Records released a Lance collection titled “Monkey Times.” Lance continued to perform at music festivals and clubs; in June, he sang at the 11th Annual Chicago Blues Festival. He is survived by his wife, Christine, and nine children.

Nicky Hopkins, 50, of stomach illness, Sept. 6 in Nashville, Tenn. (see story, page 12).

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

**NEW COMPANIES**

Anthos Records, a new label headed by John Lappen, Priority Records VP of special projects. Anthos is a subsidiary of Priority’s special projects division and will have access to all of Priority’s sales, marketing, distribution, legal, and manufacturing channels. Anthos will focus on film soundtrack, special reissues, niche marketing, acquisition of rare

**GOOD WORKS**

**BENEFIT FOR CHOIR:** Keyboardist Danny Wright will headline the annual fall benefit gala for the Texas Boys Choir Sept. 25 at the Great Hall in Fort Worth, Texas. Proceeds from the benefit will fund scholarships for the two-week Grammy Award-winning choir, a nonprofit organization. As a youth, Wright, who records for Moulin O’Dr Records, was a member of the Texas Boys Choir. For more information, contact Carolyn Broner at 213-622-1548.

**FLOOD RELIEF:** Michael Greene, president of NARAS, the recording academy, announces a special flood relief concert to be held Sept. 20 at the Omni in Atlanta. Alan Jackson, Doug Stone, Faith Hill, and John Berry will perform, and all of the show’s proceeds will be distributed to flood victims in south Georgia by Friends of Georgia Music Festival Inc. Shown at Atlanta’s Hard Rock Cafe are the show’s sponsors, from left, attorney Joel Katz of Katz, Smith & Cohen; Bob Hunt, Southeastern director of public affairs for the Miller Brewing Co.; Greene; Peter Rosenberg, president of Concert/Southern Promotions; and Bob Williams, GM of the Omni.

**FOR THE RECORD**

Notting Hill Music U.K. Ltd., which purchased NTV Music in October 1993, is the publisher for Paul Weller’s album “Wild Wood.” The publisher credits were given incorrectly in the Sept. 10 issue.
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☐ 03. radio, disco, tv cable personnel
☐ 04. manufacturers of records and software, including recording studios, pressing plants, video and film industries
☐ 05. artists, managers, agents, attorneys
☐ 06. concert promoters, concert facilities
☐ 07. music fans
☐ 08. music publishers, unions, industry associations
☐ 11. (please be specific)

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Domestic

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*To be published 11/1/94
According to Lundvall, the aim is for Metro Blue to be "both a sister label to Blue Note and an East Coast label for Capitol, that would be defined by very unique artists that were a little left-of-center. Not mainstream pop acts or R&B acts, but unique artists from the world music community and from the contemporary pop community."

Blue Note marketing VP Tom Evered emphasizes that Metro Blue is "not a world pop label. It just so happens that EMRI has some of these artists that we feel have some real potential in niche markets coming out on various labels."

Besides Monte, who is signed to EMRI Brazil, Metro Blue also will issue albums by a pair of EMRI's international acts: Dado Dei, an ethno-dance unit from Brazil, assembled by Eric Mouquet and Guaia Jochon, two of the prime movers behind Deep Forest, and the Portuguese group Madredeus, which Evered describes as "a real haunting string band with synthesizer and a beautiful woman's voice."

Evered says, "The main thrust of what we're going to do is the pop side, with (singer) Andru Donalds. Even though he's from Jamaica, the record is a stone-cold AM pop radio record. It's full of hooks and everything. There's some slight reggae tone to it; then again, Ace Of Base (also had such a tone), and they're Swedish."

Donalds' self-titled album is scheduled for an October release.

Evered says Metro Blue will also pursue a straight-ahead pop route with Miami-bred vocalist Nil Lara.

Other Metro Blue signees with albums due by spring 1995 include Ambitious Lovers member Peter Scherer (whose partner in the group, Arto Lindsay, produced Monte's new album) and French rapper Soon E MC.

Beyond the pop target Metro Blue is aiming at with Donalds and Lara, Evered says, "The other (acts) will work within the clubs. We're going to do remixes on things like Dado Dei. A lot of them will be press-driven. Each one kind of goes in a different direction."

It remains uncertain if the Charlie Hunter Trio, the San Francisco based alternative-jazz group led by ex-Disposible Heroes Of Highbrow member Hunter, will be on Blue Note or Metro Blue, though Lundvall says, "Because their market is a young alternative market... probably they would be better served on the new label."

Although Monte was previously a World Pacific artist, Lundvall says that the establishment of Metro Blue will not have any further impact on that venerable subsidiary's roster.

"Basically, we use World Pacific for international repertoire very, very selectively," says Lundvall, who adds that World Pacific will soon be issuing Brazilian vocalist Milton Nascimento's catalog and a new album by Brazilian singer/composer Joao Gilberto.

"Metro Blue will not be doing any major staffing up in the immediate future. "At this point, the Blue Note staff is more than adequate," says Lundvall. "We use the Capitol marketing team and promotion team for specific records. (Donalds) will get the full thrust of the entire Capitol marketing and promotion department... It will depend on each record. I think we will be adding the staff eventually, but right at the moment we're not."

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The A List

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**BLUE NOTE SUBSID**

(Continued from page 11)

Gersh adds, "Music from around the world is the most exciting music that there is today. I said this to [Blue Note president] Bruce Lundvall, and he agreed with me, and we figured that we should move forward."

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**BLUE NOTE SUBSID**

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**BILLBOARD**

SEPTEMBER 17, 1994
HIP-HOP TAKES MANHATTAN, WITH HELP FROM HOT 97
(Continued from page 1)

much of its dance flavor, and, bucking the national radio trend, embraced hip-hop around the clock. Today, awash in new street sounds and overcrowded with rap acts busy visiting the station, creating promos, and hosting programs, Hot 97 is pushing its way into the elite circle of top-rated New York stations historically occupied by R&B, N/T, and light AC stations.

In the spring Arbitron book, Hot 97 climbed to its highest ranking ever, perched at third place, surpassing WHKS (Kiss) in the process. In the spring AceRatings report, the station was No. 1 12-plus with a 6.7 share.

"It happened too fast," sighs Steve Smith, Hot 97's frenetic and slightly paranoid PD. "If anybody had said to me when I came into the market, in 10 months you'll be tied for No. 1 12-plus, I would have said no way, you're crazy, you're around here all the time freaking out that we're not winning anymore."

AN OASIS FOR RAP

Excited staffers and young hip-hop fans aren't the only ones giddy over the station's new direction. Hot 97's hip-hop revival has appeared as an oasis of sorts for rap record executives.

"We can't even describe the support they've given us," says Eric Skinner, national manager of rap promotion for the hip-hop label Jive Records. "Like many in his field, Skinner has spent years banging his head against closed radio doors—and not just top-40 and top-50 rhymes doors, but at R&B stations too, where many have relegated chunks of hip-hop to nighttime and mix shows. Certainly, some of the programming has been done, but it's hard to believe any station has the balls to play hip-hop in a hip-hop direction," says station VP/MD Judy Ellis. "But we were playing it in a brown paper bag. Steve took that to the streets, found a model and we're not winning anymore."

The man he can thank is Smith, who arrived at Hot 97 last autumn from KKFR (Power 92) Phoenix, where he emerged victorious in a fierce, three-way top-40 battle. When Smith was tapped for Hot 97 last year, he immediately hit the streets, asking strangers what they thought of New York radio, and of Hot 97 specifically.

Back then, Hot 97 was known as a dance station, but it had quietly been testing the waters of hip-hop. "When hip-hop began, we were leaning in a hip-hop direction," says station VP GM Judy Ellis. "But we were playing it in a brown paper bag. Steve took that to the streets, found a model and it's working."

Evenso, Smith ran into skeptics during his impromptu sidewalk surveys. "I got what," says Smith, "was, 'Av, they're friends.' They're trying to be like Kiss.' It was my job to give this station credibility. The first thing I did was make this station the home of the artists. To just get as many artists through here as I could to cut (promos) and to build a station presentation that sounds like it's being driven by the artists."

Rhinestone of his Phoenix coup—which was essentially to add rap to (its) KISS-FM franchise, the Phoenix Suns, by making the popular basketball players synonymous with KKFR through station calls-ins and station visits—Smith set out to make Hot 97 the home of hip-hop, literally. "I wanted to make sure [local] knew this was their home, and that they could stop by anytime," says the programmer. "I want Craig Mack, or Flavor Flav, or Heavy D, to know that if he stops by the station unexpectedly, I'm not stupid; he's going on the air."

Smith's open-door policy was felt immediately. Jive's Skinner remembers the first time he brought an act, Souls Of Mischief, to the station for a quick visit. The group ended up staying for hours. Hot 97, says Skinner, "has a great relationship with artists. There's a real closeness. At other stations, it's more of a business."

HIRING THE ARTISTS

Smith wasn't happy with artists simply stopping by, though. "I said, fuck it, I'm going all the way. I'm going to get these artists to not only be on the station, but to own the station. As I told the artists, as I told Tori Amos, to King's X, to R.E.M., to Smashing Pumpkins have enthusiasm for the market with non-album material."

"If [stations] really feel that strongly about the artist that they're willing to put the song on the air, half the battle is there," says Todd Ilsion, Columbia Records' national director of alternative promotion.

However, he adds, stations will demand the alternate version at the expense of a record company's current single. "If you release the single, you lose the single," says he. "If you release the alternate version, you lose the single and you lose money."

If a radio station signs something and it helps me in the long run, that's great," Ilsion says. "But if I've got to give you the station, I'm going to give you the station and they, for some reason, decided they're going to play something else and don't listen to me, I'm going to say, Wait a minute, Listen to me! But that's another side of the coin. I haven't had any instance where there's tremendous mutiny."

Like Minds. John Carlin, left, lead singer for the RCA act 700 Miles, compares thin hair with WDRE Long Island, N.Y., MD Mike Parish.
After Riding Out Bad Times, WPLJ Relishes Its Success

By the time Saturday, Sept. 10, is over, staffers at top 40/adult WPLJ New York will have walked to the stage four times to collect the distinctive glass trophies during the Billboard/Airplay Monitor Radio Awards ceremony.

The Capital Cities/ABC-owned WPLJ swept the awards this year, and is the only station that will be taking home prizes in all four categories for which it was nominated—station of the year, program/operations director of the year (Scott Shannon, MD of the year (APD Mike Preston), and air personality of the year (Shannon and morning co-host Todd Pettengill)).

For VP/programming Tom Cuddy, the victory is especially sweet. He still remembers the skepticism the station faced when it launched its current format 2 1/2 years ago, a format heavy on recurrents and ‘70s and ‘80s oldies, with significantly fewer currents than the industry was accustomed to hearing at a top 40 outlet.

“It took a while for the industry to accept it, because they weren’t quite sure what it was we were trying to do,” says Cuddy. “When we put together the game plan for ‘PLJ, we knew it had to be in the middle of what [top 40 WHFTZ] 2100 and [AC WMXV] Mix 105 were doing. Since all those areas were covered in New York, we had to take a chance.

“It took a while for people to realize we’re playing some songs they haven’t been hearing on the radio in a while. Our peers were saying, ‘You’re playing records that haven’t been tested.’ It’s worked for us, but not without a lot of pain and aggravation.”

The addition of a healthy dose of “oh wow” records from the ‘70s seemed particularly curious at first, but the gamble paid off. Not only did that move help WPLJ, but a ‘70s-based oldies format has been sweeping the country for the last year and now claims about a dozen stations. Also, a ‘70s oldies network format is to be launched soon (Billboard, Sept. 3).

“A lot of people have attributed [their stations'] first thinking of doing ‘70s to the fact that we were doing it, [but] we only did it because we had to find something that wasn’t tired and wasn’t being done,” says Cuddy.

WPLJ’s Saturday night ‘70s show, hosted by Al Bandiero, is now one of the station’s most popular features. The station also has tracked down a number of artists who had hits in the ‘70s, like the Bee Gees and Donna Summer; and showcased them at a series of ‘70s dance parties or on the morning show to enhance WPLJ’s ‘70s-music image.

In addition to the ‘70s music, another of WPLJ’s strengths is its morning show, whose ratings growth has kept pace with that of the station. For females in the target demo, the morning show is compelling and unusually entertaining.

“I really think it’s because opposites attract,” says Cuddy. “When we put the team together of Scott and Todd, they came from completely different backgrounds and [brought] different things to the table. Todd is a combination of Robin Williams and Jim Carrey. It was tough for a guy like Todd to walk into a New York market in the shadow of Scott Shannon. But over time he’s been able to shine. Scott has the ability to inform you one moment, make you laugh the next, and move you to tears the next.”

A third strength has been the station’s consistency. “In the past, ‘PLJ has been flavor-of-the-month radio,” says Cuddy. “Once we came up with this game plan, we haven’t strayed from it for 2 1/2 years. Letting people know what they can consistently find with ‘PLJ is key.

“Arbitrons, with ‘PLJ is key.

“Arbitrons, with ‘PLJ is key. A lot of companies won’t give you time to find your audience . . . [This company] said we could have a two-year plan to make this happen, and they’re very patient. GM Mitch Dolan started his career behind the mic, so he has a great respect for and love of the programming side, and he’s been in our corner.”

As evidenced by the Radio Awards, WPLJ has come a long way in the industry’s eyes in the last few years. “When Mitch and I got to WPLJ, it was poked fun at by many people in the industry, and now some of those same people are looking to get tapes of the station,” says Cuddy. “It’s amazing how people come out of the woodwork.”

Another staffer who has been particularly gratified by the industry’s attitude adjustment is Shannon. When he joined the station, it was directly from his failed “Pirate Radio” experiment in Los Angeles. As a result, Cuddy says, “when we hired Scott after the Pirate Radio thing, he was looking to turn those skeptics around. There were doubting Thomases throughout the first year. But nothing speaks louder than success. We’re doing well not only with Arbitrons, but we’re beating all our sales goals for the year.”

Even before the Radio Awards, the WPLJ staff was already being rewarded for its efforts in the form of Arbitron numbers. With the exception of an inexplicable 3.0-3.4 dip in the winter book, the station has consistently hovered around a 4.0 share 12-plus for the past year. In the recent spring book, WPLJ recovered from the winter drop to a 4.1 share in the first trend of the summer book. It is currently tied for sixth place in the market in Arbitron, and is No. 9 with a 3.9 share in Adult Ratings.

But what was especially rewarding to the WPLJ staff in the spring book was being beat longtime for WHFTZ in the morning ratings (although Z100 remains a tenth of a share ahead 12-plus). Despite the fact that the stations are now targeting somewhat different audiences, Cuddy says the morning victory was sweet because of the station’s long rivalry.

“I was not at the station at the time, but the downfall ‘PLJ had for so many years was due to reacting to Z100, and a lot of the people that were here lived through that,” says Cuddy. “Z100 would always poke fun at ‘PLJ. It was very meaningful for people who had been through that battle here to see that day of recognition. It was an achievement that put a lot of smiles on the faces of people here at 2 Penn Plaza.”

In the last book, WPLJ shared 49% of its 12-plus audience with Z100, and 32% with Mix 105. In the target 18-34 demo, however, ‘PLJ shares just 14% of its audience with Z100 and 7% with WMXV.

With both a VP/programming and a PD at the station, Cuddy says he and Shannon are able to divide up the programming responsibilities according to their individual strengths. “Scott’s first responsibility is to the morning show, and he works a great deal with Todd to make that as compelling and exciting as possible,” says Cuddy. “Then we divide up the programming responsibilities . . . it’s worked out well, because there’s only so many hours in the day. [With] Mike Preston, Scott, and myself at programming meetings, we try to collectively decide . . . if there is a difference of opinion, I’m able to get the final nod, but we all bring something different to the table, so it mixes and matches quite well.”

Shannon’s responsibilities include “big-picture planning, listening to music, and critiquing air personality performances.” Cuddy’s duties include the “detail-oriented stuff” and overseeing the promotions and marketing.

(Continued on page 94)

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**THE MODERN AGE**

**BY ERIC BOEHLERT**

L

A PUNK-ROCK vet Bad Religion
addres a literary puzzle in their 2:20 ball of fury, "Stranger Than Fiction," which
climbs to No. 28 on the Modern Rock chart this week.

"It's why it is so many of the great writers of
tales of the hearts of generation—why is it
these people end up going crazy?" wonders band-
leader and song author Brett Gurewitz. He jokes the
question as a way of explaining the Franz Kafka, Ernest Hemingway, Jack Kerouac,
and Thomas Wolfe references that crop up through-
out "Stranger Than Fiction."

"All these people have something in common.
They were all tortured and went nuts. What I'm
asking is, Why did they do it? The starkness of
real life or their wild imaginations? Obviously, the
tale statement [in song] is that life... drove
them nuts."

"It's the thing, is all we have filters through which
we see our world. And we have to, or we'd all
go nuts. Because you can't sit around thinking about
how many babies are starving in Somalia, and how
many Hadian refugees are sitting disembowled and
mutilated at some military base somewhere. You can't think of
that all the time—you wouldn't be able to function. So
everybody has their industrial-strength filters... so
that they can live life and not go crazy. So maybe
the great writers of fiction—this is just a per-
haps—perhaps their industrial-strength filters are not
so strong, which enables them to look at it more
and feel it worse or more strongly. I don't know—
I'm just exploring the question in the song, and cer-
tainly not trying to count myself among those people.
It's an interesting way to approach the modern problems that we all confront."
LOS ANGELES—Last year's rush of modern rock radio-sponsored Christmas concerts sent many stations competing for the same artists. So this year, Island's VP of alternative radio promotion, Steve Leeds, is trying to ensure better cooperation among the stations by suggesting they confer over dates.

Unfortunately, Leeds didn't quite accomplish his goal, as evidenced by the schedule of concerts already lined up for this year.

While some stations paid heed to plans already made by their neighbor-promoted competitors and scheduled shows on different days, some dates overlap.


WWCP and WIRB are part of the WRDE Modern Rock Radio Network, which simulcasts WRDE's signal from Long Island.

“I failed in accomplishing the goal of setting up a tour,” says Leeds. “It was a setup challenge because the regions didn't talk with each other. It’s impossible for us to finance the amount of attention these events are requesting. What were they thinking? This [forres] the labels to choose.”

Broadcasters are divided on whether promoting their efforts and booking eventually a tour of the same group is a good idea, WHTG-FM Monmouth, N.J., Pad Matt Pinfield supports the plan.

“It makes it easier for the artists and cost-effective for the labels,” he says. “And there won’t be arguing about who stations get, or whether one market gets an artist another market wants.”

WHFS promotion director Bill Glasser says he fears the Christmas shows will turn into a mini-Lollapalooza.

“There don’t want to create a traveling show. If there is some lineup, we’d put a different band to it. Last year, we were the first to get Tony Bennett,” he says.

This year, WHFS’ special guest will be Tom Jones.

WHFS MD Bob Waugh says that when the station creates its lineup, it won’t be “contingent on who’s playing elsewhere. We wouldn’t want the perception out there that we’re just taking another existing lineup and presenting it. We want it more individualized.”

On the other hand, Nancy Cambino, director of marketing and promotion at WHFS, says “if the Christmas shows turn into a mini-tour.”

“It kind of started last year when a bunch of stations did acoustic shows with some of the same bands,” she says. “It just happened that way, and it worked out so well. It’s turning into a mini-tour.”

WHQX Albany, N.Y., PD Alexa Tobin says she hasn’t even begun to plan the station’s Christmas show, but adds that the idea of planning the show around other stations makes sense.

Still, she says, “We wouldn’t want the same bands; you’d have a tour then. But if, say, three or four bands are the same, and you can make the fourth band different or give to a different charity, then you’ve got something special.”

IDEA MILL: HAMMER TIME

When KRZK Travis, Minn., afternoon jock Jeff Brandt learned that Barbara Mandrell’s “Ten Pound Hammer,” cut off her forthcoming album “If You Work For Me,” isn’t going to be available as a commercial single, he petitioned to have the song released. Beginning Oct. 1, the album is being sold solely through Mandrell’s infomercial on TV’s Home Shopping Network.

KRZK plans to send the signed petition to record executives in Nashville, though it wouldn’t specify which ones are being targeted.

To show their continued support for Mandrell, the station equipped five listeners with promotional “KRZK Ten Pound Hammer” posters, which the singer autographed backstage at one of her local shows. Brandt also introduced Mandrell on stage.

WEBN Cincinnati has arranged to marry four couples and provide them with the stones—wedding and engagement status, as well as Bailing Stones tickets.

TO OUR READERS

Bill Holland is on vacation. Washington Roundup will return next week.
NEW YORK—Something different is in store for attendees at the Billboard/Airplay Monitor Radio Seminar, scheduled for Sept. 8 to 10 at the New York Hilton & Towers hotel.

Unlike traditional radio conventions, in which attendees sit in a room and listen to a panel of "experts" discussing their own situations and experiences, which may or may not be relevant to the rest of the gathering, the focus of the Billboard/Airplay Monitor seminar is on freewheeling, interactive sessions orchestrated by facilitators with roving microphones. This set-up is intended to encourage participation from all attendees and, therefore, make the experience more valuable and educational for all participants.

An exciting and diverse lineup of sessions has been planned, including six general-interest sessions and seven format-specific meetings where programmers in those formats can discuss their particular issues and concerns.

RULES AND CONSULTATIONS

Guy Zapoleon of Zapoleon Media Strategies, Bill Richards of Bill Richards Radio Consulting and Jerry Clifton of New World Communications will facilitate "How To Get the Most Out of Your Consultant," which will focus on the changing role of consultants and their influence on programming.

"Radio Business In The Mid-1990s," will examine how recent adjustments in FCC rules and regulations have spawned changes in station ownership, management and operations, the rise of syndicated air personalities and increased cooperation among competing stations. Jim De Castro, president/CEO of Evergreen Media, and Steve Goldstein, executive VP and group PD of Saga Communications, will co-facilitate this session.

"Breaking An Artist In The '90s" will focus on the changing face of label promotion and the roles radio and charts play in the success of an artist. That session will be led by GM, GM Label Relations, Arista senior VP Rick Biscoglia and EastWest Records executive VP Craig Lambert.

Top programmers, including WPLJ's Scott Shannon and WSIX Nashville's Doug Baker, will offer and solicit tips on how to develop and nurture a great personality in the session "How To Get The Most Out Of Your Air Personalities."

RESEARCH AND RECOGNITION

Jay Gutchter, Arbitron's VP, radio development, and Kurt Hanson, president of Strategie Radio Research, will explain and compare their audience-measurement services at the "Arbitron Vs. AccuRatings Q&A" session.

Another session, presented by Broadcast Data Systems, will run both Sept. 9 and 10, giving attendees two opportunities to catch it. At that session, titled "BDS From A To Z," BDS music division VP Joe Wallace and western region GM George Chalas will offer a comprehensive explanation of the airplay-recognition service and answer questions from attendees.

In addition to the presentation, BDS will sponsor a hands-on workshop with computer consoles available for individual instruction on how to use BDS information. The workshop will be open for seminar attendees to visit at their leisure from 12:30 to 4 p.m. on both Sept. 9 and 10.

Leading off the format sessions will be "Modern Rock: On The Rise," facilitated by KROQ Los Angeles PD Kevin Weatherly, former WFNX Boston PD Max Tolkoff (who currently heads up his own independent promotion firm, Mutant Promotions) and Billboard's modern-rock chart manager, Mark Marone. That session will look at how the former niche format has become one of the fastest-growing and most influential genres and has spawned several distinct niche formats of its own.

BIG PICTURES AND COMEBACKS

"R&B: The Big Picture" will feature an intense look into the future of R&B radio and will explore how the format can maintain its market share using current programming and promotion approaches combined with community events. The session will also examine how current legislation and management agreements have already begun to change the R&B radio marketplace.

WQUR-FM New Orleans PD Jerod Stevens, WJLB Detroit MD Frankie Darrell and Billboard's director of operations/R&B music group, Terri Ross, will co-moderate the R&B session.

At the session titled "Top 40: The Format's Comeback," seminar attendees will discover how leading programmers are orchestrating the format's return to its once prominent standing. WSFR (Star 94) Atlanta GM Tony Novia will co-facilitate with Active Industry Research president Alan Smith and Kevin McCabe, Billboard's associate director of charts/radio.

The "Country: Staying On Top" session will raise the issue of how country programmers can maintain their current leading status after several years of phenomenal growth, which stalled when the format leveled off. The session will be facilitated by KRAK/KNCI Sacramento, Calif., GM Larry Parvis and Lynn Shultz, Billboard's director of operations/country music.

AC'S SPLITS, ALBUM'S WINS

At the AC format room, programmers will examine the format's recent fragmentation into several permutations, including mainstream, Top 40/adult and soft AC, without diminishing its status as the 25 to 54 demo champ. WPLJ New York APD Mike Preston and WFXQ Washington, D.C., PD Lorrin Palagi will co-facilitate along with Billboard's

Continued on page 39

BY PHYLLIS STARK

**A Feast For All Formats:**

**Diverse Lineup Of Sessions & Workshops Offers Something For Everyone In Radio's House**

**BY PHYLLIS STARK**

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**AC'S SPLITS, ALBUM'S WINS**

At the AC format room, programmers will examine the format's recent fragmentation into several permutations, including mainstream, Top 40/adult and soft AC, without diminishing its status as the 25 to 54 demo champ. WPLJ New York APD Mike Preston and WFXQ Washington, D.C., PD Lorrin Palagi will co-facilitate along with Billboard's...
Go First Class to Europe.

Take your listeners on a weekly, two-hour journey through Europe via THE EUROPEAN HIT SURVEY hosted by Bobby Sicilia. This musical extravaganza, designed in a magazine format brings you a weekly profile of the latest Pan-European hits. It is also loaded with updates on current music trends in Europe, interviews with today’s hot artists, entertaining industry news, and information about European lifestyles. Your listeners will appreciate this exclusive program because it is “First Class” all the way.

The EUROPEAN Hit Survey
Hosted by Bobby Sicilia

Don’t keep your listeners waiting! For more details call Sound & Stations USA at 214-444-2525.
Billboard Airplay Monitor Radio Seminar
Schedule Of Events

The following schedule was accurate as of press time.

THURSDAY, SEPTEMBER 8

2:00pm - Registration
5:00pm - Nassau Suite A

FRIDAY, SEPTEMBER 9

9:00am - Registration
1:00pm - Continental Breakfast
10:00am - KEYNOTE ADDRESS
10:15am - Mel Karmazin, President & CEO, Infinity Broadcasting & Westwood One
11:00am - BDS FROM A TO Z
12:15pm - Sutton South & Repeat Poster
Joe Wallace, VP Music Division, BDS
George Chaitas, GM Western Region, BDS

SAMURDAY, SEPTEMBER 10

12:15pm - Lunch Break
12:30pm - BDS TEACH IN - WORKSHOP
1:30pm - Nassau Suite B

2:00pm - MODERN ROCK ON THE RISE
2:15pm - Continental Breakfast
2:30pm - KEYNOTE ADDRESS
2:45pm - Garry Wall, President, Wall Media
3:00pm - BREAKING AN ARTIST IN THE '90S
3:15pm - Sutton South
3:30pm - Fuji Anthony, GM, 500 Music
3:45pm - Rick Bisceglia, Senior VP, Arista Records
4:00pm - Craig Lambert, Executive VP, EastWest Records

4:00pm - BDS FROM A TO Z
4:15pm - Regent Poster
Joe Wallace, VP Music Division, BDS
George Chaltas, GM Western Region, BDS

4:30pm - Lunch Break

5:00pm - LATIN
5:15pm - Murray Hill Suite B
5:30pm - Gerardo Villacres, GM, CBS America
5:45pm - John Lammert, Latin American Bureau Chief, Billboard
6:00pm - Lunch Break

2:00pm - ADULT CONTEMPORARY
2:15pm - Murray Hill Suite A
2:30pm - Lorrin Palagi, PD, WRQX Washington, D.C.
2:45pm - Mike Preston, APD, WPLJ New York
3:00pm - Steve Graybow, Hot Adult Contemporary
3:15pm - Active Industry Research
Kevin McCabe, Associate Director of Charts/Radio, Billboard

3:30pm - Top 40: THE FORMAT'S COMEBACK
3:45pm - Sutton Poster South
4:00pm - Top 40: THE FORMAT'S COMEBACK
4:15pm - Murray Hill Suite B
4:30pm - COUNTRY: STAYING ON TOP
4:45pm - Murray Hill Suite A
5:00pm - Larry Piregios, GM, KRAK/KNCI Sacramento
5:15pm - Lynn Shulits, Director of Operations/Country Music, Billboard
5:30pm - ALBUM ROCK: WINNING WITH CURRENTS
5:45pm - Murray Hill Suite B
6:00pm - Jeff Carrol, PD, KLBJ-FM Austin
6:15pm - Greg Mull, PD, WXTB (98 Rock) Tampa, Fl.
6:30pm - Anthony Colombo, Album Rock Chart Manager, Billboard

6:45pm - R&B: THE BIG PICTURE
7:00pm - Regent Poster
Frankie Darcell, MD, WJLB Detroit
Gerd Stevens, PD, WQUE-FM New Orleans
Terri Rossi, Director of Operations/R&B Music Group, Billboard

Continued on page 99
A PROGRAMMING Past comedian, on current Awards, quiz/audience-participation daily-newspaper The handed used ra an to seminars programs first horizon 'n the the like tracking '60s, '70s and into the Radio early '80s, Billboard's radio gatherings focused on all the radio and record community's issues and concerns of the day.

The Billboard International Radio Programming Forum was held in 1968, and the Billboard Radio Awards were initiated the following year. However, from 1984 through the early '90s, Billboard sponsored a precursor to the current awards in the form of an annual poll of daily-newspaper radio critics, who voted for their favorite programs in such categories as quiz/audience-participation show, dramatic and variety programs, as well as favorite male and female singer (popular and classical), favorite comedian, news commentator and sports announcer.

Among the selected programs were "Talk Dirty and Play the Hits," "Razzle-Dazzle," and "Family Stone's Stash." At one of these annual events, I attended a seminar in Chicago that included artists like Frank Zappa, who talked about new trends in modern music. That seminar, along with others, helped shape the course of radio programming for years to come.

Selling Arbitrons During his 1975 keynote speech, Tower Records head Russ Solomon noted that singles sales were experiencing renewed health and credited the fact that people are dancing again, "even touching each other." A keynote speech was also given by concert promoter Bill Graham, and Radio Awards presenters that year included artists Barry White and Bobby Goldsboro.

The 1975 Forum in New Orleans included a trip up the Mississippi on a paddle-wheel boat with entertainment by Clifton Chenier. That year's hot topic was a controversy over Arbitron ratings diaries being sold, and the FCC's Arthur Ginsberg revealed during the Billboard Forum that the commission was considering getting involved in the issue. The forum moved outside of the U.S. for the first time in 1977, when it was held in Toronto. Mel Karmazin then VP/GM of WNEW-FM New York (now president/CEO of Infinity Broadcasting and Westwood One and one of this year's keynote speakers), appeared on a panel titled "Sales: The Realities," which also featured Gramm Communications president/CEO Herb McCord, then VP/GM of CKLW Detroit.

The 1977 convention featured a session on how to break a new artist, a perennial concern of record companies and a topic again at this year's meet. In fact, that topic was covered at nearly every forum, including 1978's New York gathering, where the session was billed as "Record Promotion—How To Make It Work For Radio." Among the other topics covered in 1977 was "AM Survival In The Age Of FM." That title was a far cry from a 1969 session on how to compete with AM and proved how dramatically radio's balance of power had shifted over the years from AM to FM dominance. Providing the entertainment during 1977's Radio Awards dinner was RSO Records act the Bee Gees.

A 1978 Forum luncheon featured a "best of Broadway" theme with performances from the stars of seven Broadway shows. They included Eartha Kitt, best known as Catwoman in the "Batman" TV series, who was then starring in "Tambouka.

### PROGRAMMING POINTERS: Eartha Kitt at 1978's seminar

The Billboard/Airplay Monitor Radio Awards, which will be this Seminar's closing event, have an even richer history. The first Billboard International Radio Programming Forum was held in 1968, and the first Billboard Awards were initiated the following year. However, from 1984 through the early '90s, Billboard sponsored a precursor to the current awards in the form of an annual poll of daily-newspaper radio critics, who voted for their favorite programs in such categories as quiz/audience-participation show, dramatic and variety programs, as well as favorite male and female singer (popular and classical), favorite comedian, news commentator and sports announcer.

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### TRACKING AND POSITIONING

In 1983, the renamed Billboard Radio Programming Conference was held in Pasadena, Calif. That year's most controversial issue was that "album tracking," or playing albums in their entirety on the air. Labels feared album tracking would encourage home taping, which sparked a heated debate, despite the fact that most radio programmers agreed. WNEW's Richard Neer called album tracking "harshful programming. If someone tapes an entire album from the radio, then they won't listen to radio to hear those same cuts exposed later on," he said.

That year also marked the debut of a favorite industry phrase—positioning. In fact, there was so much talk of "positioning" at the meet that it led Lee Abrams, then of Burkehart/Abrams/ Douglas & Associates, to remark, "I don't talk the word positioning too seriously. I think 99% of the time it's used as a word to impress GMs or group VPs. I remember one billboard convention where the buzzword was 'demographics,' I have a feeling the next one will be 'usage.'"

Both the Billboard conventions and awards were ended after 1983, although the Radio Awards would survive four years later. Billboard's radio conventions were handed out at a ceremony during the fall National Assn. of Broadcasters convention from 1987 to 1991. This year marks the return of the radio convention, now called the Billboard/Airplay Monitor Radio Seminar.
**Sessions & Workshops**

Continued from page 95

AC chart manager, Steve Grayhow, “Album Rock: Winning With Currents” will look at the format’s move away from classic rock and the influence it now has on breaking new artists and driving record sales. WXTB (98 Rock) Tampa, Fla., PD Greg Mull, KLBJ-FM Austin PD-Jeff Carrol and Billboard’s album-rock chart manager, Anthony Colombo, will be the facilitators for this session.

**latin relationships**

The Latin panel will focus on several issues, including how to program the diversified Spanish format, the relationships between Spanish radio and record labels and an exami-

**schedule of events**

Continued from page 97

3:30pm - 1:45pm

- Radio Business in The MID-1990s:
  - Duopolies
  - L.M.A.s
  - Sales
  - Syndicated Jocks
  - Sultan Park
  - Jim De Castro
  - President/COO
  - Evergreen Media
  - Steve Goldstein, Executive VP/Group PD, Saga Communications

3:30pm - 1:45pm

- How to Get the Most Out of Your Consultant
  - Regent Partner
  - Jerry Clifton, President, New World Communications
  - Bill Richards, Bill Richards Radio Consulting
  - Guy Zapoleon, Zapoleon Media Strategies

7:00pm - 10:00pm

- Billboard - Airplay Monitor Awards Trianna Ballroom

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Arbiton Reissues More Spring Books; Engineer Pleads Guilty In Stern Sabotage

Jim Hart has been named president of Multimedia Broadcasting Company. He previously was VP/GM of Multimedic’s WBVR-TV Knoxville, Tenn. Hart replaces Pat Servodito.

Tom Matheson, VP/GM of WMWB-FM Chicago, has been named VP/GM of KKYV San Diego. He replaces Mike Schmidt, who exited KKYV to manage sister KFRC-AM-FM.

Jim Pagliari has been upped from GSM of Wind Chicago to VP/GM of Wind and sister WOJO. He replaces Chuck Brooks, who exited in June. Also, WOJO PD Alberto Augusto is upped to OM of WOJO and WIND.

RICK CAFKEY takes over station manager duties at WCNN/WCNN Atlanta. Caffey, arriving from WDIA/WHIRK Memphis, replaces Bob Huntley.

SALE CLOSINGS: WIVY Jacksonvile, Fla., from J.J.Taylor Companies to Prism Radio Partners, owner of crosstown WOKV/WPDQ/WKQL.

Radio

BILBOARD SEPTEMBER 17, 1994

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The Red Hot Organization, an arts group dedicated to raising money and promoting awareness of AIDS, has made it its mission to sell the albums and videos featuring musicians programmed creatively within various stylistic idioms. Its previous charity discs, also released in conjunction with record companies, are “Red Hot + Blue,” “Red Hot + Dance,” “No Alternative,” and “Red Hot + Country,” which is due Tuesday (13) on Mercury Records (New York City). The Billboard, Aug. 20.

“We originally wanted to do a rap record to reach the streets, because AIDS has reached so many black people,” says John Carlin, Red Hot co-founder and executive director of “Red Hot + Blue.” “We had to focus on American black and Latin pop music.” GRP, long a leader in contemporary jazz but new to the strategies of rap, is working on a breakthrough release by pressing vinyl in addition to cassettes and CDs. Many marketing details had not been ironed out at press time. “We’re going to be doing a multi-tiered campaign,” says Mark Weiser, VP of marketing and promotion for the label. “We’ll be hitting the streets, and we’re filming a cross-country tour believed to be one of the things we’re looking to the Red Hot Organization for help, because we’re trying to bring attention to the marketing as well as they do, with clubs, hip-hop, and alternative avenues. Currently, we do urban radio, of course, with the Rippingtons, George Howard, and so forth, but this will be another hallmark entirely.”

Several songs on the album were recorded great potential success for the Seaside Club in New York earlier this year. Some of the musical pairings on the release include New York saxophonist Hansard and the Last Poets and Sanders. In addition, Marsalis does a bold and adventurous homage to John Coltrane with a version of "A Love Supreme." A single has not yet been chosen. “We’re turning out clearances with artists’ labels and management to determine a single,” says Weiser.

According to the Red Hot organization, “Hot Rap” sold 280,000 copies, and “Dance” nearly 600,000. For a similar release, “Dance” has been raising $5 million, which has been donated to AIDS research and relief.

While Weiser has maintained optimism that “Cool” will sell well. “This overall category of acid jazz and hip-hop/rap fusion amounts to a noticeable percent-age of our sales,” says Bert Caldwell, jazz buyer at the Tower Records outlet on East 86th Street in Manhattan. “This will probably have the benef-it of the cross-firing in both jazz and pop racks. We’ve done that before.” Three of the hip-hop artists featured on the Red Hot compilation are also involved with the jazz department: US3, Indogito, and Groove Collective.

GIANT SOCIAL PROBLEM

“This project interested me because AIDS is one of the giant social problems facing us, certainly, and because it’s a topic that’s related to the music,” says saxophonist Redman, who joined forces with US3 and Tony B of rap group Hanson and jazzy aces among the most outward-looking musicians. They share a lot rhythmically. In a way, it doesn’t matter if people are a lot of energy at the moment, a new trend, or a stylistic revolution. If it’s good music, it’s good music. It will reach people, and the overall message, which in this case is vital to us all, will come through.”

A real hit to the record and video and the go for the non-AIDS music fans we’re expecting to get." John Artale, purchasing manager at National Record Mart, says "Stoned + Dethroned" sold very well out of the box in college markets. "It came in at No. 116 the first week and looks pretty good," he says. "It’s about that people haven’t forgotten them."

CHALLENGE AT VIDEO AND RADIO

Geiger says the one "holdout" is MTV. However, the stripping clip, which features the band members riding bikes on a street, is in minimal rotation on the network.

Geiger says he is well aware that the challenge of video is the video we are ordering a challenge at video outlets and radio.

"I heard something from programers that made me want to throw up," Geiger adds. "They said that English bands aren’t happening, because kids want to hear guitar-based rock.

It blows my mind that alternative music is being even further formatted. Jesus is one of the mid-’80s origins of feedback and guitar rock.

On Oct. 15, the Jesus & Mary Chain and Marine Rats are set to embark on a five-city nationwide tour. An early incarnation of Mazy Zzy, Opal, opened for the Mary Chain in the late ’80s. Geiger is optimistic about the effort. The Marine Rats’ tour could have no name, says "Stoned + Dethroned."

"You’ve got two bands with current activity and a cool base audience," he says.

Reid says that "Stoned + Dethroned" struck the band as having breakthrough potential. "When we stepped back and looked at the music, we thought that maybe this would be the one that would get us success."
HOT 100 AIRPLAY

Billboard
FOR WEEK ENDING SEPTEMBER 17, 1994

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 194 stations in 36 of the top 50 radio markets monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, compiled by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

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HOT 100 AIRPLAY

Billboard
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<td>24</td>
<td>ANY TIME ANY PLACE</td>
<td>Patti Austin (MCA)</td>
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<tr>
<td>25</td>
<td>THE WAY SHE LOVES ME</td>
<td>Reba McEntire (EMI)</td>
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<tr>
<td>26</td>
<td>ROUND HERE</td>
<td>Michael McDonald (Columbia)</td>
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<tr>
<td>27</td>
<td>BASKET CASE</td>
<td>Jimi Hendrix (Sire)</td>
</tr>
<tr>
<td>28</td>
<td>UNTIL I FALL AWAY</td>
<td>The Isley Brothers (Soul)</td>
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<tr>
<td>29</td>
<td>FUNK/DISCO</td>
<td>Young MC (Universal)</td>
</tr>
<tr>
<td>30</td>
<td>ALWAYS</td>
<td>Stone Temple Pilots (Atlantic)</td>
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STILL WAY AHEAD: "I'll Make Love To You" by Boyz II Men (Motown) continues its strong run atop the Hot 100, with a fourth week at No. 1. It still maintains its two-song lead over the rest of the Hot 100, but it loses its bullet due to a 17% decline in sales. This is not a surprise, since the group's album "H" enters at No. 1 on The Billboard 200. "I'll Make Love" still registers about 130,000 units for the period, which is an impressive total. It also gains points in monitored airplay and in small-market, unsolicited playlist reports. "Endless Love" by Luther Vandross & Mariah Carey (Columbia) is far and away the biggest point gainer on the chart and vaults 81-6. It debuts at No. 9 on the sales chart and climbs 11-6 on the Hot 100 Airplay chart. "Endless" is likely to challenge "I'll Make Love" for the top spot in the next three weeks.

SECOND BEST: The second-biggest point gainer overall, and in singles sales, is "At Your Best (You Are Love)" by Aaliyah (Blackground/Jive). It jumps 13-4 on the sales chart and 21-13 on the Hot 100. "Best" is off slightly in monitored airplay points; however, it continues to perform nicely at numerous top 40/rhythm-crossover outlets. Its No. 1 at KMZQ Monitor/Salinas/Santa Cruz, Calif., No. 2 at KMET, San Francisco, and No. 4 at new monitored station WJXJ Roanoke/Lynchburg, Va. The third-biggest point gainer is "All I Wanna Do" by Sheryl Crow (A&M) which moves 13-9. It ranks No. 1 at WHYY Detroit, WPZL Indianapolis, and WEDJ Charlotte, N.C.

GREATEST GAINERS: "Another Night" by Real McCoy (Arista) wins the Greatest Gainer/Airplay at No. 31. It's No. 1 at WBBM (B96) Chicago and WIOQ (Q102) Philadelphia and No. 2 at WFIL (Fly) 92 Albany, N.Y. "No One Of Your Business" by Salt-N-Pepa (Next Plateau/London/Island) wins the Greatest Gainer/Sales and moves 63-33. Its ranks No. 8 in airplay at WJMN (Jammin' 94.5) Boston, No. 10 at WWXK (Kix 106) Providence, R.I., and No. 15 at KRSS Albuquerque, N.M. "December 69 (Oh, What A Night)" by The Four Seasons (Curb) is runner-up for the airplay awards and moves 47-39. It's especially strong in the Northeast, where it ranks No. 2 at WPOP Boston, WPXY Rochester, N.Y., and WKSE (Kiss 98.5) Buffalo, N.Y. "I'll Give Anything" by Gerald Levert (West/East) engineers a turnaround and is runner-up for the sales awards at No. 28. It's No. 4 in airplay at WERQ (90Q) Baltimore, No. 5 at KFZM Corpus Christi, Texas, and No. 8 at WHZZ 94Z (B94) Pittsburgh.

QUICK CUTS: "Unbelievable" is now listed next to "Juicy" by the Notorious B.I.G. (Bad Boy/Arista) at No. 39. "Unbelievable" is the second track on the commercial single. B sales of commercial singles on the Hot 100, and their airplay is counted toward the chart total, if the B side receives airplay from the Hot 100 radio panel. There are two types of stations contributing to the Hot 100. The monitored panel is now 194 stations, and the second "Market Panel," unnamed playlist reporters, bringing the overall total for the Hot 100 chart to 245 stations.

R.E.M., AEROSMITH VIDEOS WIN BIG
(Continued from page 8)

"Heart-Shaped Box," directed by Anton Corbijn. It received awards for best video and best art direction in a video.

As in recent years, albums by many acts featured on the VMAs had theplatinum mark—some more than once—prior to the awards ceremony. Retailers project some sales increases due to the MTV exposure, but are not anticipating dramatic surges on titles that already are hits with the network's audience.

The awards show is expected for newer acts that received awards—show exposure, such as Green Day, Bjork, and Smashing Pumpkins. "It's like the video and Aerosmith are already known," says Roy Burkhart, senior buyer at the 37-store Harmony House Records & Tapes chain, based in Troy, Mich. "It's the bands that are bubbling under that will have the most impact. Green Day is really primed and ready. We've sold a ton of albums, and could still sell a ton more. Bjork is still on that cult, underground level, he adds. "There's a whole new audience she now has the potential to reach."

Bjork was nominated six times for the "Human Behaviour" clip. Green Day received three nominations for its Reprise/Warner Bros. clip, "Longview." And while neither act walked away with an award, Green Day's live performance could pack a more powerful punch at the cash register than an actual victory, says Kevin Adams, head buyer at Flip Side Inc. in Palatine, Ill. The chain has six stores.

"It's been seen the videos so many times," he says, predicting that Green Day will emerge as the "real winner" when sales are tallied. One-time-only performances have even greater influence on consumers, says Peaches' Mark Michel. He cites the pairing of Neil Young and Pearl Jam in 1993 as a case in which MTV's young demographic was introduced to an older artist.

"It's got to be something really spectacular that people will remember," he says.

Honesty's list of 1994 Music Awards winners follows:

Best Video: Aerosmith, "Cryin" (Geffen).
Best Male Video: Tom Petty & the Heartbreakers, "Mary Jane's Last Dance" (MCA).
Best Female Video: Janet Jackson, "If" (Virgin).
Best Group Video: Aerosmith, "Cryin" (Geffen).
Best Rap Video: Snoop Doggy Dogg, "Doggy Dogg World" (Death Row/Interscope/Atlantic).
Best Dance Video: Salt-N-Pepa with "Whatta Man" (Next Plateau/London).
Best Metal/Hard Rock Video: Soundgarden, "Black Hole Sun" (A&M).
Best Alternative Video: Nirvana, "Heart-Shaped Box" (DGC).
Best New Artist In A Video: Counting Crows, "Mr. Jones" (DGC/Geffen).
Best Video From A Film: Bruce Springsteen, "Streets Of Philadelphia" (Epic Soundtrack).
Best R&B Video: Salt-N-Pepa with "Whatta Man" (Next Plateau/London).
Best Director: Jake Scott for R.E.M.'s "Everybody Hurts" (Warner Bros.).
Best Choreography: Salt-N-Pepa with "Whatta Man" (Next Plateau/London).
Best Special Effects: Peter Gabriel, "Kiss That Frog" (Geffen).
Best Art Direction: Nirvana, "Heart-Shaped Box" (DGC/Geffen).
Best Editing: R.E.M., "Everybody Hurts" (Warner Bros.).
Best Cinematography: R.E.M., "Everybody Hurts" (Warner Bros.).
Breakthrough Video: R.E.M., "Everybody Hurts" (Warner Bros.).

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- Holds 2 - 12 disc & graphics
- Easy to handle, unbreakable
- Many options available - including self mailers

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<table>
<thead>
<tr>
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<td>Give Peace a Chance</td>
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<td>51,000</td>
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<td>Santana</td>
<td>Stand</td>
<td>Warner Bros.</td>
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<td>38,000</td>
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<td>Natural High</td>
<td>Epic/Columbia</td>
<td>37,000</td>
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<td>Decca/London</td>
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**Greatest Gainer/Airplay**

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<td>Decca/London</td>
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when a man cries
**THE BILLBOARD 200**

**THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan**

**FOR WEEK ENDING**

**SEPTEMBER 17, 1994**

<table>
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<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<th>Units</th>
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<th>Notes</th>
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<tr>
<td>1</td>
<td>BOYZ II MEN</td>
<td>NEW JERUSALEM</td>
<td>MCA</td>
<td>52,000</td>
<td>144,640</td>
<td>1</td>
<td>53</td>
<td><strong>No. 1/Hot Shot Debut</strong></td>
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<td>CAPITOL</td>
<td>45,000</td>
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<td>THE BEATLES</td>
<td>SATURDAY NIGHT FEELS RIGHT</td>
<td>CARRERE</td>
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<td>JASON MRAZ</td>
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**Artists with the greatest sales gains this week: Recording Industry Assn. of America (RIAA) certification for sales of 500,000 albums (250,000 for EPs). RIAA certification for shipment of 1 million albums (500,000 for EPs). With multiples indicated by a number following the symbol. *Apinex indicates LP is available.**
FOR THE PASSION OF A SINNER, AND THE PATIENCE OF A SAINT.

Capturing a musician's artistry requires an extraordinary talent. The 3M Visionary Award honors those recording engineers and producers who use 3M audio mastering tape to reach the top of the Billboard charts. Kudos for going through heaven and hell in pursuit of the perfect sound. From the people who won't be satisfied until you are.
getting a ‘kicking’ Spanish guitar sound.”

Broza’s albums also blend his rock influences with his Spanish upbringing. Born in Haifa, Israel, he was raised among the sounds of rock and roll songs he heard was marked by weekends of bar hopping in the underground cuveas bars of the old city.

There would be 20 tables, and every one had students with guitars singing different anti-Francisco and Fandango songs, trying to outdo each other in how much the real singer was worth. “Spanish drinking and drinking more,” says Broza of the early ’70s Madrid music scene. “I had come to Europe from my house in Honduras and Dylan and Neil Young and Joni Mitchell. The music in the cuveas was just as raw, and I was also searching out folk-rock and new wave music, because that was the fashion of it at the time and I carry it into what I do on stage. I combine Mediterranean or a somewhat rock taste with rock backbeat played with a Spanish guitar, to bring to life the Spanish sound and flavor.”

Toward my time, I think it’s true that I’ve been playing in the last few years because I’m a pretty lousy lyricist, but I know how to spot a good lyric!”

Broza held on to his post mentor Liam Reeter’s “In Snow” for eight years before finding the right melody and merging the two on “Second Street,” which was written somewhere in the Midwest, and I almost feel it’s my own story, regardless of who wrote it.

RETAIL INTEREST

According to Frank Farlow, purchasing manager in the U.S. based Universal One-Stop, Broza’s interest in America as a whole is re-
turned at retail.

“His last album did fairly well for us out of the box, not only locally but nationally,” says Farlow. Universal’s clever “Who is David Broza?” pre-re-
lease campaign targeted to the 18-24 market. The question was put to one-stop accounts via faxes and weekly mailings, helped generate Broza awareness then, and although there isn’t enough lead time to reprise it now, Farlow still has rea-
non to be excited about the potential of “Second Street.”

“His being out of his appearance-
ances here, and while the Northwest region of him, we also saw the national chains come in on the last release,” says Falko.

Broza is set to launch “Second Street” with an album release party Sept. 29 at the New York City Club, in a “blockbuster” event on the road forever,” or at least through a 35-city tour taking him into the fall season. “I’ll go door to door!” he says.

Broza’s forthcoming concerts in the U.S. will be co-promoted with album alternative stations, Biddle adds.

Other activities for the New York-based November label include advertising in such “adult lifestyle” publi-

TONY LIPUMA TO BECOME PRESIDENT OF GRP

(Continued from page 1)

Lipuma has a wide-ranging back-
ground in the music industry. She is cur-
rently a songplugger for A&R; as a singer, she accompanied the music of her time—she wrote songs for top 40 artists, and was on the ground in the music industry.

R. Bruce Rich, a partner with Weil, Gotshal & Manges, the firm representing the broadcasters, says the decision of the courts to allow the per-program license fee, Conner approved Dolinger’s determination of the blanket fee structure. That method uses as a base payment the broadcast revenue calculated to determine the fee structure for incidental music—that is, music accompanying logos, advertisements, public service announce-
ments, etc., or on the per-program license fee.

Assembled was pleased that Conner removed the blanket fee and considered some aspects of the per-program fee determina-
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**BOYZ II MEN: THE TRIUMPH OF A NEW MOTOWN SOUND**

(Continued from page 1)

"There's a lot of groups like this, but Boys II Men seem to be the class. According to Billboard's Rich Marshall, a buyer for the 17-store, Simi Valley, Calif.-based Tempo Music & Video chain, the group became "a national obsession." Marshall says "It debuted at No. 1 at the chain and was the biggest-selling item out of the one-stop. It went from there to breaking the charts. It's unbelievable, considering how well the single is doing," he says.

According to SoundScan, "I'll Make Love To You" has sold more than 51,000 copies to date. Violet Brown, urban music buyer for the 17-store, Salt Lake City-based Wherehouse Entertainment chain, says she wasn't surprised by the album's huge opening week. "It went to No. 1 right away. We're not surprised because the band's last album, 'Coolyhighharmony,' still sells well for the chain. According to SoundScan, that album has sold more than 5.5 million copies to date.

Simultaneously with the Aug. 30 release of 'I'll Make Love To You,' a new version of "Coolyhighharmony" in the U.S. The release is actually the international edition originally released in 1991 and contains two tracks not featured on the U.S. version: "End Of The Road," from the "Boomerang" soundtrack, and "Stompin' The Night," from "The Jacksons" TV movie.

Boyz II Men's "Christmas Interpretations," released in the fall of 1993, has sold more than 686,000 copies, according to SoundScan. The holiday album is a reminder that the band's "Coolyhighharmony" is off to an even more impressive start.

"It's a smoker," says Al Wilson, head of sales for the 17-store, Milwaukee, Mass.-based strawberries chain. "It's one of the strongest new releases of the year; only Stone Temple Pilots and Pink Floyd have done better for us.

Wilson and other retailers interviewed by Billboard expected more than a few "I'll Make Love To You" to remain a big seller through the Christmas season. Wilson credits Motown's "up-selling" promotion for the "I'll Make Love To You" to Wilson's account the New York-based consultant Alexander Associates.

"Disney's "Snow White And The Seven Dwarfs" and MCA/Universal's "Jurassic Park" should account for about 50% of total sales, which will be increased by a major promotion of $5 million, observers predict. The "Flintstones," also from MCA/Universal, and "The Muppet Movie" are antici-

pated to deliver a combined total of 12 million-13 million units, rounding out the list of this season's heavy hitters.

"It's a discouraging word from con-

sumers. There will be no slowness in that department this year," says Eley. "We've challenged ourselves to double our sales from the last time out," says Parris Eley, master of VP of marketing for Motown Records.

**VIDEO SUPPLIERS EXPECT SELL-THROUGH SALES RECORD IN 4TH QUARTER**

(Continued from page 1)

"I'll was not an easy album to re-
cord, says Boys II Men's Shawn Stockman. The group was somewhat intimidated by the success of "End Of The Road," which topped the Hot 100 for 14 weeks and was a multiple-platinum record previously held by Elvis Presley's "Don't Be Cruel"/"Hound Dog," (Whitney Houston's "I Will Always Love You," which topped Boys II Men's record."

"It took us a long time to get the group together," says Stockman. "It took six to nine months, not only because of the intimidation factor. People were coming up to us and saying, 'The last album was good, this one better be even better.' And we were being pressured by the record company. They said it wasn't only an im-

portant album, we expected to break a record company, too. They had their hands in a lot of the creative process. The bands were a lot of chefs in the kitchen."

Motown president/CEO Jheryl Busby shares executive producer credit with the group.

**AT GRANNY'S HOUSE**

The band initially began writing songs for "I'll Make Love To You," says Stockman. "We didn't have a Christmas album was recorded. At first, the group planned on recording the album as a BabyGrande Records release, but, we decided to do a record that is something different for the group, with the live strings," says Stockman. Boys II Men also turned to the up-coming production team of Tim Kelley and Bob Robinson, as well as composers and producers Jimmy Jam and Terry Lewis.

Stockman says the group decided to record the Christmas album as before, that the album would be "round-
ed."

One of Austin's contributions, "I'll Make Love To You," which was included on the album, and Take 6, of several acts that Stockman says have influenced Boys II Men (Billboard, Aug. 13). Stoc-

kman adds that the new crop of vocal groups should not be dismissed just because they are covering similar terrain. "It's like the '50s or '60s," he says. "It's just part of the life cy-

cle, and that kind of singing is coming back again... A lot of those new bands are just doing it for the sake of doing it—they can really sing. They are doing it well, and they are successful at it, so we're all helping each other out."

The camaraderie Boys II Men shares with the Motown family is reminiscent of the Motown family in the mid-'60s, a tradition Boyz II Men is proud to uphold.

"We think about it every day," Stockman says. "Motown is the type of record label that made things happen. And now we've added a dream come true to be part of that legacy, and we are responsible for carrying that tradition on."

**RWANDA RELIEF EFFORTS REACH NEAR-BAND-AID PROPORTIONS**

(Continued from page 1)

"Avril MacRory had the idea of do-
ing a record for children by children," says Hole. "She approached us to do it, and we went into it very wholehearted-
ly."

According to news reports, the Rwandan refugees were forced by their country's genocidal civil war to flee into neighboring countries. The exodus is the largest cross-border migration ever known. The squalls, which have followed refugee camps quickly fell victim to cholera and other dis-

cases, causing the death of thousands more. In addition, violence continues to plague the camps.

Ulf-Hansen says that the Music Relie-

f initiative aims to provide "imme-

diate aid to relieve the human suffering in Rwanda and ... an infrastructure of education, health care, orphanages, and utilities to prevent future disas-


ters."

"We have a big problem with the cholera and the other diseases, and we need to do something about it," said a spokesman for the relief agency. "We are working with the Red Cross and other organizations to provide relief, but it is a difficult task."
BIG BOY: The album may be called "I," but Boyz II Men are second to none, because, as predicted, the new collection storms The Billboard 200, ending the reign of "The Lion King" with a first-week tally in excess of 302,000 units (see story, page 1). For only three weeks in 1994 has a title hit a higher one-week sum: Pink Floyd debuted with 465,000 units in the April 23 issue, "Lion King" topped 490,000 in Billboard, and, in the first issue of the year, dated Jan. 8, which reflected sales rung during Christmas week, the top seven titles exceeded Boyz II Men's sum. The Boyz set six the day before at No. 1, and of that elite half-dozen, Pink Floyd's "The Division Bell" was the only one to top that tally.

CHOPPY WATERS: "The Lion King" spent nine consecutive weeks at No. 1, the most any album has spent atop the chart in 1994. So, how long will Boyz II Men rule The Billboard 200? It will be hard for the vocal quartet to maintain an extended run, because the rush for fourth-quarter store space is attracting a spate of high-profile releases. The Boyz should have no problem holding the crown next week, but the week after that will see chart debut by Anita Baker, Eric Clapton, and Peter Gabriel, and one of those three might have the stuff to soar into the top position. Another key question will be the Boyz album's staying power. Titles that opened with huge numbers usually see steep declines in subsequent weeks. A 17% decline brings the total for "The Lion King" down to 164,000 units. It trails Boyz by an 84% margin, but leads the No. 3 "Forrest Gump" soundtrack by a 24% margin.

COUNTRY MUSIC: The powerful trio of opera tenors Jose Carreras, Placido Domingo, and Luciano Pavarotti makes headlines with a self-titled album on Billboard 200 debut at No. 112, units. All 30 albums sitting in the top three slots, it is the only entry on the big chart that has a tally above the 100,000 mark, as No. 5 Green Day checks in with 92,000. It practically goes without saying that "The 3 Tenors In Concert 1994" also debuts at No. 1 on this week's unpublished Top Classical Albums chart. The release of the concert, recorded as part of this summer's World Cup festivities, cannibalizes sales of the first 3 Tenors album (117-154). The numbers on the original "The 3 Tenors" over the next 25 weeks, Smith taught the two men "Rahio 101" for a month in his station office. The Hot 97 morning show, with Love, Dree, and partner Lisa G, has jumped in Arbitron from 18th to fifth in the densely populated New York radio arena (In the 18-34 demo, the trio ranks No. 3.) In AccuRatings, the morning show is No. 2 in the market with a 6.7 share. That move was key in cementing the station's new street vibe. But for Smith, true street credibility came early this year when Hot 97 embraced the 70s and 80s rap pioneers of the old school. "The one thing I wanted to do more than anything else was to show the audience that we knew where the music came from, and that we respected the pioneers... So I went on the air with an old-school campain. We got all the old school artists in here. I started doing old-school concerts... In the end, I think the audience said, 'OK, Hot 97, you get your props, you know where it came from, you respect it how it got there.'"

MUSICAL MEALS: From the muffer or from the engine. Already in the works is the second series of five titles, which will come out within six months. On the menu are "Greek Dinner," "Italian Dinner," "Hawaiian Luau," "Blues BBQ," and "Gospel Brunch."

Says producer Tony Smith. "We have special point-of-purchase displays for retail that hold all five titles. The key to the series' success, says Smith, is prime placement not only in traditional record retail stores, but also in specialty stores as well. Sony is working on placing the series in bookstores that feature music and cookbooks, such as Border's, as well as housewares stores like Williams & Sonoma, Pier One, and Pottery Barn. Many of the chefs are going to combine the recording sessions with their recipe books, and they will be making the talk show round to plug the project. Ideally, Fein says as much as possible could come from outside record stores.

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**BILLBOARD**

SEPTEMBER 17, 1994

**111**
NEW CUTS FROM KING OF POP
Michael Jackson's greatest hits package, "History," will contain eight new songs, several more than had been expected. The 30-track Epic release, slated for a Nov. 15 re- lease, will feature three Motown, RCA, and Instant covers and an extensive booklet.

EUGSTER TO KEYNOTE NARM '95
Jack Eugster, chairman/CEO of the Musicland Group, the nation's biggest music retailer, will be the keynote speaker at the annual NARM Convention, Feb. 22-25 in San .Jim Donio, spokesman for the National Assn. of Re- cords Merchandisers, says the or- ganization has done away with having a theme for the event (like last year's "Keep On Truckin'"). But NARM recently staged a contest among its members to come up with a descriptive tagline for future conferences. All entries have been received, and the winning phrase will be announced this month.

NEW CES SHOW
Several months after mixing the an- nual June staging of the Summer Consumer Electronics Show in favor- of a show called CES Interactive, to be premiered in Philadelphia this May, the sponsoring Electronics Industries Assn. has unveiled plans for a new show dedicated to dis- placed audio and video specialists. The CES Specialty Audio & Video Show will debut next June in Chi- cago as a stand-alone trade show for high-end audio/video manufacturers, according to the EIA, which says more than 65 companies already have signed letters of intent to sup- port the event.

MADONNA SNEAK PEEK
Bro. Records will preview-AMAZINGLY!-Madonna's upcoming album online as part of the label's extensive activities with America Online and Compaq Serve (Billboard, Aug. 13). Sub- scribers to either computer service can listen to a chunk of the album's first single, "Secret," beginning Wednesday (14), a week before the single goes to radio, and also can access album information and artwork. Madonna herself will provide a per- sonal introduction to the audioclip. Warner also plans to preview the single's videoclip online at a later date, prior to its TV debut. Mad- donna's new album, "Bedtime Stori- es," is due Oct. 25.

AMERICAN CLAIM DISMISSED
A U.S. District Court judge in Los Angeles dismissed American Rec- ording's fraud claim against Phon- ogram U.K. Sept. 7, stating that American's complaint lacked suffi- cient detail. American says it plans to file an amended complaint this week that will meet the court's re- quirements and state additional causes of action, including inter- ference with business. Says Mike Bone, American Recordings' head of retail, marketing, and interna- tional, "This is far from over. We're determined to go the dis- tance."

SINGING ROSSI'S PRAISES
Terri Rossi, Billboard's departing Director of Operations/R&B Music Group and reigning R&B chart diva, was feted Sept. 8 at a special Man- hattan party organized by the bosses of several Jive labels and the rest of the WEA group in conjunction with Patti Webster and LaJoye Hunter Warrix of Defjive/Sodium Relations. Among the artists who performed in tribute to Rossi, who will soon take up new du- ties as VP of marketing at BMG Dis- tribution, were Immature, Brandy, London Jones, Ex-Girlfriend, Hor- ace Brown, Cherrille, Sky, Jade, and Gerald Levert, who sang a spe- cial, show-stopping version of his hit "I'm a Lady "

PETE PRINCE TO BORNEU U.K.
Peter Prince, one-time interna- tional VP for Motown Records, has been tapped as GM of Bourne- jean's in the U.K. Prince has been liv- ing in the U.S. in recent years, but will take up his new post in London later this month.

LAMB CHOP, A 'WAY BABY
She kidie entertainers Khari Lewis makes her Broadway debut Dec. 6-11 at the Richard Rodgers Theater in "Lamb Chop On Broad- way." The Nederlander produc- tion will feature dancers in the Lamb Chop, Charlie Horse, and Hush Puppy roles. Merchandise relating to Lewis and her friends, including A&M audio and video ti- tles, will be on sale in the lobby.

'Lion King' Dips; Boyz II Men's 'Il' Rips

AFTER A NINE-WEEK REIGN, "The Lion King" slips to No. 2 on The Billboard 200, as "Il" becomes the new No. 1 album for Boyz II Men. It's the quartet's first No. 1 album since "Holyday Harmony" peaked at No. 3, and it's the first Motown chart-topper since Lionel Richie's "Dancing On The Ceiling" back in September 1986. It's also only the second Motown album in history to enter at No. 1—the first was Stevie Wonder's "Songs In The Key Of Life" in October 1976. The Boyz II Men chart domination extends to the Hot 100, where the group is No. 1 for a fourth week with "I'll Make Love To You." The single also is No. 1 on Hot R&B Singles, and the album is No. 1 on Top R&B Al- bums.

The "Lion King" had the longest run of any Walt Disney release of the soundtrack to "The Body- guard." The Disney soundtrack also had the longest commercial run at the top since a 13-week visit by "The Bodyguard" from December 1992 to March 1993.

WET SUMMER: Years from now, when you try to re- call all of the singles that went to No. 1 in the U.K. during the summer of '94, you won't have to tax your brain. There was only one. "Love Is All Around" by Wet Wet Wet moved into the No. 1 spot June 4 and has remained there for the entire season. It is now in its 15th chart- topping week, just seven days away from tying the rock- era record of 16 weeks set by Bryan Adams in the sum- mer of '91 with "Everything I Do I Do It For You."

The Wet boys faced a strong challenge this week from Ky- lie Minogue, whose first post-Stock-Aiken-Waterman single, "Confide In Me," entered the U.K. chart at No. 2. Will Minogue move up, hold position, or move down next week? She's already collected four No. 1 singles in Britain, but six other titles have stopped at No. 2.

As for Wet Wet Wet, the group has now accumu- lated a total of 23 weeks at No. 1 in the U.K., spread over three different titles. The only artists who have had more weeks at the top are Abba (31), Frankie Laine (32), Cliff Richard (43), the Beatles (69), and Elvis Presley (78).

CHART BEAT
by Fred Bronson

AFTERNOON DELIGHT: "End- less Love" (which moves at warp speed from 31-6) isn't the only form- er No. 1 hit on the Hot 100. Sure, there's "December, 1963 (Oh What A Night)" by the Four Seas- sons and "The Lion Sleeps Tonight" by the Tokens, but there's also the fifth version of "Sukiyaki." In 1963, Kyu Sakamato became the first Ja- panese artist to have a No. 1 single in America when the original version of "Sukiyaki" hit the top. It actually was recorded as "Ue O Moeta Anko," which translates as "I Look Up When I Walk." When British jazz musician Kenny Ball cover- ed the song, he released it at Eryc Fxke Recordings changed the title to a more familiar name, believing DJs would have a tough time pronouncing the real title. As Newsweek pointed out, it was like releasing "Moon River" in Japan and calling it "Beeef Stew."

Japanese leader of the duo A Taste of Honey was inspired to record a cover when she heard Linda Ronstadt's version of the Miracles' "Ooo Baby Baby" on the radio. She wrote new English lyrics to "Sukiyaki," which featured, what other than one of the original writers and the producer, had to remove her name from the songwriting credits.

The latest incarnation of "Sukiyaki" is also an English- language version, by the group 4 P.M. on Next Plateau/ London. It debuts at No. 90.
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Secondly, we'd much rather have you put Kick A Little in your compact disc player. That way, you could discover for yourself why Little Texas was named Vocal Group of the Year by the Academy of Country Music. And why they have sold more than a million and a half records so far.

But if you foolishly do decide to lay the end to end anyway, and you do get hit by a truck, you'll be happy to know that Little Texas also has a new home video (also called "Kick A Little") that you can watch while you recuperate.

We think of everything, don't we?