Atlantic Sings The Praises Of ‘3 Tenors 1994’

**BY THOM DUFFY**

LONDON—Pop goes the opera—again.

For the second time in four years, the trio of José Carreras, Placido Domingo and Luciano Pavarotti are hitting high notes on pop charts around the world as “The 3 Tenors In Concert 1994” surpasses 2.5 million in international sales since its release in late August.

The album is on Atlantic Records in (Continued on page 36)

Blue Note, Verve Remember Powell

**BY CHRIS MORRIS**

LOS ANGELES—With Tuesday (27) marking the 70th anniversary of bebop pianist Bud Powell’s birth, both Blue Note and Verve will fete the late keyboard giant with comprehensive sets devoted to his œuvre.

On Tuesday, Verve will issue “The Complete Bud Powell On Verve,” a five-CD collection comprising sessions cut for Norman Granz’s label between 1949- (Continued on page 82)

More Labels Bang Drum For Euro-Asian Bhangra Beat

**BY DAVID STANSFIELD**

LONDON—Bhangra, a genre of traditional folk-dance music from the Indian Punjab region, is giving young, British-born Asian musicians a new voice in the U.K. and international music markets. Once confined to Asian-Indian communities, that voice is becoming so strong and potentially lucrative that a growing number of ethnic record companies are gearing up to compete in the pop mainstream, while major labels are taking a serious look.

Bhangra first arrived in the U.K. in the 1960s with the postwar wave of immigration from India. To help maintain a cultural link to their homeland, the newcomers formed traditional acoustic groups using vocals, dhol and dholak drums, and tambi, a one-string instrument.

The centuries-old bhangra, initially adopted to celebrate the anniversary of the Gurdwara, a Sikh temple, is spreading its influence far and wide.

(Continued on page 20)

Weezer, Widespread Panic Offer Glimpse Into Rock Radio’s Future

**BY CARRIE BORZILLO**

LOS ANGELES—Widespread Panic is yet another act benefiting from the blossoming album alternative format, and from album rock and modern rock programmers’ acceptance of melower, acoustic-based acts.

Fueled by a strong touring base and the multiformat appeal of the track “Airplane,” the band’s fourth album, “Ain’t Life Grand?” on Capitol, bowed at No. 85 last week on The Billboard 200.

“This debut surpasses the act’s last effort, (Continued on page 91)

O’Connell Finds A Permanent Label: Her Own

**BY PETER CRONIN**

NASHVILLE—In the same independent spirit that spawned John Prine’s Oh Boy label here, Maura O’Connell, the Irish-born, Nashvilled-based singer, will release her next album on her own label, Permanent Records.

The singer is recording the project at Nashville’s Sound Emporium with producers/dobroist Jerry Douglas, who also produced last year’s “Blue Is The Colour Of Hope,” her final album for Warner Bros. The projected release date for the new record, tentatively titled “Hit The Ground Running,” is February 1995.

(Continued on page 82)

Taiwan Labels End TV Payola

**BY GLENN SMITH**

TAIPEI—Marking perhaps the first time that a record industry anywhere has admitted widespread use of payola to promote music, Taiwan’s leading label group, the Assn. of (Continued on page 85)

IN CHART NEWS

Eric Clapton Brings The Blues To No. 1

SEE PAGE 91
The anticipation was overwhelming. The moment was heart stopping. When Barbra Streisand stepped onto the concert stage, you knew this was a night you were never going to forget.

The thrill of this momentous concert event is captured forever for everyone with the release of "The Concert" - the album and home video.

Even more than a concert, Barbra gives us an evening of spectacular musical theater. Surrounded by elegant stage sets and a lush 64-piece orchestra conducted by Marvin Hamlisch, this is the Barbra Streisand concert that became an international event. Weaving together many of the best loved songs spanning Barbra's thirty year career, treasures from the American popular songbook, and wonderfully intimate glimpses into her personal life and times, "The Concert" is truly a revelation and a celebration.

"ON STAGE...THE RAW EMOTION RUNS FREE. BARBRA IN CONCERT IS BARBRA AT HER BEST."

"A TRIUMPH OF VISION."
—Robert Hilburn, Los Angeles Times
ACT I

Overture
As If We Never Said Goodbye
Opening Remarks
I'm Still Here/Everybody Says Don't Don't Rain On My Parade
Can't Help Lovin' That Man
I'll Know (with Marlon Brando)
People
Lover Man
Therapist Dialogue #1
Will He Like Me?
Therapist Dialogue #2
He Touched Me
Evergreen
Therapist Dialogue #3
The Man That Got Away
On A Clear Day (You Can See Forever)

ACT II

Entr'acte
The Way We Were
You Don't Bring Me Flowers
Lazy Afternoon
Disney Medley (Once Upon A Dream/When You Wish Upon A Star/
Someday My Prince Will Come)*
Not While I'm Around
Ordinary Miracles
Yentl Medley (Where Is It Written?/Papa, Can You Hear Me?/
Will Someone Ever Look At Me That Way?/A Piece Of Sky)
Happy Days Are Here Again
My Man
For All We Know
Somewhere

THE COMPLETE CONCERT EXPERIENCE
In Store Sept. 27

Barbra's triumphant New York homecoming, recorded entirely live at Madison Square Garden.
On 2 CDs, 2 Cassettes, or 2 MiniDiscs.

Recorded entirely live, closing night of the tour.
Available on VHS and Laser Disc.

Produced by Barbra Streisand and Jay Landers.
Musical Direction: Marvin Hamlisch

COLUMBIA

*Available only on CDs, Cassettes, or MiniDiscs.
TWO VIEWS OF ONE SINFUL CITY

THE COLLEGE YEARS

featuring music by
Lisa Stansfield
Stacey Piersa
Jade
After 7
Cathy Dennis
5th Power
US3
M People
Big Mountain
Aaron Neville
Hi-Five
Wendy Moten

featuring music by
Aimee Mann-Urge Overkill
Sam Phillips-Dinosaur Jr
Frente!-Annie Lennox
Divinyls-Seed-Letters To Cleo
James Paul Westerberg

AVAILABLE IN YOUR ZIP CODE NOW.

Call 212-695-TUNE
Master Melodist Jule Styne Dies At 88

‘Gypsy’ Composer Wrote For Stage And Film

By IRV LICHMAN

NEW YORK—Although many giants of music preceded him, Jule Styne had an enormous reservoir of talent that easily placed him within their ranks.

The composer, whose melodies and rhythms for Hollywood and Broadway were the stuff of many standards, died of heart failure Sept. 29 in New York at the age of 88.

Styne was a major force in the writing of Broadway and Hollywood music for many years.

Styne’s death will be a major loss to the music world, as he was one of the giants of the genre.

For his fans or the public in general, picking a favorite Styne melody is a daunting task.

For one thing, his wordsmith partners, including Cahn, who died last year, were tops in their craft.

Other songs he wrote include Frank Loesser, Betty Comden and Adolph Green, Bob Fosse, Millard, and E.Y. Harburg.

Styne’s early shows such as “High Button Shoes” (1947), with Cahn as his lyricist, and “Gentlemen Prefer Blondes” (1949), with words by Leo Robin—had a spark equal to the best of the Broadway writers.

But Styne’s masterwork was yet to come. It was “Gypsy” (1950) that gave Styne the opportunity to write with more dramatic flair, without surrendering his enormous gift of melody.

For Ethel Merman, who played the p rity stage mother in “Gypsy,” Styne and lyricist Stephen Sondheim created one of Broadway’s most popular songs, “Rose’s Turn.”

Styne regarded it as his best song.

“Gypsy” is considered his most important stage score. Indeed, it has been revived frequently on Broadway and elsewhere.

This year, Bette Midler starred in a successful TV version, which also featured a CD and a home video.

Styne and Bob Merrill also gave Barbara Streisand a punchy material to sing in “Funny Girl” (1964). As Merman and Streisand indicated, Styne came from an era when songwriters usually wrote with a particular star in mind. In Hollywood, these stars included Norma Shearer and Doris Day. With “Best Are Ringing” (1966), he created music for actors Tony Randall and Sydney Chaplin that adjusted to their vocal limitations without limiting Styne’s songwriting melodic skills.

For his fans or the public in general, picking a favorite Styne melody is a daunting task.

For one thing, his wordsmith partners, including Cahn, who died last year, were tops in their craft.

Other songs he wrote include Frank Loesser, Betty Comden and Adolph Green, Bob Fosse, Millard, and E.Y. Harburg.

Styne’s songs include “I Want To Walk Without You, Baby,” “I’ve Heard That Song Before,” “I’ll Walk Alone,” “Saturday Night Is The Loneliest Night Of The Week,” “Poor Little Rhoda Is A Little Inside,” “If I Ever Fall In Love It’s With Me,” “Let It Snow! Let It Snow!,” “I Fall In Love Too Easily,” “Five Minutes More,” “Time After Time,” and “Three Coins In The Fountain.”


Styne’s only TV score, written with Leo Robin, was an adaptation of “The Ruggles Of Red Gap,” featuring the tune “I’m In Pursuit Of A Specimen.”

Styne’s last major work, which found its way to the stage as “Gypsy” as “You’ll Never Get Away From Me.”

Styne had an inauspicious start in Holly-

wood, writing uncredited songs for “B” prod-

uctions from Republic Pictures. Similarly, his theatrical career got off to a disastrous be-

ginning in a collaboration with Cahn:

“Glad To See You,” that closed out of

The show not only included one of Styne and Cahn’s most sophisticated songs, “Guess I’ll Hang My Trots Out To Dry” — still a cabaret and jazz favorite— but it kept the Broadway flame within Styne alive.

In “Jule,” a 1979 biography of Styne by Theodore Taylor. Styne said he and Cahn is the only ASCAP and go home to your goddam Beverly Hills pools and don’t have the guts to take a change. You write songs about Scru-

an, you’ve never been to Scranton. You write songs about ghettoes, and you’ve never seen a ghetto. That show was rotten, but we tried anyway to have our self-respect.”

While it’s true that Styne, despite his enormous contribution to the American pop song, (Continued on page 96)
Legislators Address CISAC Attendees’ Concerns About Info Highway, C’right

BY BILL HOLLAND and MARYLIN A. GILLEN

WASHINGTON, D.C.—Addressing the 39th Congress of the international creators’ group CISAC, a key Senate lawmaker called for an amendment to the Mann Act to close superhighway telecommunications bill that would acknowledge the need for increased copyright protection in the digital age.

Sen. Patrick Leahy, D-Vt., a longtime copyright advocate, announced the amendment proposal Sept. 19 at the 39th annual Congress of CISAC, the International Confederation of Societies of Authors and Composers, Sept. 15-22 here. The meeting, cosponsored by ASCAP and BMI, was held in the U.S. for the first time since 1949.

Leahy said that his amendment would state Congress’ intent that access to and use of the information highway “will not be without the expense of copyright protection.”

Leahy says he offered the amendment because of the unprecedented rewrite of the U.S. Communications Act contains no provision recognizing the need for increased copyright protection in the digital age.

Lawmakers fighting for passage of the bill may allow some amendments and battle others, Hill sources say. The future of the Leahy amendment is unclear.

The proposal cut to the heart of the wide-ranging CISAC Congress, which was themed “Protecting Creativity In The Next Century” and touched on everything from online services and video conferencing to the need for worldwide harmonization of rights and the creation of an International Standard Work Code for tracking works no matter how they are delivered.

“We must ensure that the information superhighway is not jacked up on the backs of creators,” said Frances Preston, president/CEO of BMI, during a panel presentation. “It is our objective to see that new technology is not used as an excuse for giving our product away.”

Marilyn Bergman, president of ASCAP, noted in her panel remarks, “The question we face is, How will we install a sense of intellectual property among those who will access this new digital information?”

The answer, according to Rep. Barney Frank, D-Mass., is public relations first, legislation later. Speaking with Leahy at a panel on “Legislating New Technologies,” Frank, a veteran of the House Information, Technology and Finance Subcommittee, warned members of CISAC that they face an uphill battle with copyright-upgrade legislation until they are successful in educating consumers about the need for the licensing of intellectual property.

Frank said that while “it’s very comforting for you to think of yourselves as the little guy fighting the big guy, I’m telling you that consumers think of themselves as the little guy. You have to make them understand” (Continued on page 90)

New Columnist Debut On Classical, Christian Beats

NEW YORK—Two new contributing editors make their debuts in Billboard this week. Heidi Walseon takes over the Classical/Keeping History column and the覆盖 classical music. And on the contemporary Christian beat, Nashville-based Deborah Leslie-Walsh takes over the role.

“Coverage of the classical scene, which is experiencing an era of unprecedented depth, variety, and vitality, is rapidly becoming an industry standard,” says Bill Steward editor in chief Timothy White. “So, the wide experience Heidi and Walseon bring to their new post is invaluable.

“In the case of Deborah Evans Price, she brings a strong grounding in a country and contemporary Christian fields, plus a great deal of energy and enthusiasm. Also, our decision to bring an influential contributor to the Nashville desk to Nashville will better serve the genre from its commercial rallying point.

“Lastly, Phyllis Stark has been doing a superb job piloting our radio coverage, and the resounding success of the first Billboard/Airplay Monitor Radio Seminar was partly a result of her marvelous work and contributions. Her role at Billboard continues.”


Walseon also is the creator and writer of “Traditions,” a newly syndicated classical music radio program that recently completed its sixth season. She is the author of “The Met: Inside the Metropolitan Opera,” a yearlong, collaborative on “The Joy Of Classical Music: A Guide For You and Your Family.”

Walseon graduated from Yale University in 1976 with a degree in English, and later taught English with the Peace Corps in the Central African Republic.

Price is editor of Music City USA Entertainment Guide, a weekly Nashville tourist publication. She also is associate editor of American Songwriter, a magazine devoted to songwriters, publishers, and producers of all musical genres; country columnist for the weekly magazine Country Song Roundup; and Nashville contributor for US magazine.

Price freelances on the side for a variety of other publications. Her byline already has appeared in Billboard on several occasions, including the featured story this week.

Viacom/B’buser Deal On Schedule

BY SETH GOLDSTEIN

NEW YORK—Viacom’s proposed acquisition of Blockbuster Entertainment is gradually moving from virtual reality to the real thing. While there’s a surprise rebellion of Blockbuster shareholders fighting for a higher valuation, the deal should be completed on schedule Thursday, the day before Viacom’s offer expires.

A few months ago, when Viacom stock tanked and the company was shrouded with the debt accumulated in the purchase of Paramount Communications, it seemed certain that the offer would go nowhere. But with shares on the rebound and a tidier balance sheet, Viacom has prepared for the takeover by announcing Sept. 20 that it has reached long-term employment agreements with about 40 “core senior members” of Blockbuster’s management team, including vice chairman and COO Barry Diller, chief financial officer George Johnson, and executives Ron Castell, Gerry Weber, and Chad Allen, who will remain with Viacom.

Blockbuster chairman/CEO Wayne Huizenga is not on the list. He remains as vice chairman of Viacom and chairman of Blockbuster Entertainment Group, but only for what Viacom calls “an appropriate transition period.” Analyst Dennis McAuliffe, the new senior research analyst for Salomon Brothers, describes Huizenga as “essentially a man without a portfolio.”

Wall Street sources anticipate that Huizenga will stick around for up to nine months after the merger. Pro sports—currently baseball and hockey—should occupy much of his time, but it is anticipated that Huizenga will be delving into other aspects of the entertainment business. “If we knew what the next big thing was, we’d buy stock in it right now,” says one analyst.

Aside from the 3,000-store video chain and 500-plus music outlets, Blockbuster’s dowry includes its majority ownership of Spelling Entertainment, which recently absorbed Republic Pictures; half of the high-tech New Leaf venture (IBM has (Continued on page 82)

Billboard Sends Artists Into Schools

BY DEBORAH RUSSELL

Billboard Entertainment Marketing and Educational Support Marketing have joined forces with Macy’s Department Stores and G.H. Bass Shoes to launch “Billboard In The Schools.”

The pro-education, motivational program launches Monday (26) and takes such recording artists as Gasoline Alley’s EYC, Mercury’s Emage, and Jive’s Backstreet Boys into about 35 secondary schools and some 12 Macy’s-anchored malls. At the schools and malls, the groups will perform concerts designed to present positive life messages to young audiences. In addition, Backstreet Boys are the spokesmen for Students Against Destructive Decisions.

The back-to-school program runs through Oct. 23 and will reach New York, Philadelphia, Atlanta, Wash-

ington, D.C., Miami, and New Orleans, among other places. The debut concerts are set for Tenafly High School in Tenafly, N.J., and Macy’s Herald Square store in Manhattan. The artists will perform up to 10 concerts and a five-city tour is planned for later in the year.

In each market, radio personalities from local top 40 stations will host the school- and mall-based concerts, with live remotes planned from a series of locations. In addition, participating mall-based record retailers will showcase product by each of the bands performing on site.

"Billboard In The Schools" offers educational institutions a free and rewarding forum in which representatives of the music industry can spread the pro-educational message that students should stay in school, avoid drugs, practice safe sex, and strive for goals. The event was supported by Darren Gold, executive VP at Billboard Entertainment Marketing.

"The addition of Billboard in the mix for the record labels reach the teen demographic at a low cost," he says.

Educational Support Marketing is the brainchild of Jon Block, the former president of high school concerts. The L.A.-based firm has staged concert assemblies at more than 4,000 secondary schools nationwide.

Distributor Sued By Eastwood Film Producers

BY EILEEN FITZPATRICK

LOS ANGELES—The producers of the film Eastwood ("A Fistful Of Dollars") are looking to grab a bigger fistful of video dollars from distributor Polygram Music Publishing.

In a breach of contract lawsuit filed in Los Angeles Superior Court Sept. 9, Italian producers Unidos, S.R.L. alleges that Polygram owes Unidos more than $1.5 million. According to court documents, the original distribution agreement for the film was struck in 1966 between Unidos’ predecessor, Jolly Film, S.R.L., and United Artists Corp., which later merged with MGM.

Under terms of the 1966 agreement, Jolly would receive 30% of gross receipts once the film brought in $1.45 million, according to the lawsuit. In addition, United Artists was prohibited from soliciting competing offers or advances off the gross, according to the lawsuit.

The producers’ attorney, Joseph M. Gabriel, says MGM has reported $2.1 million in gross video revenue. Gross revenue from other sources, such as VHS, laserdisc, TV, and cable showings, were not available.

However, Unidos allege that MGM deducted distribution fees amounting to 80%.
Nanci Griffith's first album of original songs in three years and the follow-up to the Grammy-winning Other Voices, Other Rooms.

Fifteen stories of roads taken and paths crossed.

Featuring the premiere single and video “This Heart”

Produced by Peter Collins with two tracks produced by Peter Buck

Publishing: Irving Music, Inc./Pondor International/Ponder Heart Music, BMI

Management: Vector Management

On Elektra compact discs and cassettes.
Who’s In Charge Of Licensing Regulations?

By MATTHEW G. ROSENBERGER

The federal Copyright Royalty Tribunal was abolished with little fanfare Dec. 17, 1996, but the questions remain whether anyone knows what the CRT actually did and, if the agency was productive, who is assuming its responsibilities now.

The 1970 Copyright Act created the CIRT to perform several functions, including adjusting the copyright royalty rates of the five compulsory licenses created by Congress. A compulsory license permits a person to use someone else’s copyrighted work with or without the owner’s consent, so long as the government-determined copyright fee is paid to the owner.

The licensing process relevant to the music business is called the mechanical license. This license applies to the manufacture and distribution of phonorecords. The Copyright Act defines phonorecords as, “material objects in which sounds, other than those accompanying a motion picture or other audiovisual work, are fixed by any method now known or later developed, and from which the sounds can be perceived, reproduced, or otherwise utilized, either directly or with the aid of a machine or device.” If a record company wants to use an independently owned copyrighted song, it must pay the statutory rate and receive a mechanical license.

The statutory rate sets the maximum mechanical royalty the copyright owner can receive. Thus, while many record companies once negotiated with publishers and copyright owners for direct licenses, the label can always get a compulsory license by paying the statutory rate, should these negotiations break down.

For seven years, the CIRT had the responsibility of adjusting, reviewing, and monitoring this rate, which is currently the larger of 0.6 cents per composition or 1.25 cents per minute of playing time or a fraction thereof. Last month, the members of the Copyright Royalty Tribunal Reform Act of 1994 became effective, transfering the functions of the CIRT to the Librarian of Congress and the Copyright Office. In January, the Copyright Office established a new set of proposed rules. Among the revisions was the dismissal of a single administrative body and the creation of a dual system in which the Librarian of Congress and the Copyright Office are responsible for doing preliminary work, including the implementation of Copyright Arbitration Royalty Panels. It is now the responsibilities of the CARPs to determine appropriate royalty rates. These rates are subject during 1997 and each subsequent 10th calendar year. Under the previous regulations, these rates were adjusted every year through a mathematical formula that used the Consumer Price Index in its formulation.

In addition, a petition for rate adjustment must state a “significant interest” in the matter and must identify the extent to which that interest is shared by other owners or users. The parties are then given a 30-day period to reach a settlement. If they are unable to do so, the Librarian of Congress will determine the sufficiency of the petition. If it is determined to be “significant,” an arbitration proceeding will be initiated and the dispute will be resolved by a CARP.

The Copyright Act requires that the Librarian of Congress select two arbitrators, who then select a third to serve as their chairperson. In May, the Copyright Office published a list of 107 arbitrators eligible for CARPs during 1994. These interim regulations give broad discretion to the Librarian of Congress in determining whether a petition for rate adjustment supports a “significant interest”; selecting two of three arbitrators; and reviewing the CARP’s decision in resolving a dispute. With no definition or guidance as to what constitutes a “significant interest,” and the right to final review of CARP decisions, the Librarian of Congress has unlimited discretion and can substitute his or her own determination for that of the CARPs. This is a discretion that should be answered to the question of who is in charge.

If the CARPs are created to set the mechanical rate and resolve claims amongst the parties, why does the Librarian of Congress hold so much power? Will the CARPs cater their decisions to what they think the Librarian of Congress will do? Perhaps the Librarian of Congress’ review should be limited simply to procedural or statutory review. It is likely that this new procedure will be tested, and that a clear definition of what constitutes “significant interest” will develop with time, but it is still unclear what effect this new system will have on the mechanical royalty arbitration process.

While we are gratified that base music is finally receiving the industry respect that it deserves, we would appreciate if you can help us to understand this oversight.

Thom Reich
President/CEO
Cheetah Distribution Group, Inc.
Orlando, Fl.

Editor’s response: The purpose of the report was not to be a comprehensive documentation of the origins of music, but to provide a base for all future discussions, including the history of the CIRT. The primary focus was on the current issues and the pending CARPs. The CARPs will determine the rates for the current year, and the CARPs will hold their first meeting in January 1995.

Letters to the Editor are welcome. They should be typed, double-spaced, and submitted to: Billboard, 1515 Broadway, New York, N.Y. 10036.
THE VERY BEST OF
ELVIS COSTELLO
AND THE ATTRACTIONS

Alison • Watching the Detectives •
(I Don't Want To Go To) Chelsea
• Pump It Up • Radio, Radio •
(What's So Funny 'Bout) Peace, Love
and Understanding? • Oliver's
Army • Accidents Will Happen • (I
Can't Stand Up for) Falling Down •
New Amsterdam • High Fidelity
• Clubland • Watch Your Step •
Good Year for the Rosses • Beyond
Belief • Man Out of Time •
Everyday I Write the Book
• Shipbuilding • Love Field •
Brilliant Mistake • Indoor
Fireworks • I Want You

• Twenty-two songs,
  nearly 80 minutes of music!

• Hand picked by Elvis himself!

STREET DATE:
October 4th, 1994

RYKODISC USA/Marketing
Pickering Wharf, Bldg. C, Salem MA 01970
508 744 7678  508 741 4506 FAX
RYKODISC USA/Sales
530 N. 3rd St. Minneapolis MN 55401
612 375 9162  612 375 0272 FAX
E-mail us at: RYKODISC@AOL.COM

Nationwide distribution by the HEP Co.
© 1994 RYKODISC
Jackson Veers Toward Classical On Virgin Set

By Jim Beessman

NEW YORK—"Night Music," Joe Jackson's first album for Virgin Records, is an unexpected left turn by a left-of-center artist who has explored new wave, jump blues, jazz, salsa, sophisticated pop, and most recently rock. It marks the course of a 16-year career.

Opening with the first of four interpersed instrumental novelties, the disc limps from Virgin Oct. 4, slants decidedly toward classical, and Jackson's varied keyboard texturing, the accompaniment is mainly minimal strings, woodwinds, and brass, with only one song, "Every After," using drums. That song, and others such as the dreamy ballad "The Man Who Wrote Danny Boy" (which features a guest vocal by Clannad's Maire Brennan), evoke the lush music pop sheen of 1982's "Night And Day" and 1988's "Blaze Of Glory." "It's like rock 'n' roll grown up," says Winston Simone, Jackson's new manager. "Finally, a contemporary rock 'n' roll artist has succeeded in making 'serious' music that works as a cohesive piece, along the lines of Ellington or Gershwin—without all being pretentious."

However, the album goes far afield from the artist's first album for Virgin, 1979's "Laughter And Lust," and Michael Penn. Virgin's senior VP of promotion, appears unperturbed. "Hey! The guy's always delivered change-up records," says Penn, who has been in Jackson's camp since both were stationed at A&M. "Rock, jazz, big band—this is just another outgrowth of what he does. Except that now, he's made a totally retrospective record."

Those insatiable for more Jackson, Penn concedes, may well cause you 'you'll never get it on radio' reactions from those at the company, but Jackson "has other Jackson rock album. "But I look at it as a challenge," Penn adds, preparing to target adult contemporary, public radio, and even a jazz radio, but alternatively, and maybe classical forms in building "credibility" prior to hitting adult-leaning top 40 stations.

To end this, Virgin has prepared a four-song promotional CD featuring "The Man Who Wrote Danny Boy," "After," "Only The Future," and "Lullaby." "Lullaby" isn't so radio-friendly, so we kept the integrity of the project," Penn says, adding that Jackson didn't "bastardize" any of the lengthy tracks by editing them for radio. "Joe wouldn't let us," says Penn. "Besides, there's no point in laying it out for radio: If they want to play it, they'll edit it."

For his part, Jackson says that after a period of reflection and composing two "fairly obscure" film scores ("Queena Logic" and "Three Of Hearts"), he has "regained the sense of making music just for its own sake, and taking pleasure in creativity without thinking about people's expectations."

As an artist, Jackson says, "I can't afford to think about what the record company wants, if people understand [the album], if it sells 'X' number of copies. I've tried a little too hard to squeeze Maxis into accessible pop-formats—now I'm just letting the music take whatever form it wants to take."

In conceiving "Night Music," Jackson (Continued on page 83)

Best Of Seger Could Be Right Move Set Includes Artist's Own Favorite Tracks

By Craig Rosen

LOS ANGELES—In an era when even some questionable talents are rejuvenating the star treatment with boxed sets, one of the most successful rock artists of the late '70s hasn't even had a greatest hits album—until now. On Oct. 24, Capitol will release Bob Seger & The Silver Bullet Band's "Greatest Hits."

The 14-song collection ranges from 1972's "Turn The Page" through 1991's "Fire Inside." However, the "Greatest Hits" title may be a misnomer. Although Seger classics such as "Night Moves" and "Old Time Rock & Roll" are featured, the singer's two highest-charting singles—"Shame On The Moon," which climbed to No. 2 in 1983, and "Shakedown," his only No. 1 single, from 1977—aren't on the album.

The latter track was featured on the soundtrack to "Beverly Hills Cop II.""Says Seger, "It's really not a signature Bob Seger & the Silver Bullet Band, and they don't play on it." (Seger became involved in the soundtrack after fellow Michigan native Chris Farlowe was bumped.) Instead of those hits, Seger and his longtime manager/producer, "Punch" Andrews, opted for "Turn The Page" and "Roll Me Away," which were not really hits per se, but huge concert songs, Seger says.

Also included on the album are two previously unreleased tracks—a cover of Chuck Berry's "C'est La Vie" and "100 Special! "In Your Time," which Seger wrote for his son, Cole. A four-track sampler from the album, featuring "Night Moves," "Old Time Rock & Roll," "Shaka," and "Turn The Page," went to album rock, top 40, album alternative, AC, and classic rock radio Sept. 19. "C'est La Vie" was serviced to album rock, album alternative, and classic rock Sept. 23.

In his hometown of Detroit, classic rock WCSX has 67 Seger songs in its library, "including 10 that are absolutely unique to Detroit," says MD Chris Cavanaugh. The station welcomes the release of the hits package with the two new tracks.

"For a lot of fans, this will be a welcome addition," says Herrmann. ""(Continued on page 90)

All-Star Concert To Raise Funds For Blues Heaven

By J.r. Reynolds

LOS ANGELES—The Blues Heaven Foundation, a nonprofit organization established by the late Willie Dixon, is producing an all-star benefit concert here to raise funds for the renovation of its headquarters, located in Chicago's landmark Chess Records building (Billboard, Dec. 25, 1993). The "Wang Dang doodle" concert, set for Oct. 11 at the House Of Blues, will feature some 30 acts, including John Lee Hooker, Branford Marsalis, Gregg Allman, Bo Didley, Koko Taylor, Lonnie Brooks, Sam Moore, Ruth Brown, Pops Staples, and Mick Fleetwood. The executive producer for the show is Bernie Taupin, who is also a board member of the foundation. Executive music director is Don Was. Musical director is John Porter.

Tickets for the 2 1/2-hour concert are $250. Tickets are available at a private cocktail reception with the artists prior to the show, dinner, and a post-performance celebration. The majority of services involved in producing the concert are being donated—including use of the House Of Blues, hotel accommodations, and local travel.

"All of the proceeds from the concert, after the expense of getting artists to Los Angeles, will go toward the renovation," says Dixon's daughter, Shirlie Dixon, WP executive director and co-founder of the Blues Heaven Foundation.

Isaac Tigrett, founder of the House Of Blues, "After meeting with members of the Blues Heaven Foundation, I agreed that this was an important way to honor Willie's wishes to make the House Of Blues into its headquarters. It was our pleasure to play a part in helping make his vision become a reality."

The fundraising needs about $300,000 to completely renovate of the Chess Records building. She says finding benefactors has been an uphill battle.

"We expect to raise half the amount we need from the concert," says Dixon. "EMI and MCA have made pledges of $25,000 and $50,000, respectively. We're still awaiting answers from other companies."

The concert was constructed with limited seating, but will be fit

Publish This Way. Aerosmith announces its worldwide publishing agreement with EMI Music Publishing—the band's first-ever worldwide publishing deal. The agreement is an outgrowth of EMI's deal to represent the group's multi-platinum Gefjen album "Out On A Limb" outside North America, shown from left, are the band's business manager, Bert Goldstein; EMI Music Publishing's Marty Bander; band members Steven Tyler, Joe Perry, and Joey Kramer; EMI Music Publishing Worldwide Robert Flan; EMI Music Publishing's Rick Kinn; band members Brad Whitford and Tom Hamilton; attorney Howard Siegel; and band manager Tim Collins.

Top Acts Raid Retail In Time For Holidays

Madonna, Estefan, Megadeth Lead Deluge Of Oct. Releases

By Brett Atwood

LOS ANGELES—Kenny G, Madonna, Tom Petty, Gloria Estefan, and Megadeth top the list of heavy hitters expected to spur sales at retail in October.

Key releases are also due in October from Smashing Pumpkins, Bon Jovi, the Cranberries, Queensryche, and Rosette.

Gloria Estefan returns on Epic Oct. 18 with "Hold Me, Thrill Me, Kiss Me." The first single, a cover of the '70s dance hit "Turn The Beat Around," is No. 54 on the Hot 100 this week. The Miami-based singer spent 58 weeks atop the Billboard Latin 50 chart with her last album, the Grammy-winning, platinum-certified "Mi Tierra."

The Cranberries follow up their double-platinum debut with "No Need To Argue," due Oct. 4 on Island. The Irish quartet will headline a U.S. tour beginning in November. Megadeth unleashes "Youthanasia," its follow-up to the 1992 platinum seller "Countdown To Extinction," on Capitol. The metal act's latest fritt-fitted effort will go on sale at midnight on Halloween.

A crop of new holiday season titles hits the stores this month. Kenny G follows up "Breathless," his sextuple-platinum 1993 Arista release, with his first seasonal effort, "Miracles: The Holiday Album," due Oct. 25. Another key release is Natalie Cole's "Holly And Ivy," due Oct. 25 on Elektra. Other seasonal releases due in October include "Christmas Spirit," set for Oct. 11 at the House Of Blues; Donna Summer (Mercury, Oct. 4); "The Christmas Album Volume II" by Neil Diamond (Columbia, Oct. 11); "Christmas In Dixie" with college radio favorite "Tinsel Town" by Tony Bennett (Columbia, Oct. 11); "Christmas" by Freddie Jackson (Orephus/EMI, Oct. 11); and "Christmas Time Is Coming" by Sammy Kershaw (Mercury, Oct. 4).

"Melrose Place—The Music," which contains music from the Fox TV program, bows Oct. 18 on Giant. Artists in residence include Annie Lennox, Paul Westerberg, and James.

Other pop discs coming this month (Continued on page 82)

10 BILLBOARD OCTOBER 1, 1994
4th annual musicrow

CELEBRITY TOURNAMENTS & CONCERT

Benefiting the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research
Funding the Frances Williams Preston Laboratory at the Vanderbilt Cancer Center

Hosted by
Vince Gill, Billy Dean, Faith Hill, Radney Foster, and Minnesota Fats

T.J. Martell VIP Meet and Greet
September 23 • 7 P.M. • Starwood Amphitheater
Set to perform are Marty Stuart, Tracy Lawrence, and John Berry. T.J. Martell Foundation VIP Tickets to this show include a reserved Gold Circle seat, food and beverages for the evening and an opportunity to meet the artists. A silent auction of celebrity memorabilia will also be held at the Starwood Veranda. Tickets available at all Ticketmaster locations or charge by phone at (615) 737-4849.

Hard Rock Café Cocktail Reception
September 30 • 7 P.M. • Hard Rock Cafe
Hosted by BMI, this event gets the weekend officially underway. All sponsors, golfers, tennis players, celebrities, and other VIPs are invited. Live auction of selected items.

Celebrity Tennis Tournament
October 1 • 8 A.M. to 6 P.M. • Currey Center
This tournament, held at Vanderbilt University's Brownlee O. Currey, Jr. Tennis Center, will be hosted by Radney Foster. A Pro Tennis Exhibition held from 12 noon to 2 P.M. will feature current Masters Pro Mel Purcell and former Touring Pro Charlie Owens. For Pro Exhibition and Tournament information call the Tennis Hotline: (615) 259-2880.

Celebrity Golf Tournament
October 2 • 8 A.M. & 1:30 P.M. start • Hermitage Golf Course
The tournament will be hosted by CMA Awards Show Host Vince Gill. Players are treated to impressive tee prizes in this star-studded event. Golf Hotline—call Brad Shirley at (615) 847-4001

Bowling Bash & Silent Auction
October 3 • 7 P.M. • Hermitage Lanes
Billy Dean and Faith Hill co-host the most unique and enjoyable party in Nashville. Includes bowling, billiards tournament hosted by Minnesota Fats, silent auction, and more. Held at the state-of-the-art Hermitage Lanes, the bowling, video games, billiards, cash bar, and a wide variety of food are included!

For sponsorship opportunities at any of these events, contact Paul Jankowski, Chairman/Nashville T.J. Martell Foundation. (615) 256-2002

Design Services donated by Alec Bartsch, Studio A Design, Nashville

GAYLORD ENTERTAINMENT
Word, Epic Build Bridge To AC For Sandi Patty

BY DEBORAH EVANS PRICE

NASHVILLE—Word Records and mainstream distribution partner Acuff-Rose are making known when it comes to the new release by Christian music diva Sandi Patty. The two companies have released a two-phase marketing plan to promote Patty in the Christian and mainstream markets.

"Find It On The Wings," the 15th album by Patty (who recently changed her name back to its original spelling), is a return to the most inspiration-sounding lyrics that fans have come to expect from the five-time Grammy winner. Her last album, "Le Voyage," was a concept album that captured the artist in a darker mood.

"Both Epic's goal and our goal is to get this album on every record store throughout the country, whether that be a conventional record store or a home store," Patty says. "We're very, very excited about this record." Patty is scheduled to promote "Find It On The Wings" on an extensive tour that begins in early October in Indianapolis near Patty's Anderson, Ind., home. "We're going to bring into Indianapolis a whole new concept of music that's not only new and different, but it's also going to be a great show."

California, Here They Come. NARAS president Michael Greene, center, announces that the 37th annual Grammy Awards will be held March 1 at Los Angeles' Shrine Auditorium. With him are MCA Records president Richard Palmea, left, co-chairman of the Los Angeles Host Committee, and Los Angeles mayor Richard Riordan.

MTV Reorganization Stresses More Music

BY DEBORAH RUSSELL

LOS ANGELES—MTV: Music Television is undergoing a major corporate reorganization under president Judy McGrath, who says she is eager to refocus "the perception that we're not paying attention to music and that music is not important to us."

McGrath assumed sole presidency of MTV in July, when co-president Sara Levinson exited the network (Billboard, July 30).

Since that time, McGrath says, she has been looking at ways to reorganize MTV in order to "grow music" on the network and meet the labels' increasing demands for more air time for music videos.

"I want to broaden the emphasis on music and increase our resources to give music a bigger and better place on MTV," McGrath says. "The labels are looking for a process of getting ideas, programs, and videos on MTV that is very clear to them, and I hope that [the changes] will accomplish some of that."

The changes, to date, include a number of executive realignments. More changes are expected in the near future, says McGrath.

Key among the changes is the promotion of Doug Herzog to executive VP, production and programming. Herzog oversees the overall production and series development at the music video network, and will be responsible for the development of international programming to be created and broadcast by MTV's global affiliates.

Herzog most recently was MTV's senior VP, programming. He continues to helm MTV Productions. As president of that division, he is developing the film "Joe's Apartment" and the TV program "The Jon Stewart Show," which is a co-production with Paramount Television.

John Canneli, named to the new position of senior VP, music program development, reports to Herzog. Canneli will work with the music and development departments at the network to increase and redefine the music programs on MTV, says McGrath. She projects a 1995 programming slate laced with quarterly music specials, more series, and more special events.

Canneli's charter is to create new music franchises that showcase the talents of new artists on MTV with the goal of generating auxiliary business opportunities for the company. In his new role, Canneli will continue to attend music and acquisition meetings for MTV, and is equal in rank to Andy Schuon, senior VP, music and programming.

Schuon now oversees the reorganized music programming and talent relations departments. Canneli's former position as VP of talent and artist relations will not be filled, but additional appointments and new hires in the programming and talent departments are expected, McGrath says.

"We're trying to formalize the wide variety of ways that we interact with the industry," she says.

In other news, McGrath announced that Van Toffler is now senior VP, program enterprises and business development.

Snap Snaps Back With New Single, Singer & Label

BY ELLIE WEINERT

MUNICH—Four weeks into the life of Snap's single "Welcome To Tomorrow," the song looks likely to become a huge hit across Europe, following in the footsteps of the group's other chart-topping singles "Rhythm Is A Dancer" and "The Power."

Interest in "Welcome To Tomorrow" is being spurred by a ground-breaking video clip on heavy rotation on German music channel Viva and MTV Europe.

Snap, driven by producers by Michael Maenzung and Laura Annin, is one of Germany's most successful international acts. In past incarnations, Maenzung and Annin recorded under the pseudonym Bonito Benites and John "Virgo" Garrett III.

"Welcome To Tomorrow" features the vocals of black female singer Summer, sailing over a trance beat reflective of Europe's underground club scene. It is the production team's first new release following from the logo label in fall 1993. The two had founded the label with Matthias Marti.

Snap's third album, titled after the single, will hit stores throughout Europe on Friday (30), with a U.S. release date still pending. The album comes out on Arista in Germany, Switzerland, and Austria, and on Arista in the U.K. and other territories.

"Snap was always construed as a project presenting various lead singers, such as Turbo B., Jackie Harris, Penny Ford, Thea Austen, and Niki Harris, who, for the past four years, all gave Snap their own individual quality," says Maenzung. "We were looking for a new voice for this project when Penny Ford introduced us to Summer, and we immediately knew we didn't have to look any further."

Summer, née Paula Brown in Washington, D.C., started as a dancer. At age 13, she won a scholarship to the New York School of Ballet and later joined the Alvin Alley American Dance Com.
The incomparable Jennifer Holliday redefines Gospel music with her new album — **On and On**.

Featuring original songs from:
- Twinkie Clark
- Edwin Hawkins
- Walter Hawkins
- Richard Smallwood
- Diane Warren
- Plus Special Guest O'Landa Draper and The Associates Choir.

**On & On...**

Produced by Jennifer Holliday

Available on CD and Cassette.
Box Retraces Wax Trax!’s Bumpy Road
Indie Label Rebounding From 1992 Bankruptcy

BY BRETT ATWOOD

LOS ANGELES—Wax Trax!, the U.S. label that put industrial dance music on the map in the ’80s, is readying a comprehensive retrospective boxed set that details the genre’s rocky rise, fall, and rebirth. The three-disc collection is due Nov. 8 in partnership with TVT.

The elaborate compilation, simply titled “Black Box,” covers the era from the eclectic label’s origins in 1980 to its near demise in 1992. Included are highlights from those 13 years, during which the label launched the careers of Ministry, the KLF, and My Life With The Thrill Kill Kult.

The collection, which is wrapped in a black net mesh, is housed in a steel box and contains a poster, a 76-page booklet, two coasters, a sew-on patch, and a string of loose cassette tape.

The limited-edition set, which will retail for $99.95, is geared to followers of the bleak, brutal beats that characterize most Wax Trax! acts. Only 10,000 copies will be made available.

“It will definitely sell well here—even at that price,” says Ginny Simpson, manager of the Sacramento, Ca., alternative-intensive retail store. “There is significant consumer awareness of the Wax Trax! label. Both Ministry and KMFDM have large followings at our store.”

A scaled-down compilation, retailing at $45.49, will hit stores Dec. 1.

Wax Trax! was founded by label president/co-owner Jim Nash in 1980 with silent partner Dannie Flesher. The duo had opened a record store by the same name in Denver in 1973, before ultimately settling in Chicago.

To promote the release, end-of-year displays will be set up in national and regional retail outlets, including Tower Records, Best Buy, Newbury Comics, Hollywood House, Streetwise Title Wave, HMV, and Virgin Megastores.

In addition, consumers will receive a coupon for a $2 discount on the release when they buy any Wax Trax!/TVT CD or cassette by an artist featured on the compilation. Participating retail chains include Camelot, Musicland, Blockbuster Music, Wherehouse Entertainment, and Trans World.

It was TVT, the label on which Nine Inch Nails got its start, that came to

(Continued on page 16)

Warwick Going Brazilian For New Sound And Home

BY DAVID NATHAN

LOS ANGELES—With her 18th album for Arista Records, Dione Warwick is charting new creative territories. “Aquarela Do Brasil,” a collection of Brazilian songs, puts the entertainer in a fresh musical setting. Warwick, who sings in both English and Portuguese on the album, served as executive producer for the project, the first time she’s performed such duties since 1980’s “Soulful” LP.

Due Nov. 8, the album features a five-song Antonio Carlos Jobim medley, other familiar Brazilian tunes such as “Caravan” and “Brazil,” and tunes by Burt Bacharach and John Bettis, and Brenda Russell.

In a first, Warwick wrote English lyrics for four of the album’s 12 tracks. The album (whose title means “Watercolors Of Brazil”) also includes duets with Dori Caymmi (“Flower Of Bahia”), Chico Burque (“Piano Na Manquera”), and Elana Estevao, a Warwick protege who sings on “Heart Of Brazil,” a tune that addresses environmental issues of particular concern in Brazil.

Warwick, who plans to move to Brazil later this year, worked on the album with producer Teo Lima, recording all rhythm tracks and lead vocals at three studios in Rio de Janeiro. Horns, strings, and some background vocals were added in Los Angeles.

“Outside of Europe, Brazil was one of the first places I visited in the early part of my career,” Warwick says. “Since 1986, I’ve performed there many times, and I’ve been having a mutual love affair with Brazilian audiences. The idea for doing an album of Brazilian music has always been in the back of my head, but it really started to crystallize about five years ago when all the Brazilian artists I know started nagging me to do it.”

Working with a cadre of top-flight Brazilian musicians, including members of the group Skank, Ivan Lins, Edu Lobo, and Caymmi, Warwick con

(Continued on page 21)

Go-Go’s Return In Peak Form On ‘Valley’;
King Crimson Re-Throned After 10 Years

GOIN’ TO A GO-GO: On Oct. 18, I.R.S. will release “Return To The Valley Of The Go-Gos,” a 30-track collection featuring past and previously unreleased cuts. B sides, unreleased tracks by the band of punk pop. The release will be followed by a fall mini-tour, which may lead to a spring tour and a future album by the group.

“Our management had been in contact with us to do a tour,” says guitarist Lita Buzzwind. “We’ve always said ‘never again’ after every time we’ve come together, but there’s no question there’s a chemistry there. [This time] was a little bit more. We really thought we should do a record together. It’s possible to do that and still have our solo careers.

The quintet got involved in the planning of the collection after Kathy Valentine heard I.R.S. was putting the release together. “I immediately said [to the band] we should be involved, and secondly, ‘What do you guys think about doing some new stuff?’ And that set the wheels in motion.

Out of a half-dozen new songs written by various band members, the Go-Go’s’ picked three new tracks: “The Whole World Lost Its Head,” “Good Girl,” and “Beautiful,” to go on “Return.”

“The Whole World Lost Its Head” is a spunkily spire of a single about the zaniness going on around us, as captured in the tabloids. Tongue-tongue-in-cheek by Jane Wiedlin and Valentine, the song talks about the Pope being on LSD and about meeting two 500 heads.

Kathy and John said, ‘You should have heard the stuff we left out,’” says Carlisle. “It’s not supposed to be taken literally. My concern was about the Pope’s on LSD” line. I said, ‘Are you sure you want me to sing it? Maybe we should change it to cops and them. They said, ‘Just sing it.’ I hope people are intelligent enough to realize it’s funny and not to be taken seriously.”

Another new track that should be taken seriously is “Good Girl,” about a female who just wants “everyone to love me.” The touching song essays the pressures put on girls these days to be perfect in every way. “It’s our feminist song for the ’90s. It’s a love song, I said, ‘Are you sure you want me to sing it? Maybe we should change it to cops and them.’” They said, ‘Just sing it.’

I hope people are intelligent enough to realize it’s funny and not to be taken seriously.”

The band, which also includes Charlotte Caffey and Ione Stahl, will make dates in November in Los Angeles, Los Angeles, New York, and San Francisco in support of the new release. Following the mini-tour, the group will decide whether to record new material or pursue a longer tour next spring following the birth of Caffey’s baby.

In the meantime, the band members are enjoying making music together again. “I think everyone’s changed a lot—for the better,” says Valentine. “I really enjoyed working with the girls this time. A lot of the camaraderie was there, the humor, the bond was there... When we tested the waters again in 1990 and did a small tour, that was a real good experience for me. I appreciated things a lot more than I may have at the height of our success. Now it’s just another progression. It doesn’t feel like there’s any pressure. The whole idea is, if we come up with something good, we’ll do it. If it’s just kind of so-so, we won’t.”

CRIMSON GLORY: King Crimson is rehearsing for its first tour in 10 years with core members Robert Fripp (guitar), Adrin Belew (guitar/vocals), Tony Levin (bass/vocals), and Bill Bruford (percussion). The group will play 16 shows in Buenos Aires, Sept. 25-Oct. 16, before entering Real World Studios in Bath, England, to record its new album. The release, already titled “Thru,” is slated to come out in March 1995 on Virgin Records. An already-completed mini-CD called “Vroom” will be released Oct. 15 on Fripp’s own Discipline (GM) Records. The limited-edition collection will be available at retail, but mainly will be targeted to King Crimson’s fan club.

Rounding out the band are Pat Mastelotto on percussion, who is best known for his work with XTC and Mr. Mister, and stick bass player/vocalist Trey Gunn, who has a solo album out domestically on Discipline (GM). Interestingly, Gunn’s album is on Pinnacle/Virgin in Europe.

THIS AND THAT: After a protracted selection process, Arista chanteuse Toni Braxton has signed with Stiefel/Phillips Entertainment for management... Mercury group Cinderella is presenting auditions via Compuserve for a new drummer. Applicants can apply clutching WAV files demonstrating their playing abilities on Compuserve’s recording industry forum. Do you think this is how Charlie Watts got the gig with the Stones? Shooes.
Only licensed manufacturers of optical discs fit into our profile.

DiscoVision Associates owns a patent portfolio relating to optical disc technology and has licensed this technology to manufacturers and distributors of optical discs throughout the world. So, if you are an unlicensed manufacturer, distributor or importer of optical discs or if you are buying discs from one, you could be infringing DVA's patents and owe DVA royalties for the unlicensed discs. For more information and a complete list of licensees, please write to DiscoVision Associates attention: Ronald J. Clark, 2355 Main Street, Ste. 200, Irvine, CA, 92714 or fax: (714) 660-1801.
BOX RETRACES WAX TRAX'S BUMPY ROAD
(Continued from page 14)
the floundering label's rescue at the 11th hour. Wax Trax!, though financed and marketed through TVT, remains a separate entity. Wax Trax! maintains creative control of its roster, says Nash.
In the fall of 1992, Wax Trax! filed for Chapter 11 bankruptcy, following a rapid and rocky decline spawned by excessive spending and several ill-advised business decisions. "I'm a music fan, not a businessman," says Nash. "In the year before we filed bankruptcy, we made some bad decisions. [The Italian industrial group] Panacock wanted a five-color inner sleeve on its vinyl release—even though vinyl was dying. We released a CDV of Front 242's 'Headhunter.' That wasn't exactly a popular format. However, it was that same disregard for convention that helped break the elusive industrialist disco act Front 242. Two singles from their debut album, 'A Friend of हेजल,' were hit singles, and the label managed to keep the act off the map. But as the label's financials worsened, the act was dropped, and the label's future looked grim. However, Wax Trax! continued to support the act, and in 1993, Front 242 released their second album, 'The Seizure of Power,' which featured the hit single 'The Man the Authority Loves the Most.' The album was a commercial success, and the band has continued to tour and release music to this day.

Grubb Ellis
COMMERCIAL REAL ESTATE
is pleased to announce
the successful representation of
Motown Records
in the leasing of over 60,000 square feet of office space
Motown Records was exclusively represented by
Mr. Rosey T. Miller
Senior Vice President
For assistance in:
Lease Renegotiations, Relocations, Acquisitions, or Dispositions
Please Contact
Mr. Rosey T. Miller
Senior Vice President
(310) 820-7722 Ext. 2115

C’right Owners Have Write Of Way On Info Highway
NEEDED: A SUPER INFOMERCIAL: The news pages of this week’s Billboard offer the details, so Words & Music may be able to help make on the well-organized 39th Congress of CISAC, the global rights forum that met in Washington Sept. 19-28, portrayed by some panelists—both within the ranks of the global music industry and interested parties on its periphery—the copyright owners, which lose its validity or, at best, becomes hazy, somewhere between the point of its creation and its delivery by digital bits to new consumer hardware. Many panelists fear the portability ability of these new devices to transform that original work into something reflective of the personal tastes of that system’s patron or consumer contains a solution to a problem that we really appreciate it, or at least, we are pleased with the way it happens. However, Peter Jannex, previously managing director of Jannex and manager of A&R for EMI Music in Australia, has been named head of the division. Managing director Warren Faber says, “As Larrink works with so many Australian artists, it makes sense for us to develop an in-house (publishing) roster that will enable us to provide a more extensive service to our artists.” Now in its 20th year, Larrink Entertainment incorporates Larrink Records and Distribution and Avant-Garde Music. It represents more than 129 labels in Australia, from classical to jazz, world music to opera.

Inspired by being there: Composer Maurice Jarre was among the crowd that greeted Gene, Charles de Gaulle when he walked down the Champs Elysées on the day after Paris’ liberation from Nazi tyranny. Fifty years later, the three-time Oscar winner was scheduled to present his composition “Libération” at a special ceremony in Paris on Sept. 22, when he was also to receive the rank of Officer of the National Order of Republic by French President François Mitterrand. Jarre has given the French government the rights to the 15-minute composition.


Words & Music
by Irv Lichtman

We can always dig up room 4U
From the South Bay to Ventura,
and in over 400 cities nationwide,
short-term furnished housing
when you need it,
where you need it,
how you need it.

PUBLICITY PRINTS
Lithographed on Heavy Gloss Stock
BLACK & WHITE 8 x 10s
500 - $98.00
1000 - $85.00
COLOR
1000 - $196.00
Send 8 X 10 Proof or M.O.
* * *
Full Color & Gloss Posters
Picture Business Cards
J-Cards • Other Sizes
Pictures
1061 E. Florida, Ste. C, Delray
Delray Beach, FL 33444
(407) 869-3456

[800] 942-2787
For monthly stays or more. Models open daily, 9-6.

Billboard October 1, 1994
WITH OUR HUNDRED DISC CHANGER, YOU COULD LISTEN TO MUSIC FOR FIVE STRAIGHT DAYS WITHOUT REPEATING A SINGLE SONG.
BUT IS THAT A GOOD THING?

Nonstop music for the better part of a week may be a little extreme, we admit. But it’s entirely possible with Pioneer’s new 100 Disc CD Player. The changer that stores all of your CDs in a regular rack space and gives you instant access to any song on any disc. In fact, all you’ll ever need to touch is the remote. It lets you cue up individual tracks, and even create customized banks of songs or discs. So you’ll be getting to more of your music than ever before. Just don’t blow off eating, sleeping and bathing regularly.

PIONEER
The Art of Entertainment

For the nearest dealer, call 1-800-PIONEER, ext 606. ©1992 Pioneer Electronics (USA) Inc., Long Beach, CA.
Artists & Music

Music Publishing

'THEY'RE PLAYING MY SONG'

"When You Walk In The Room" has already charted on Billboard's Hot 100 three times, but Pam Tills' country version of this Jackie DeShannon composition is the most successful cover yet. It is billed this week at No. 14 on Billboard's Hot Country Singles & Tracks chart. DeShannon and the Searchers reached No. 99 and No. 35 on the pop chart, respectively, with their versions in 1964, and Paul Cavette's cover reached No. 90 in July 1968. But it was yet another take on the song that hooked Tills.

By Carrie Bozillo

When You Walk In The Room
Published by EMI/Unart Catalog Inc. (BMI)

Pam Tills says she was familiar with the Karla Bonoff version of "When You Walk In The Room" but had no idea that Jackie DeShannon wrote the song until her producer brought her a copy. "I was surprised to hear that she wrote it when I got the original. On a certain level, the song is a ditty, but there's something about it that's more than that. It's undeniably cool. If I had to compare this record to something, it would be some of my old Rosanne Cash records—a real cool hybrid of pop and country."

"I don't do many covers, but there's something indefinable about this song. It has a great feel and moved a lot of people to want to sing it. [DeShannon] was unusual to me. She and Dusty Springfield were atypical of that era. They were white women who had soul and a little bit of a ragged edge about them; they weren't squeaky clean, and they had attitude."

Fruscianté Steps Out With American Set

BY CHRIS MORRIS

LOS ANGELES—Add to the annals of unusual, individualistic solo albums American Recordings' self-titled solo debut by ex-Red Hot Chili Peppers guitarist John Fruscianté. It will fit right in with the disquieting solo set "Char" by Mohy Grupe guitarist Alexander Spence, some of Boston bizarro Michael Hurley's best, and the collected works of Texas original Daniel Johnston.

The record, due Nov. 8, is a nearly indescribable, 28-track opus that features Fruscianté singing and accompanying himself on electric and acoustic guitars, often over a bed of reversed and hand-manipulated tapes.

The musician apparently is unconcerned that Chili Peppers fans—who are familiar with his funk-laden work on "Mother's Milk," and the group's multiplatinum "Blood Sugar Sex Magik"—might be daunted by the new album's elusive experimentalism. "If they have any imagination, if their heads are capable of tripping out, they'll get it," Fruscianté says.

Much of "John Fruscianté" was composed while the Chili Peppers were recording "Blood Sugar" in L.A. nearly three years ago. It was recorded over a period of a couple of years on a home four-track machine, prior to and following Fruscianté's departure from the Chili Peppers in mid-1992.

With the exception of a couple of unnamed women who offer vocal support, the only other performer on the album is actor River Phoenix, who died of a drug overdose last October. Phoenix is heard (in one case on a reversed tape) on the songs "Thought Her Soul" and "Soul Removal."

"I don't have anybody to play with anymore," Fruscianté says in reference to Phoenix.

Typical of the eccentricity of the record, nearly half of the tracks on "John Fruscianté" are untitled. Fruscianté says at first he didn't even want to put his name on the album: "I wanted to create some freak-out guy from the '60s, who I would play as a character."

He adds that larger plans for the music on the album are possible. "I hired a guy to write it out for string quartet. The whole second half of it was written for string quartet."

Considering that a record as unconventional as Fruscianté's affords few possibilities for commercial radio, and that American at this point is not contemplating a video for the project, the label will seek to engage old fans and develop a grounds swell of interest among hip consumers.

American's national sales manager Chris Gasparino says, "We want to go to his fan base who know him as a good guitar player, who know that he played with the Red Hot Chili Peppers, and mobilize that. There's going to be a lot of press and in-store play, and the avant-garde retail people are really excited about this record."

Danny Ornelas, who leads American Recordings' alternative retail-marketing efforts, is getting involved in the project on the ground floor.

Ornelas says, "We're really utilizing [independent] stores for the John Fruscianté record, because it's going to take a lot of word of mouth from those stores. So I've been talking to those stores a lot about this record. I'm going to get them some advances, and get them to start talking about the record... Then people can decide for themselves if they like it or not."

Initial reaction to informal spins of the record has been dramatic, says Ornelas, who notes that record store personnel say, "Oh my God, this is insane." Adds Ornelas, "They freak out about it, and it's not a bad freak-out. It really hits 'em, it really shocks 'em, and it makes 'em talk about it."

Ornelas admits that major chains might be standoffish about the album. "As far as in-store play, they can't really play stuff that has the kind of language that's on this record."

He conceives that expecting in-store play for a song titled "Your Pussy's Glued To A Building" is "kinda pushing it for a Musicland."

FOREST

Sixteen new piano solos from George Winston

BILLBOARD OCTOBER 1, 1994
And some people say there's nothing between New York and the Coast.

The sophisticated traveler knows there are treasures just waiting to be discovered between the coasts. In fact, you'll find almost all the indulgences of United's renowned international flights on board our three-class service to Los Angeles and San Francisco. Leaving six times daily from JFK to both destinations.

You'll be amazed how much there is to be enjoyed between the coasts. Come fly the airline that's uniting the world. Come fly our friendly skies.
MORE LABELS DANCE TO BEAT OF EURO-ASIAN BHANGRA DRUM

(Continued from page 1)

John Preston.

"First, we're looking for areas of potential growth in music," he says. "It's clearly part of the role for record companies to provide music for all the communities that are represented in the U.K. The Asian community was not served by record companies prior to this, or was only served by independent companies. It was also my conception that everything interesting about Asian music was being done in the U.K., and that there would be significant interest in Asian communities in other parts of the world, the Indian subcontinent in particular."

Preston sees a resemblance between the current bhangra boom in the U.K. and the early '80s R&B/craze, when the music was being "re-made" in the U.K. and exported back to the U.S., its country of origin. "Some of that will bear fruit for bhangra quite soon," says Preston. "There's already a lot of excitement about some of Multitone artists in India."

Preston says that bhangra is another musical reflection of a multi-cultural scene, and while he also believes it has real crossover potential, he says this was not BMG's primary strategic purpose for getting involved with the genre. "It's a long-term commitment," he says. "We'd all be very happy to have the benefits of crossover hits, but it isn't the measure of success or failure at all."

APACHE INDIAN OPENED DOORS

Apache Indian was the first mainstream pop star to emerge in the U.K.'s Asian-Indian community. The British hit singles "Fe Real (a duet with Maxi Priest)," "Arranged Marriage," "Chok There," and "Boom Shak-A-Lak" have turned him into a role model for Anglo-Asian youth and a household name to the 2 million-plus Asian population in Britain.

"Purely Nachural," says Johal. "They were asking me to develop our music and would like us to produce some of it [for them]. They brought some musicians to Birmingham and London, and they realized they needed something to complement their style and add that third dimension, and off they went with three songs labeled 'Japangar mix'."

"I'm running my own mail-order firm, Nachural Direct, so an indie company like his lacks the resources necessary to break into the mainstream market. But it's just a question of time," says Johal. "You need marketing muscle, but it doesn't necessarily mean that those companies will know how to manage it."

"Natchural has grown organically over the last couple of years, but the only way to continue is to sell more to the major investor," says Jo- jor and say, 'Give my product the half-million-pound push it needs.' But so far I've kept mainly away from major investment."

WAT IS BHANGRA?

Natchural, however, has linked itself with I.R.S. Records. Last June, the two labels jointly released the compilation album "What Is Bhangra?" And popular bhangra act the Sahotas, a longtime member of the Multitone roster, signed a worldwide deal with I.R.S. in the U.K. last September, starting with Natchural's distribution of the single "Hussle Hussle" ("He's Fallen For Her") in the U.K. I.R.S. label managing director Steve Tannet says the act has real international potential. "It's not just the fact that they're playing bhangra. They're really a talented group," says Tannet. "Our introduction was through a demo we received, and we weren't trying to make a killing on the bhangra scene just because it happens to be getting a lot of attention. It was the music that grabbed Miles Copeland and myself.

"I decided to pursue the opportunity that were previously signed to Multitone, kicked off a 10-date U.K. tour with Aawad Sept. 22, making this the first mainstream bhangra tour. The breakthrough concert package should expose the act to a whole new audience here, says Tannet.


Tannet says I.R.S. never pressured the band to switch from singing in Punjabi to English. "It was their desire to make a crossover record," says Tannet. "We said, 'Don't bother by bringing in lyric writers and getting people to work with them that can really understand the bhangra scene. One of the problems with the bhangra scene is that it's very inward-looking. It's veryentrepreneurial. It's not necessarily dealing with individual projects but are very good at being broad brush and creating business. I've taken some one group to concentrate on (Continued on page 36)
Taking on the World: "American Music Club has been a favorite at the company, and they've finally delivered a record that will show the world why," says Warner Bros./Reprise product manager Geoffrey Weiss. "The press has always been supportive of them, but we've never had all the ingredients needed until now."

Weiss is confident that AMC's seventh album (and second for Reprise), "San Francisco," due Oct. 4, will find a home at modern rock radio as well as album alternative and top 40. The pop sounds on this album, which was released on vinyl Sept. 20, do offer a departure from the band's previous, more brooding release, "Mercy." "There's always been a pop element to this band," says Weiss. "But the last one was the dopest of them—they've ever made, and this is a return to form in a way."

Weiss says the first single for modern rock radio, "Wish the World Away," is a "home run," and he expects "Can You Help Me?" to have multi-format appeal.

Reprise has been teasing radio and retail with two separate cassette samplers. "Heck On Wheels," featuring several Warner Bros. acts, was serviced to college and modern rock radio and retailers in August, while 10,000 four-song samplers for in-store play, featuring AMC and label mates Grant Lee Buffalo, were issued to mom-and-pop retailers and select major chain stores in early September. The San Francisco-bred band plans to tour Europe in October and headline a U.S. club tour in November and December. AMC leader Mark Eitzel also will perform solo acoustic shows.

Raging Aggression: After gaining critical acclaim for its debut EP, "Speak," and its angst-ridden live and studio recording, the band's first full-length release, "San Francisco," is being described as an equally impressive full-length debut, "Inhuman Nature," for Priority Records. "They've already set up this album by creating a solid fan base from the EP and shows, and now all we have to do is capitalize on it," says Dino Parades, director of A&R at Priority. The label mailed a cassette of the first single, "All The Rage," to fans two months before the album's Aug. 30 release. The cassettes also were handed out at the Billboard/Airplay Monitor Radio Seminar, New Music Seminar, and Foundations Forum. In addition, a sniping campaign was initiated in 15 markets in July.

Parades says the label plans for now to focus solely on the college market with "All The Rage," and will unveil the album's major label Christmas release plans before zeroing in on metal radio in January.

Parades says he expects the second single, "NYC Mass Hysteria," to cross over to album rock and modern rock stations. Consumer-based contests at retail outlets are being planned to tie in with the album title.

The company, which coordinates package vacations for students, hosted a show featuring F.G. Records' Munka feast and W.A.R.T. Records' The Samples at the Palace in L.A. Sept. 23. More than 100 of the company's college reps from 15 campuses in Southern California were invited.

The two bands also will perform at package ski trips for college students in December and January in Vail and Aspen, Colo., and Reno, Nev.

On Dec. 18, Interscope's NutDot Skunk's Sublime, and Epitaph's Offspring will perform at a high school ski trip in Salt Lake City. In early October, the company is planning to distribute cassette-samplers featuring Sublime through its college reps on more than 100 campuses.
“Ass, Gas or Cash”  
[No one rides for free]  

“Thought I Saw A Pussy Cat” (featuring Ice Cube & Bootsy)  
“Hittin’ Corners”  
“Gigalos Get Lonely Too” (featuring Morris Day)  
“Talk Of The Town” (from the “Blankman” soundtrack)  

Cummin’ November ‘94:  
“Ass, Gas or Cash” (No one rides for free)
**LaFace Trio TLC Is Back, With A New Maturity**

**STEADY ON: Island recording artist Tanya Blount is slowly building a career with her debut album, "Natural Thing." Though her first single, "I'm Gonna Make You Mine," peaked at No. 57 on the Hot R&B Singles chart, her follow-up, "Through The Rain," is faring much better. The single reached No. 37 on last week's chart.

Blount is gaining airplay on both R&B radio formats. According to Broadcast Data Systems, "Through The Rain," had 220 detections on R&B/adult stations and 39 detections from R&B/mainstream frequencies. The single is experiencing modest gains in both formats, increasing by 30 plays overall.

"Response to the song has been phenomenal," says R&B/adult WWIN Baltimore MD Chris Reynolds. "A lot of listeners say the lyrics are really meaningful to them. For me, the music flows well and has a good feel." \(^1\)

Blount listens to a variety of music styles that helpfully define her singing style.

"I especially enjoy older vocalists like Aretha Franklin, Chaka Khan, and Minnie Riperton," she says. "They showed more feeling in their songs." \(^2\)

Blount says music today is more groove-driven than 15 years ago, with less emphasis on vocal technique and lyrical content.

"That's why I really like older artists—I can cry to their music," she says. \(^3\)

Blount, who did not receive formal vocal training, relies heavily on her emotional delivery to affect listeners. But the recording process can sap that emotion.

"I have more control on stage," says Blount. "I'm not a studio singer. It's confronting in there, but I was lucky enough to have producers who were cool." \(^4\)

"The ballad is a simple generic song with bare-bones production work. Still, the single manages to incite romantic feelings, and is the song most kids would want to hear last at the end of a party. ZipMag is distributed by Chicago-based indie M.S. Distribution Co.

**MORE SIMMONS SUCCESS: Rap mogul Russell Simmons continues his multiple-award-winning year by releasing his third album, "The Addiction," in addition to spearheading "The Show" (Billboard, Sept. 10). Simmons is executive producer of "The Addiction," a modern-day vampire tale. The film stars Christopher Walken and Annabella Sciorra, and features Def Jam artists Fredro, of the group Onyx, and Redrum, of the notorious hardcore rap act Flatlinerz. The film is slated for a spring 1993 release.

Simmons also will produce a remake of "The Nutty Professor," starring part-time vocalist Eddie Murphy.

**On The Way Down: L.O.V. Testable, deep vocals of A&M artist Barry White have already received radio listeners in the form of a first single, "Practise What You Preach," from the album "I'm Loving You," which drops Oct. 4.

**MO AMMO: Zig Zag Records vocal quintet Klock Werk issue "We Can Do This (All Night Long)," a single that gets the nod from listeners of the music style that K. Kelly made so popular. The ballad is a simple generic song with bare-bones production work. Still, the single manages to incite romantic feelings, and is the song most kids would want to hear last at the end of a party. ZipMag is distributed by Chicago-based indie M.S. Distribution Co.

**Perspective Gets Excited About Prospects For Lo-Key?"s 2nd Set**

**L O K E Y?**

**Howsie.**

"My first album didn't have as much focus as this one does," says prof. 1. "We discovered we had an old-school flavor that worked, so we stuck with it.

While tracks on "Back To Da House" offer glimmers of 70s R&B bandleads, the sound is definitely 90s. Says Shepard, "We're influenced by what they did in the 70s, but we use '90s beats and nice grooves. Our lyrics have progressed from the last album, too. It's not simple bubblegum lyrics."

(Continued on page 29)
WARWICK GOING AWAY FOR NEW SOUND AND HOME

(Continued from page 15)

siders the record "a 'feel good' album. We cut everything live, which is exactly how it was when I started in the industry. The sessions were so much fun, and so much fun, it was like recording for the first time."

Arista VP of product management Todd Ennis says the label will be promoting a three-pronged marketing thrust aimed at mainstream, jazz, and Brazilian music buyers. "We will be working the album at SAC [adult alternative], jazz, and contemporary radio. We'll be serving a special promo CD which shows the more familiar sound of Dionne's music with songs like 'Captive Of The Heart,' and with material that is obviously Brazilian. The album looks like an all-star affair."

Warwick considers the album "a special event. It started with [Arista president] Clive Davis prior to doing the Cole tribute album. I did it in 1980 and I agreed that it wasn't about me chasing hit records anymore. It was about doing what I've always done musically at this stage in my career."

That the release of an "Aquarela Do Brasil" comes at a time when Warwick is setting up home in Brazil is by no means accidental. The New Jersey native, who has lived in Los Angeles since the early 1980s, says she decided to move "about two years ago after I found myself running down there to chill out. There are a number of different reasons why I decided to actually move to Brazil. For the second half of my life, I want to be somewhere where I'm not just swinging by. I really feel at home and stress-free there, and doors that I've been trying to open have all been open there."

Warwick says she will return to the U.S. to perform, as well as work on a two-hour, one-woman show tracing her three decades in contemporary music. By now accustomed to comments on her work as the host for the much-publicized "Psychic Friends Network," Warwick says, "I don't have 10 million people, but as do millions of others—I find the subject fascinating and I admit it."

"I've heard all the jokes, and I just remember what my grandfather told me many years ago: 'While people run their mouths, run your business.' And that's what I'm doing. Now only, I'll be doing it from Brazil."
Serving up the two hottest platters on the street

The Notorious B.I.G.
Experience a large order of rhyme skills n' thrills with Crooklyn's finest on his debut album "Ready To Die."
Featuring the 100% smash hit "Juicy," plus "Unbelievable," "Big Poppa" and "Gimme The Loot."

Craig Mack
Digest a funky combination of butter beats and robotic rhymes as the macknificent proclaims it's judgement day for mc's on his debut album "Project: Funk Da World." Featuring the smash hit "Flava In Ya Ear," plus "Real Raw," "Get Down" and "Making Moves With Puff."

Bad Boy Entertainment
Born To Make Noize

© 1994 Arista Records, Inc., a Bertelsmann Music Group Company
Paris Brings The Funk, Guerrilla-Style; Gravediggaz In London

FUNK DAT: Guerrilla funk is the latest sonic style from Paris—not Paris the city, Paris the rapper. The tracks on his third Scarface/Priority album, also named "Guerrilla Funk," feature spongy bass notes, swishy drum beats, soulful singing, 70s samples, goofy cartoon voices, found sounds, and other embellishments to glossy noir expression.

The album hits retail Oct. 4, and Paris uses it as an entertaining but positive communication outlet. "It's a means for bringing the kinds of messages I'm known for," he says, "I always strive to uplift, educate, and enlighten people through my music."

George Clinton, the former doo-wop vocalist responsible for helping turn funk into a music genre in the '70s, once said funk was "the road to creative freedom." In the mind of Paris, that statement remains true. So while artists like Dr. Dre and Snoop Doggy Dogg coast on funk clouds, dropping nihilistic themes (cursing "be-atches," perpetrating "187s," guzzling frosty 40s along with gin & juice) like bombs, Paris uses music to support strategies that attempt to improve how black people act and live.

"I'm makin' g-funk," he says. "But the g' don't mean gangsta. Right now, people are into funk, so that's what I had to [appropriate] to reach them. It's a guerrilla tactic. You know—by any means necessary!"

Paris views self-hatred as the major threat facing residents of chocolate cities. It's reflected, he says, in the mortality rate among young black males. "We're being targeted, to a certain extent," he says, referring to the theory that the "establishment" intentionally keeps black males in conflict with one another. "But I don't think anyone else has much to do with it anymore. Now, I know we're headquartered in one cycle we can't seem to break out of. We're locked into a behavior pattern that has made us our own worst enemy."

Paris debuted in 1990 with "The Devil Made Me Do It" on Tommy Boy Records. The album sold a quarter of a million copies, according to the label, and established the rapper as a soft-spoken "rebel of America." Its follow-up, "Sleeping With The Enemy," brought that image to sharper focus. "Enemy" created controversy before hitting the streets because of album artwork that depicted Paris stalkin-
**Hot Rap Singles**

**FOR WEEK ENDING OCTOBER 1, 1994**

- **Billboard® America**
- **© 1994, Billboard/WI Publishing Company, Soundscan, Inc.**

### R&B

**LO-KEY?**

(Continued from page 23)

The group is countering the trend of sexualized/oversized images by using metaphors that underscore romantic intentions. The result is an emphasis on the brighter, fun side of romance, rather than sexual conquest.

"A lot of stuff sounds alike out there," says Shepard. "People are looking for something a little bit different."

The first single, "Tasty," is a richly textured tapestry that carries a contem- porary melody with sexy, sultry overtones. It arrives at radio Oct. 4.

The video contains sensual images and lyrics, and includes "a little flesh just to keep things interesting," Shepard says.

The clip is being issued to BET, VH-1, and appropriate local video shows when the record arrives at radio.

The marketing strategy designed by Sheila Coates, VP of artist development, calls for the initial thrust to build on the core audience of R&B listeners that Lo-Key? established with its debut.

Promotion plans include a live college tour. Local, low-key listening parties will be held across the country for radio, retail, press, and other tastemakers. The relaxed affairs are designed to fit the "kickin' at home" theme of the album.

At retail, the label is issuing point-of-purchase materials promoting the single designed to evoke at-home images. "Try it buy it" campaigns also will be used, so consumers can listen to the entire album before making a pur- chase.

J.R. REYNOLDS

---

### RAP COLUMN

(Continued from preceding page)

because before participating in a free-style romp with two local MCs and Shaquille O’Neal.

A Shaq single, "Biological Didn’t Didn’t Do It," was released on Sept. 29. His sophomore album, "Sha-Q Fu: Da Return," arrives from Jive Nov. 8.

The Gravediggaz album is titled "It Feels Deep," in Europe, it’s titled "Gigan- nomics." The set’s current single is "Nowhere To Run, Nowhere To Hide." The timing of this clip was directed by David Perz-Scibadi.


### TLC

(Continued from page 23)

could have held us back, but it hasn’t affected us. We’ve been very lucky.”

Instead, TLC plans to continue dis- cussions with producers over important issues, such as safe sex, productive male/female relationships, and self-res- pect. “We’re picking up where we left off on the last album. We have to make sure we do something that’s right for each other. We want to go to middle schools and high schools, and let people know about life from someone their age,” she says. “Sometimes we’re all that people have—they might not have that sister or auntie to talk to.”

---

### BUBBLING UNDER®

**HOT R&B SINGLES**

---

---

---
It’s Happy Days For Uncanny Alliance’s Evans

DANCE
ARTISTS & MUSIC

UNCANNY GROOVE: For insight into the music of A&M act Uncanny Alliance, there is nothing quite like spending a few moments with its creative mastermind, Brinsley Evans—but only if you are prepared for a full-throttle sensory workout.

Bondlessly energetic, he is likely to repeatedly lunge across a table and, with the volume turned up to eleven, utter a statement, punctuating his actions with a devilish giggle and a tooth-sucking “okokay!” proclamation.

What does that have to do with music? Evans’ laugh is as infectious as the melodies that fuel Uncanny Alliance’s debut album, “The Groove Won’t Bite,” and his sense of humor is as direct and intelligent as the uplifting messages that lace his lyrics. Factor in a slammin’ slew of house, funk, and reggae rhythms, stir with the sounds of the last two years and you have the mix for one of this year’s strongest dance albums.

Paired with the indomitable and equally animated E.V. Mystique on chat-vocals, the Queens, N.Y. native has been slowly invading the minds and bodies of clubbers for the last two years with empowering singles like “I Got My Education,” “I’m Beautiful Dammnit,” and “Everybody Up,” each of which extends well-phrased philosophies and a friendly hand through the bassline.

“Sometimes you need to slap a little barbecue sauce on the stuff that’s good for you so that it can go down a little easier,” he says. “You can’t just be going, ‘Ooh baby, I love ya,’ anymore. There has to be some substance. And there has to be a message—even if it’s just to chill out from the hardships of life and have a good time.”

The seeds for Uncanny Alliance were sown six years ago at the famous Paradise Garage in New York, where Evans and Mystique, instantly boogied and bonded into close friendship. A musical partnership was formed four years later, and the first fruits of their collaboration was “I Got My Education.”

“We passed around cassettes to DJs like David Di’Feno, Junior Vasquez, Frankie Knuckles, and David Morales, and it really caught on,” Evans says. “The song just took off.”

Interest was so intense that a major-label bidding war ensued. A&M won the battle.

Although the road to release for “The Groove Won’t Bite” has been somewhat rocky—the project has been on and off the schedule for more than six months—the future looks bright. The duo is stoking up for a new single, “Happy Day,” another catchy and optimistic romp that will benefit from remixes by Eric Kupper, and a video clip conceived and directed by Evans.

“I am so excited to see this record come out,” he says. “It’s like having a baby—full of pain, love, and drama. And worth every moment.”

In between promotion for Uncanny Alliance, Evans is also plotting his emergence as a producer and composer for other artists. He has just completed tracks with Sandy B. and Michelle Weeks that we hear are already being fought over by major labels.

“This is only the beginning,” he says. “I have mountains to climb and records to make. I can’t wait to see what happens next!”

MO’S SECRET: We have barely tired of Madonna’s genius (and somewhat underappreciated) 1992 opus, “Erotica,” and the button-pushing diva steps forward with a delicious new slice of dancefloor drama. She previes the upcoming Maverick/Sire collection, “Bedtime Stories,” due in stores Oct. 25, with “Secretet,” a romantic kicker that comes in several wildly different incarnations.

Co-produced by La M with hip-hop mavens Dallas Austin, the lushly layered album mixes simmers with a strumming acoustic intro that breaks into a languid funk/R&B beat. As Madonna’s solid performance that enhances her increasingly stronger lower vocal range, a meticulously woven arrangement of quasi-paschal colors and raw hip-hop elements percolates. Naturally, the hook is stuck in your back to the brain after one spin.

Citizens of the club community are more likely to subscribe to a pair of outstanding house interpretations by Junior Vasquez. His “Luscious” mix strobes with vibrant keyboards and an electric bassline. His treatment of Madonna’s vocal is sharply attuned to the unusual levels of a club sound system without burying it behind the baseline. A tight edit of this mix would swing comfortably onto crossover radio airwaves.

Vasquez also tends to the requirements of harder heads on the expansive “Sound Factory” version, which runs amok with cathartic tribal percussion and ominous synth loops. Further enhanced by impending mixes by Bizarre Inc., this single is a promising preamble to what will likely be a cool, new chapter in the career of dance music’s most successful graduate.

SOUND BITES: Veteran promoter George Hess finally gets to flex his A&M muscles with “Old No. 7” by Green Plants (aka Darryl James and David Anthony), a plump and dubby house that Chris Evans already has on the official mix. A 1987 house cracker, this single is a promising preamble to what will likely be a cool, new chapter in the career of dance music’s most successful graduate.

The sound is further fleshed out with jungly funk guitar rolls and highly programmable percussion breaks. A nice one for the underground, but we think that avant-garde jazz and R&B fans should have a listen, too.

We are currently working on a remix by Annette Taylor is back in action, and working it better than she ever has. She is the featured siren on Reggae Ruffians’ R&B-flavored house cracker, “Just Can’t Take It.”

An assertive, no-nonsense performance is matched with a plucked percussion and a fluid, R&B-soaked baseline. Girls on the runway will gag on mixes by Funky Felix and Joey M, both of which are hearty good fun. Could be the biggest hit to date for New York’s enduring E-Legal Records.

Uncanny Alliance’s One Family serves an appealing platter of retro-disco flavors on “All Around the World,” the latest single from the venerable PWL International Records. Produced by Karl Twigg and Mark Topham, this jam benefits greatly from soulful performances by Michael Thompson and Corina Armel, who give the crazy-catchy song’s warmly optimistic lyrics a pinch of gospel weight.

Each of the four remixes gallops with bouncy hi-NRG beats and sunny synthas that will have peak-hour punters squealing with delight.

GROOVE LINE: On Oct. 25, Epic Records’ subsidiary Crescent Moong will break interesting new ground by issuing a full-length remix album of tunes taken from the just-released soundtrack to “The Specialist.” The club-oriented set will feature seven of the original album’s 14 cuts, most notably Gloria Estefan’s current riser, “Turn The Beat Around”; two new Donna Allen jams, “Real” and “Love Is The Thing”; and “Shower Me With Love” by LaGaylia. David Morales handled the Estefan track, as well as Allen’s “Real.”

Hex Hector and Darrin Friedman revamped “Love Is The Thing,” and Eric “E-smoove” Miller added his perspective to LaGaylia’s hit-bound wigglers.

Hip-hop dance department is mapping out an extensive promotional plan that will include nearly every cut on the remix album. Artists and their labels are being advised to work through “Lost In The Translation,” a double-CD exploration into delicate electronic rhythms and plush synths mastered by the ever-experimental Bill Laswell. Available next month on Axiom/Island Records, this highly textured set is bolstered by an eclectic array of guest players that includes sax virtuoso Pharoah Sanders, guitarist Nicky Skopelitis, and P-Funksters George Clinton, Bernie Worrell, and Bootsy Collins. A chillin’ good time that elevates the ambient movement to an emotional and physical level that similar projects cannot reach . . . More fun in the busy world of Logie Records: The BMI-distributed label is the stateside home of the hot U.K. import “Girls & Boys” by the Hot Boys (aka popular U.K. figures Joey Negro and Andrew Livingstone). Seasoned for crossover radio consumption, this track is a tasty blend of rave intensity, hi-NRG bounce, and house revelry. How ‘bout an album, fellas?
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARRESTED DEVELOPMENT</td>
<td>311</td>
</tr>
<tr>
<td>BLOW</td>
<td>LEE FIELDS &amp; THE EXPRESSIONS</td>
</tr>
<tr>
<td>遷移</td>
<td>METRO</td>
</tr>
</tbody>
</table>
NASHVILLE—America's musical theater desperately needs Nashville songwriters. That's what a team of top Broadway professionals told an audience of top Music Row composers at a SESAC-sponsored seminar held here Sept. 16.

Speaking to the songwriters were producer Michael David, whose Broadway credits include "Tommy," "Guys And Dolls," and "Big River"; Tony Award-winning composer Maury Yeston; director Mike O'Connell, who directed the 1992 triple-Tony winner "Crazy For You"; entertainment attorney Michael Sukin, whose clients include Gaylord Entertainment, the George Gershwin Family Trust, and the Elvis Presley estate; and Freddie Gershon, one of the three owners of SESAC and chairman/CEO of Musie Theatre International, an agency that licenses more than 7,000 productions a year.

Among the Nashville songwriters attending the seminar were Mike Reid, Don Schiltz, Lisa Palah, Charlie Black, Rory Bourke, Roger Murrah, Peter McCann, Richard Leigh, Susan Longacre, and Kenny Chater. The songwriters contended that musical theater on Broadway is becoming increasingly insular and inbred. "It is not where the best of theater happens anymore," David said, adding that the business there is controlled by 50 people.

O'Connell's Broadway is kind of the end of the line for plays... Not only are there a lot of [the audience] over 50, they also don't understand vocal music, not to mention foreign tourists who attend more for the experience than for love of the play itself. Sukin noted that a third of the plays on Broadway are revivals.

"Let's make no bones about it," David said. "We're here because there's a need for you." A colorful and country-oriented Broadway is "theatrical" and told the assembled songwriters, "You are the closest thing to what Broadway theater is."

Said Yeston, "You are writing show tunes... You are wearing the ruby slippers."

O'CONNELL FINDS A PERMANENT LABEL: HER OWN
(Continued from page 1)

O'Connell's five-year-old contract with Warner Bros. "progressive" division expired and was not renewed last year. That division, which is run out of Nashville, has on its roster such diverse acts as Bela Fleck, Iris DeMent, and Take 6.

O'Connell released three albums for the label: 1989's "Helpless Heart," 1991's "A Real Life Story," and "Blue Is The Colour of Hope." Ironically, the last of these has been her most commercially successful, with sales of 34,000 units, according to SoundScan.

When I tell people that I've started my own label, I can see the pity in their eyes—"Oh, the poor thing," O'Connell says with a laugh. "But Warner Bros. put it back when they signed me. They said they knew I would be doing what I do whether they were involved or not, and I am." When she does sing, and O'Connell's unique mix of traditional Irish and latter-day folk sensibilities, combined with her emotionally charged vocals, have won her a substantial following in this country.

The singer was already well known in her own country as lead singer of the popular group De Dannan when she left the group and arrived in Nashville in 1983 to record her self-titled solo album for PolyGram Records Ireland.

She recorded two more solo albums for PolyGram Ireland, 1985's "Just In Time" and 1987's "Western Highway," which were released in the U.S. as imports. She signed her first U.S. record deal with Rounder, which released "Just In Time" in the States in 1988. A year later she signed with Warner Bros., and the label re-packaged "Western Highway" under the title "Helpless Heart."

A MINORITY OF MILLIONS

By touring steadily around each of these releases, O'Connell has cultivated the kind of audience that can sustain an independent artist. In fact, if all else fails, the singer half-jokingly says, she could "break even selling the records.

"In Ireland, I'd already reached a level of acclaim and trust in what I do, and coming over to this country was another story. I don't know if many people believe in the small market in America, because a minority here is millions and millions of people."

O'Connell's wife in her native country rose considerably with the 1992 release of "A Woman's Heart," a compilation album of Irish women artists (including Eleanor McEvoy, Mary McLaughlin, and Sinead O'Connor). Her label's two-CD set covers EileenDefines, the set will be advertised in trade magazines, but it will essentially be "a press-driven product."

MAKING THE RECORDS: Collin Raye has taped a concert at Opryland for release on home video... Represenatives of Opryland Productions Group will confer with the U.S. during the next few months, stopping in 57 cities to audition and sign talent for Opryland, Fiesta Texas in San Antonio, the Boomtown Hotel & Casino in Las Vegas, the Merrie Griffin Riverboat Casino in Metropolis, Ill., and the Alabama Theatre in Myrtle Beach, S.C. The aim is to hire up to 1,000 singers, instrumentalists, dancers, and technical support staffs, who in turn will produce more than 30 shows for 10,000-plus performances during 1995. W.R. Case & Sons Cutlery of Bradford, Pa., has introduced a series of collectible lockback pocket knives. The series features Chet Atkins, Barbara Mandrell, Joe Diffie, Tracy Lawrence, Mark Collie, and Ricky Lynn Gregg. Case's Nashville rep is Tandy Rice of Top Billing International... Hardin-Simmons University of Abilene, Texas, will present its distinguished alumni award Oct. 25 to songwriter and publisher Marilyn Wilkinson, president of Buddah Music... Now from publisher Gilbs Smith of Layton, Utah, is a coffee-table book titled "Ian Tyson: I Never Sold My Sailboat." The book is by Colin Escott, who also wrote the current "Hank Williams: The Biography"... Doug Baker, PD for WSBX-FM Nash-ville, has been elected to the Country Radio Broad- casters' board of directors... BNA Entertainment has named Danny Sommers and Tony Benken as its regional promotion manager for the Southwest and coordinator of national promotion, respectively.

SIGNINGS: Songwriters Joe Chambers and Danny Mayo to Songs Of PolyGram... Songwriter Austin Cunn-ingham to Starstruck Writers Group.

Down But Deserving: It's happened again. Another song we just knew would bond instantly to No. 1 has instead swapped backward resoundingly, like a fast dog hitting the end of a short chain, (We're still too great to stick to utter its name.) So what are we to do now? Have another drink? Accept the judgment of the masses? Well, yes and no.

Such musical gems deserve another chance before Joel Whitburn sings them to their statistical rest. Toward that end, we propose conferring on each of them the DRAT! Award for "Deserving Record Abruptly Trashed." And to get the ball rolling, we herewith declare the following winners:

Moe Bandy's "I Just Started Hatin' Cheatin' Songs Today," (1974), one of the best Bonk-yanka songs since the formulation of beer, but which, alas, backed out at No. 17; Dr. Hook's "cooler-than-thou "A Couple More Years" (1976), dead at No. 51; Vince Gill's "Ole Carolina" (1984), as haunting in its own way as his break-through single, "When I Call Your Name," but a casualty at No. 36; and Don Williams' "Tackett's "I Know The Way To You By Heart" (1983), a flawless union of melody and imagery—and shift at No. 67 (even Vern Gosdin's masterful version of the song in 1985 managed to make it only to No. 35); and Roy Head's "Now You See 'Em, Now You Don't" (1978), a chilling concept at the fallout of divorce, which halted at No. 19.

We have other candidates, of course, but which chart failures are your favorites?

Reba Revealed: Mercury Records held a press luncheon recently to introduce its new act McEntire boxed set, "Oklahoma Girl." Part of the label's Chronless line of reissued and limited-edition material, the two-CD set covers McEntire's entire stay with Mercury, from 1976 to 1983. It consists of 40 cuts, seven previously unreleased. The collection was compiled and annotated by Hazel Smith, who gave an eloquent account of the project at the luncheon and extolled McEntire's importance as an artist and as a role model for other women in the business. Bob Penk, MercuryVP, said of the material, "The set will be advertised in trade magazines, but it will essentially be "a press-driven product."

Broadway Woos Music Row Writers
Nashville Talent Sought For The Stage

By Edward Morris

Broadway, that bastion of America's musical theater, recently came to Nashville to find songwriters. The Broadway professionals, producers, directors and others, are looking for fresh and exciting material that can be used in future Broadway productions.

Speaking at the seminar, Michael David, producer of the Tony Award-winning "Crazy For You," commented on the current state of Broadway. "It is not where the best of theater happens anymore," he said. "We're here because there's a need for you."

Maury Yeston, a composer known for his work on Broadway, shared his insights on what goes on behind the scenes. "I've known clients who are the most challenging to work with," he said. "But I've also had the pleasure of working with some of the best."

Mike O'Connell, the director of the Broadway production of "Crazy For You," added his perspective. "The success of a Broadway show depends on the music," he said. "We're looking for songwriters who can create a unique sound that will excite our audiences."

The seminar was held at the Country Music Association's headquarters, and was attended by songwriters, producers, and other industry professionals. The attendees were given the opportunity to network and discuss their work.

The seminar ended with a special performance by a local artist. "I love Nashville," said the artist. "The music scene here is incredible, and I'm excited to see what the future holds."
Please Enter My
Billboard®

SUBSCRIPTION

Domestic
1 year (51 issues) $239
6 months (26 issues) 145
2 years (102 issues) 395
1 year (First Class) 359
Alaska (First Class Only) 359
Canada 245 U.S.
1 year First Class 375 U.S.

Overseas -1 year
Australia & New Zealand (Airjet) $379
Central America & Caribbean (Air Mail) 375
Mexico (Air Mail) 375
South America (Air Mail) 445
Europe (Air Mail)** £199
Asia, Africa & all others 549
Japan (Air Mail) Y109,000


Please remit in U.S. Currency only (except Continental Europe and Japan).

$__________

Total amount enclosed

Charge my credit card as follows:

☐ Bill me ☐ American Express
☐ New ☐ Visa
☐ Renewal ☐ Master Card

Card Number__________

Card Expires__________

Name__________
Title__________
Company__________
Address__________

City/State/Zip__________

Signature__________

Customer Service Dept., P.O. Box 2111, Marion, OH 43306-4111, 1-800-669-1002, Fax # 614-382-5666

In order to process your order we must receive your business classification. Please indicate your primary industry function in the correct box. Thank you.

Billboard Classifications

☐ 01. Retailers of records, CDs, tapes, video/computer software, communications hardware
☐ 02. Distributors of records, tapes, CDs and software including rack jobbers, one stops
☐ 03. Radio, discos, 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
☐ 09. Music publishers, unions, industry associations
☐ 15. Mass merchandisers
☐ 11. (please be specific)

Call toll free (orders only)
1-800-247-2160

in Iowa: 1-800-362-2860. Outside U.S.A. call +1-382-3322

Please allow 6 weeks for delivery of first issue.

FJ113-1

Recycled Paper

IT'S NOT A HIT UNTIL IT'S A HIT IN BILLBOARD
### Top Country Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Patsy Cline</td>
<td>&quot;I Fall To Pieces&quot;</td>
<td>5</td>
<td>RCA</td>
<td>$7.99/14.98</td>
</tr>
<tr>
<td>2</td>
<td>The Charlie Daniels Band</td>
<td>&quot;Long Haired Country Boy&quot;</td>
<td>6</td>
<td>EMI</td>
<td>$9.98/19.98</td>
</tr>
<tr>
<td>3</td>
<td>Reba McEntire</td>
<td>&quot;Ten Thousand Times&quot;</td>
<td>7</td>
<td>MCA</td>
<td>$7.99/14.98</td>
</tr>
<tr>
<td>4</td>
<td>George Jones</td>
<td>&quot;The Grand Tour&quot;</td>
<td>8</td>
<td>MCA</td>
<td>$9.98/19.98</td>
</tr>
<tr>
<td>5</td>
<td>George Strait</td>
<td>&quot;The Fire of Love&quot;</td>
<td>9</td>
<td>MCA</td>
<td>$9.98/19.98</td>
</tr>
<tr>
<td>6</td>
<td>Dwight Yoakam</td>
<td>&quot;If There's No You&quot;</td>
<td>10</td>
<td>RCA</td>
<td>$9.98/19.98</td>
</tr>
<tr>
<td>7</td>
<td>Faith Hill</td>
<td>&quot;Where Are You Now&quot;</td>
<td>11</td>
<td>MCA</td>
<td>$9.98/19.98</td>
</tr>
<tr>
<td>8</td>
<td>Little Texas</td>
<td>&quot;Take Me As I Am&quot;</td>
<td>12</td>
<td>MCA</td>
<td>$9.98/19.98</td>
</tr>
<tr>
<td>9</td>
<td>Clay Walker</td>
<td>&quot;Good Life&quot;</td>
<td>13</td>
<td>MCA</td>
<td>$9.98/19.98</td>
</tr>
<tr>
<td>10</td>
<td>Various Artists</td>
<td>&quot;Giant 24/11&quot;</td>
<td>14</td>
<td>MCA</td>
<td>$9.98/19.98</td>
</tr>
</tbody>
</table>

### New Releases

- **No. 1**
  - **Mark Chesnutt** "(We're) No. 1" (MCA, $9.98/19.98) - "What a Way to Live" - Week Ending Oct 1, 1994.

- **No. 2**

- **No. 3**
  - **Jeff Foxworthy** "Redneck Country" (MCA, $9.98/19.98) - "You Might be a Redneck If..." - Week Ending Oct 1, 1994.

### Greatest Gainers

- **Garth Brooks** "(We're) No. 1" (MCA, $9.98/19.98) - "In Pieces" - Week Ending Oct 1, 1994.

### Heatseeker Impact

- **Sammy Kershaw** "That Ain't Country" (MCA, $9.98/19.98) - "Feel Good" - Week Ending Oct 1, 1994.

### Hot Shot Debuts

- **Chris Ledoux** "Leavin' (10.98/19.98)" - Week Ending Oct 1, 1994.

### New Releases

- **Doug Supernaw** "(I'm) Too Little to Stop, Too Big to Brawl" (BNA, $9.98/19.98) - "Deep Thoughts from a Shallow Mind" - Week Ending Oct 1, 1994.

- **Waymore Jennings** "(I'm) Too Little to Stop, Too Big to Brawl" (BNA, $9.98/19.98) - "What a Way to Live" - Week Ending Oct 1, 1994.

### Greatest Hits


- **Waymore Jennings** "(I'm) Too Little to Stop, Too Big to Brawl" (BNA, $9.98/19.98) - "Waymore's Blues II" - Week Ending Oct 1, 1994.

- **Alabama** "(I'm) Too Little to Stop, Too Big to Brawl" (BNA, $9.98/19.98) - "Cheap Seats" - Week Ending Oct 1, 1994.

### Re-entries


- **Kathy Mattea** "All the Way" (MCA, $9.98/19.98) - "Walking Away Again" - Week Ending Oct 1, 1994.

### Re-entries

- **Kenny Chesney** "I Don't Live It" (MCA, $9.98/19.98) - "Better Live Life" - Week Ending Oct 1, 1994.

- **Carl Thomas** "(I'm) Too Little to Stop, Too Big to Brawl" (BNA, $9.98/19.98) - "Take Me" - Week Ending Oct 1, 1994.

- **Waymore Jennings** "(I'm) Too Little to Stop, Too Big to Brawl" (BNA, $9.98/19.98) - "One More Try" - Week Ending Oct 1, 1994.

### Significant Sales

- **Waymore Jennings** "(I'm) Too Little to Stop, Too Big to Brawl" (BNA, $9.98/19.98) - "Take Me" - Week Ending Oct 1, 1994.
MAURA O'CONNELL FINDS A PERMANENT LABEL: HER OWN
(Continued from page 22)

Black, Doreless Keane, Sharon Shannon, and Francese Black) that has sold 340,000 copies in Ireland to date, making it the best-selling album in that country, has also been selling well at home in the spring of 1993 that O'Connell realized just how all-pervasive the album had become in her homeland.

"I genuinely had no idea it had done that well," she says. "Walking down the street, people are pointing at me, it actually freaked me out a little."

Returning to Nashville from that trip, O'Connell learned that her World Party: A Moment Too Soon album had sold 25 weeks at No. 1. Diffie's "Third Rock From The Sun" album holds at No. 6.

THE HOT 100 SINGLES SALES chart contains five country titles. Three of them are current country hits: Diffie's "Third Rock," "Be My Baby Tonight" (48-48 on the Hot 100 sales chart) by John Michael Montgomery, and "She Thinks He Was John" (65-68) by Reba McEntire. The other two titles—Tim McGraw's "Don't Take The Girl" (38-45) and "Thinkin' Problem" (65-68) by David Ball—are recurrants.

THERE ARE THOSE MUSIC ROW who still believe cassette singles hurt the sales of albums. But in looking at country's five-best, cassette singles artists, you will find that each artist has an album in the top 10 on the Top Country Albums chart. This seems to indicate that cassette singles actually help the sales of albums. The retail community has been saying for some time that Nashville labels should be more aggressive in their marketing of cassette singles. It looks like they have a valid point.

THE MOST ACTIVE TRACK on the Hot Country Singles & Tracks chart is "If You've Got Love" (62-48) by John Michael Montgomery, followed by "Untangling My Mind" (64-44) by Clint Black; "If I Could Make A Livin'" (49-40) by Clark Lay; "Livin' On Love" (50-18) by Al Alan Jackson; "Don't Take The Girl" (29-19) by Mary Chapin Carpenter; "Take Me As I Am" (71-54) by Faith Hill; "Country Til I Die" (debut-58) by John Anderson; "She Dreams" (12-7) by Mark Chesnutt; and "When The Thought Of You Catches Up With Me" (46-38) by David Ball.

ALBUM SALES REBOUND with vigor following two weeks of sluggish sales. Garth Brooks leads the way with the title of this week's Greatest Gainer, "In Pieces" (10-7). Brooks is riding the wave of the national McDonald's promo campaign and the top 10 "Callin Baton Rouge" (10-7). The Faceesetter is the soundtrack album "8 Seconds" (63-59). The album's retail strength is due to the music picture's release. Retail sales jumped by 81% over the previous week. Such activity has been documented before. For example, when the movie "Pure Country," starring George Strait, hit the rental market, sales of the film's soundtrack rose dramatically. Showing strong retail gains behind concert dates by the Eagles is "Common Thread: Songs Of The Eagles" (59-1). Also attracting attention are RCA's "Rhythm Country & Blues" collection (25-20), which is benefiting from the release of the album, and the self-titled debut by the Tractors (36-1). Debutees are Mark Chesnut's "What A Way To Live" (15-15); "Red Hot Country" (No. 30) by Wynn Estes; and "Waymore's Blues" (No. 63) by Waylon Jennings.

COUNTRY ARTISTS & MUSIC

MAURA O'CONNELL FINDS A PERMANENT LABEL: HER OWN
(Continued from page 22)

O'Connell and husband/business manager/executive producer Mac Bennett are negotiating with several companies about distribution or a possible major label arrangement, but both insist the album gets to retail, John Kulstad, buyer for the Minneapolis-based Title Wave chain, believes O'Connell's timing is right.

"There is more attention being paid in the marketplace right now to small labels. I've told them something to say, if the small label is going to have a professional piece of product that looks like something that a major would release," Kulstad says. "Actually, I think they'll like to make more money than she did at Warner, because she's not supporting an army of reps.

Writers like Mary Chapin Carpenter, John Gorka, Shawn Colvin, and Paul Brady have already lined up to contribute songs to the next record, for which Douglas says will be nicely suited to the burgeoning album alternative format.

"I'm not worried about having to use radio, but I think triple-A naturally picks up records like this," Douglas says.

From Nashville, MD at KGSU Austin, Texas, couldn't agree more. "With an artist of Maureen's caliber, when her record comes out people from the Ivories to the Top 40 are going to listen to right away," says Castle. "If it's produced as well and the performances are as good as her Warner Bros. releases, we will have no problem adding it.

BROADWAY WOOS MUSIC ROW WRITERS
(Continued from page 2)

keting, and promoting a musical. Sukin noted, for example, that Via-
com will spend $13 million to back the upcoming production of "A Charlie Brown Christmas," the motion picture's Broadway/Paramount/Madison Square Garden.

But Sukin said, "one of the best kept secrets in the music industry is the inordinately lucrative a Broadway hit is." He said such a success can earn a songwriter $6,000 to $7,000 a week, or more if the show is also touring, and can bring the writer up to the $40,000- to $50,000-a-week range.

The panelists repeatedly stated that what they were seeking from Nashville writers was freshness—not formula. "I am in awe of my brother and sister writers in this room," Yeston said. "I don't want to hear songs that have been written directly for bidding, but as doing exactly what you do best while working with a talented set of other people. You don't have to speak some foreign language.

All the panelists invited the songwriters to contact them directly with their ideas and questions, and Ger- son offered SESAC's Nashville office as a conduit for writers who want more information on the subject.
<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Label &amp; Number/Distributor</th>
<th>Label</th>
<th>Number &amp; Catalog</th>
<th>Artist/Song</th>
<th>Label &amp; Number/Distributor</th>
<th>Label</th>
<th>Number &amp; Catalog</th>
</tr>
</thead>
<tbody>
<tr>
<td>REVIVE ON THE RUN</td>
<td>GARTH BROWN</td>
<td>ARISTA</td>
<td>1-27218</td>
<td>WHAT IF YOU GIVE IT UP</td>
<td>EDDIE MURPHY</td>
<td>COLUMBIA</td>
<td>1-45250</td>
</tr>
<tr>
<td>BLOW AWAY THE STARS</td>
<td>RICKY VAN SHETEN</td>
<td>COLUMBIA</td>
<td>1-27253</td>
<td>I WANT YOU TO KNOW ME</td>
<td>SHIRLEY KEELER</td>
<td>MCA</td>
<td>1-27257</td>
</tr>
<tr>
<td>COME TO MY WINDOW</td>
<td>DONALD MCINTIRE</td>
<td>MCA</td>
<td>1-27240</td>
<td>I THINK I'LL GIVE IT A TRY</td>
<td>DONALD MCINTIRE</td>
<td>COLUMBIA</td>
<td>1-27259</td>
</tr>
<tr>
<td>CAN'T HELP MYSELF</td>
<td>LENNY SEZ</td>
<td>ETC</td>
<td>1-27289</td>
<td>I'M GONNA GIVE IT A TRY</td>
<td>DONALD MCINTIRE</td>
<td>MCA</td>
<td>1-27257</td>
</tr>
<tr>
<td>THE CITY THAT LIVES</td>
<td>BILLY JOE SHAFEY</td>
<td>COLUMBIA</td>
<td>1-27260</td>
<td>I'M GONNA GIVE IT A TRY</td>
<td>DONALD MCINTIRE</td>
<td>MCA</td>
<td>1-27257</td>
</tr>
<tr>
<td>LIVIN' ON A PRAYER</td>
<td>JOHN RUNYON</td>
<td>UMG</td>
<td>30-42-5</td>
<td>I WANT YOU TO KNOW ME</td>
<td>SHIRLEY KEELER</td>
<td>MCA</td>
<td>1-27257</td>
</tr>
<tr>
<td>SHUT UP AND KISS ME</td>
<td>MARY CAMPBELL</td>
<td>COLUMBIA</td>
<td>1-27284</td>
<td>ANYTHING YOU WANT TO</td>
<td>RICKY VAN SHETEN</td>
<td>MCA</td>
<td>1-27257</td>
</tr>
<tr>
<td>P.R.I.D.E.</td>
<td>JERRY BROWN</td>
<td>COLUMBIA</td>
<td>1-27269</td>
<td>I GIVE UP</td>
<td>JERRY BROWN</td>
<td>MCA</td>
<td>1-27257</td>
</tr>
<tr>
<td>MAN OF MY WORLD</td>
<td>CLIFFORD ROBERTSON</td>
<td>BOWIE</td>
<td>1-27291</td>
<td>I GIVE UP</td>
<td>JERRY BROWN</td>
<td>MCA</td>
<td>1-27257</td>
</tr>
<tr>
<td>THIRD ROAD ROMANCE</td>
<td>SAMMY KERSHAW</td>
<td>EPIGRAM</td>
<td>1-27270</td>
<td>I GIVE UP</td>
<td>JERRY BROWN</td>
<td>MCA</td>
<td>1-27257</td>
</tr>
<tr>
<td>I CAN'T SMELL THE RAIN</td>
<td>BLACKHAWK</td>
<td>COLUMBIA</td>
<td>1-27271</td>
<td>I GIVE UP</td>
<td>JERRY BROWN</td>
<td>MCA</td>
<td>1-27257</td>
</tr>
<tr>
<td>THE MAN IN THE LOVE WITH YOU</td>
<td>GEORGE STRAIT</td>
<td>MCA</td>
<td>1-27272</td>
<td>I GIVE UP</td>
<td>JERRY BROWN</td>
<td>MCA</td>
<td>1-27257</td>
</tr>
<tr>
<td>KICK A LITTLE</td>
<td>LITTLE TEXAS</td>
<td>BOWIE</td>
<td>1-27273</td>
<td>I GIVE UP</td>
<td>JERRY BROWN</td>
<td>MCA</td>
<td>1-27257</td>
</tr>
<tr>
<td>FEEL IT ALL AND BULLETPROOF</td>
<td>TRAVIS TRITT</td>
<td>BOWIE</td>
<td>1-27274</td>
<td>I GIVE UP</td>
<td>JERRY BROWN</td>
<td>MCA</td>
<td>1-27257</td>
</tr>
<tr>
<td>ELVIS AND ANDY</td>
<td>CONFEDERATE RAILROAD</td>
<td>BOWIE</td>
<td>1-27275</td>
<td>I GIVE UP</td>
<td>JERRY BROWN</td>
<td>MCA</td>
<td>1-27257</td>
</tr>
<tr>
<td>BE MY BABY TONIGHT</td>
<td>JOHN MICHAEL MONTGOMERY</td>
<td>BOWIE</td>
<td>1-27276</td>
<td>I GIVE UP</td>
<td>JERRY BROWN</td>
<td>MCA</td>
<td>1-27257</td>
</tr>
<tr>
<td>I SEE IT NOW</td>
<td>TRACY LAWRENCE</td>
<td>COLUMBIA</td>
<td>1-27277</td>
<td>I GIVE UP</td>
<td>JERRY BROWN</td>
<td>MCA</td>
<td>1-27257</td>
</tr>
<tr>
<td>WHISPER MY NAME</td>
<td>RANDY TRAVIS</td>
<td>CUMBIA</td>
<td>1-27278</td>
<td>I GIVE UP</td>
<td>JERRY BROWN</td>
<td>MCA</td>
<td>1-27257</td>
</tr>
<tr>
<td>SHE CAN'T SAY I DON'T TRY</td>
<td>RICK TREVINO</td>
<td>EPIGRAM</td>
<td>1-27279</td>
<td>I GIVE UP</td>
<td>JERRY BROWN</td>
<td>MCA</td>
<td>1-27257</td>
</tr>
<tr>
<td>JUKEBOX JUNKIE</td>
<td>KEN MELLORS</td>
<td>BOWIE</td>
<td>1-27280</td>
<td>I GIVE UP</td>
<td>JERRY BROWN</td>
<td>MCA</td>
<td>1-27257</td>
</tr>
<tr>
<td>LITTLE LUNCH WITH MY EYES OPEN</td>
<td>CLIFFORD ROBERTSON</td>
<td>BOWIE</td>
<td>1-27281</td>
<td>I GIVE UP</td>
<td>JERRY BROWN</td>
<td>MCA</td>
<td>1-27257</td>
</tr>
<tr>
<td>HURT SO BAD</td>
<td>JOHN &amp; AUDREY WIGGINS</td>
<td>BOWIE</td>
<td>1-27282</td>
<td>I GIVE UP</td>
<td>JERRY BROWN</td>
<td>MCA</td>
<td>1-27257</td>
</tr>
<tr>
<td>WHERE THERE'S SMOKE</td>
<td>ARCHER PARK</td>
<td>BOWIE</td>
<td>1-27283</td>
<td>I GIVE UP</td>
<td>JERRY BROWN</td>
<td>MCA</td>
<td>1-27257</td>
</tr>
<tr>
<td>WE CAN'T LOVE LIKE THIS ANYMORE</td>
<td>ALABAMA</td>
<td>BOWIE</td>
<td>1-27284</td>
<td>I GIVE UP</td>
<td>JERRY BROWN</td>
<td>MCA</td>
<td>1-27257</td>
</tr>
<tr>
<td>BABY LIKES TO ROCK IT</td>
<td>THE TRACTORS</td>
<td>BOWIE</td>
<td>1-27285</td>
<td>I GIVE UP</td>
<td>JERRY BROWN</td>
<td>MCA</td>
<td>1-27257</td>
</tr>
</tbody>
</table>

**Hot Country Recurrents**

1. **WINK**
2. **EVERYONE IN A WHILE**
3. **THINKIN' PROBLEM**
4. **FOOLISH PRIDE**
5. **DON'T TAKE THE GIRL**
6. **WALKING AWAY A WINNER**
7. **I WISH I Didn't Know Now**
8. **LITTLE ROCK**
9. **THINK ABOUT ELVIS**
10. **WHO'S THAT KISSING ME**
11. **GIVE ME A LITTLE LOVE**
12. **LITTLE HURRICANE**
13. **STAND BY YOUR MAN**
14. **HOLD ON, LORETTA**
15. **I'M TRYING**
16. **WHERE'S THAT DREAM**
17. **NO MORE MR. NICE GUY**
18. **THAT'S THE WAY LOVEちょ**
19. **RED, WHITE & BLUE (THE COUNTRY WAY)**
20. **ONE MORE TIME**
21. **THE WIND**
22. **ONE MORE NIGHT**
23. **I'M IN THE MOOD**
24. **GIVE ME ALL YOUR LOVING**
25. **YOU SAY**

*Records showing an increase in detections over the previous week, regardless of chart movement. Hot Song awarded to those records which gain 2500 detections or more for the first time. Vinyl availability. Catalog number for cassette, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette max-single availability. (T) Vinyl single availability. (W) CD max-single availability. © 1994, Billboard/Spinn Communications.*
MORE LABELS DANCE TO BEAT OF EURO-ASIAN BHANGRA DRUM

(CONTINUED FROM PAGE 20)

The project was conceived as a sequel to "Carreras, Domingo, Pavarotti in Concert," which PolGram reports has sold 11 million copies worldwide since its release in September 1990. Like its predecessor, "In Concert 1994" was recorded during an internationally broadcast concert on the eve of a World Cup soccer match.

The July 16 performance at Dodger Stadium in Los Angeles—co-produced by Zubin Mehta and featuring the 1,041-piece Los Angeles Philharmonic Orchestra and the 60-voice Los Angeles Music Center Opera Chorus—has also been released as a two-hour home video. The video has sold 300,000 copies outside the U.S., including 24,000 in Japan, according to Warner Music International. "It broke ground for us in the way that elements of the company were brought together," says Peter Ikin, senior VP of international marketing and artist development at Warner Music International.

"This was an event more than a record," says Peter Ikin, senior VP of international marketing and artist development at Warner Music International. "It broke ground for us in the way that elements of the company were brought together."

After months of high-stakes negotiations involving the three artists and concert promoter Tibor Rudas, Warner announced early this year that it had won rights over Polygram's Decca Classics for the "3 Tenors" sequel (Billboard, Feb. 26). The album was released around the world Aug. 29 (and a day later in the U.S., on the traditional Tuesday street date), only six weeks after the Los Angeles concert.

"It was a miracle of professionalism and artistry, coupled with a degree of luck, that we were able to complete the mixing and up-conversion to DSD within seven days after the event itself," said Peter Andry, senior VP of Warner Classics.

"It is important not to damage the market in its own right, in favor of the collection data and accelerated sales at the half-mark of the pop scene, where selling 30,000 records in one week is more important than selling 60,000 in four weeks," says Warner's Preston, citing the complexity of the situation. "We worked a record by the 14-year-old Multitone artist Amar. It was a remarkable Hindustani cover version of Whitney Houston's 'I Will Always Love You.'" It was distributed at a retail price of $13 to 15,000 bhangra singles sold, including a bhangra singles market. So the notion that people will go out and buy it, and buy it in the concentration the record people to get charting on one which is unproven, particularly to buy it in shops that Asians are not used to buying their music from."

Tunnet also is tackling the problem, but he says he first must convince the Asian-Indian media that their cultural rewards will be enhanced if bhangra music can hit mainstream charts and radio stations. "We're not trying to take business away from the Asian community, but if it's in [the interest of bhangra musicians] to widen the net, the only way to achieve that is to get people to buy records in mainstream shops. We just have an interest in

SINGING PRAISES OF '3 TENORS' SALES

(CONTINUED FROM PAGE 1)

the U.S. and Teddler Classics through Warner International in the rest of the world.

The project was conceived as a sequel to "Carreras, Domingo, Pavarotti in Concert," which PolGram reports has sold 11 million copies worldwide since its release in September 1990. Like its predecessor, "In Concert 1994" was recorded during an internationally broadcast concert on the eve of a World Cup soccer match.

The July 16 performance at Dodger Stadium in Los Angeles—co-produced by Zubin Mehta and featuring the 1,041-piece Los Angeles Philharmonic Orchestra and the 60-voice Los Angeles Music Center Opera Chorus—has also been released as a two-hour home video. The video has sold 300,000 copies outside the U.S., including 24,000 on in Japan, according to Warner Music International. "It broke ground for us in the way that elements of the company were brought together," says Peter Ikin, senior VP of international marketing and artist development at Warner Music International.

"This was an event more than a record," says Peter Ikin, senior VP of international marketing and artist development at Warner Music International. "It broke ground for us in the way that elements of the company were brought together."

After months of high-stakes negotiations involving the three artists and concert promoter Tibor Rudas, Warner announced early this year that it had won rights over Polygram's Decca Classics for the "3 Tenors" sequel (Billboard, Feb. 26). The album was released around the world Aug. 29 (and a day later in the U.S., on the traditional Tuesday street date), only six weeks after the Los Angeles concert.

"It was a miracle of professionalism and artistry, coupled with a degree of luck, that we were able to complete the mixing and up-conversion to DSD within seven days after the event itself," said Peter Andry, senior VP of Warner Classics.

"It is important not to damage the market in its own right, in favor of the collection data and accelerated sales at the half-mark of the pop scene, where selling 30,000 records in one week is more important than selling 60,000 in four weeks," says Warner's Preston, citing the complexity of the situation. "We worked a record by the 14-year-old Multitone artist Amar. It was a remarkable Hindustani cover version of Whitney Houston's 'I Will Always Love You.'" It was distributed at a retail price of $13 to 15,000 bhangra singles sold, including a bhangra singles market. So the notion that people will go out and buy it, and buy it in the concentration the record people to get charting on one which is unproven, particularly to buy it in shops that Asians are not used to buying their music from."

Tunnet also is tackling the problem, but he says he first must convince the Asian-Indian media that their cultural rewards will be enhanced if bhangra music can hit mainstream charts and radio stations. "We're not trying to take business away from the Asian community, but if it's in [the interest of bhangra musicians] to widen the net, the only way to achieve that is to get people to buy records in mainstream shops. We just have an interest in

BMG Sues To Retain Melodiya Rights

NEW YORK—BMG Music and Russia's Firma Melodiya have filed a suit in federal court here in an attempt to affirm BMG's claim as the exclusive distributor for the Russian label's releases in the U.S. The action echoes similar legal moves between BMG and ZYX in Germany, where there is a leading independent label.

The plaintiffs' target is a Long Island-based affiliate of the German company ZYX-Music Distribution Ltd., which has been issuing product under the Melodiya logo. According to the Sept. 17 filing, ZYX is engaging in copyright infringement and violation of U.S. and New York State trademark laws in releasing and promoting classical product bearing the Melodiya logo.

The plaintiffs cite an agreement, finalized last January, that gives BMG the exclusive right to manufacture and distribute Melodiya product in the U.S. and other markets.

Despite letters to ZYX informing it of the plaintiffs' rights, ZYX "declared any liability, claimed it had the right to commercially exploit the Melodiya recordings, and continued its infringing acts," the suit charges.

In addition, ZYX claims to have an agreement dated April 26, 1994, with Phillip Allwood of Australia (also a defendant in the action) that gives it sole and exclusive rights to Melodiya product for a five-year period.

However, BMG Music and Firma Melodiya say that a 1997 agreement between the label (then a PolyGram Group) and a Russian state agency, MezhKriiga, that previously licensed Melodiya product, continues to be valid because an agreement between the two companies, signed in December 1994, makes the agreement void. "We're not trying to take business away from the Asian community, but if it's in [the interest of bhangra musicians] to widen the net, the only way to achieve that is to get people to buy records in mainstream shops. We just have an interest in

stop supplying Asian shops [only to] find that mainstream stores are not pushing their product," he asks. "You could find yourself in the position of not meeting your own market and not selling in another."

There may be other such challenges ahead, but the fact that "crossover" and "mainstream" have become two keywords within the

APACHE INDIAN

THE SAHOTAS

ACHANK

bhangra music industry signals that this vibrant genre will not be a passing fad. Anglo-Asian youth are providing the creative fuel by latching onto a new sense of cultural pride and wrapping it in musical messages for the whole world to hear.
BERLIOZ cycle with Dutoit and Montreal: Sessions for "La Damnation de Faust" are scheduled for late October, and "L’Enfance du Christ," "Beatrice et Benedict," and "Benvenuto Cellini" are also on the radar screen—if, in the last case, Maestro Dutoit can find a tenor who meets his standards for that grueling role.

SPEAKING OF CROSSES: The Michael Nyman Band makes its North American debut tour Oct. 6-22, with stops in Chicago, Columbus, Ohio, Ann Arbor, Mich.; Wilmington, Del.; New York, Washington, D.C.; Los Angeles; Portland, Ore.; San Francisco; Mexico’s Festival Cervantino; Mexico City; Toronto; Burlington, Vt.; and Boston. The (sometimes amplified) band—half strings, half brass and winds, and featuring Nyman on piano, will perform arrangements of pieces from Nyman’s hit "The Piano," along with selections from his other film scores. Toward the end of the tour (Oct. 18), Virgin will get a new Nyman CD into the stores, "Michael Nyman Live," which features the tour periody and "Upside Down Violin," for which the band is joined by the Moroccan Orquesta Andaluces de Tetuán, Argo, which is dueling with Virgin for the Nyman market, was supposed to get a new Nyman ballet score out in time for the tour, but spring 1995 now seems a likelier date.

FOR LISZT FANS with slim budgets, Naxos has announced the Naxos Franz Liszt edition, 75-plus CDs covering all of his original compositions for solo piano, piano four-hands, two pianos, and piano and orchestra. (Here’s a chance to hear all those transcriptions of the Beethoven symphonies.) The pianist lineup includes William Wolfram and Osamu Yabumskaya, among others; all the CDs will be priced under $7. The first 15 CDs will be out in the spring, with lots more to come through 1997.

Now in its 35th year, this brand new edition gives you all the latest music and video industry contacts you need to compete and succeed in this global marketplace.

You get comprehensive listings for over 23,000 music and video companies worldwide... record labels, music publishers, wholesalers, distributors, manufacturers, and service and supply organizations plus a brand new section for audio books!

Only Billboard’s 1994 International Buyer’s Guide gives you the entire music and video industry in one compact business reference source.

To order send $95 plus $4 shipping and handling ($10 for international orders) to:
Billboard Directories, Dept. BDG3113, P.O. Box 2016, Lakewood, NJ 08701. Please add applicable sales tax in NY, NJ, CA, TH, MA, IL, PA & DC. All Sales Are Final.

For fastest service call toll-free: 1-800-223-7524 or 1-800-344-7119, In NY call (212) 536-5174. In NJ call (908) 363-4156.
Artists & Music

by John Lannert

COMO ESTAS NASHVILLE? Word has it that the Music City's legendary songsmith Harlan Howard rarely gets excited about showcase sets. But of Harlan nearly leapt out of his boots after seeing EMI Latin Tejano star Emilio Navaira raise the roof during a performance Sept. 13 at the Nashville nightery Ave Of Clubs.

Howard had good reason to be shaking the hands of nearly every executive at Liberty Records, the label nearing a record deal with Navaira. He had found a fresh, new voice to interpret his material. Quite simply, "Emilio" (as Liberty honcho Jimmy Bowen preferred to introduce him) graced the songwriter/publisher-crowd with a sparky show that spotlighted Navaira's acumen for simultaneously playing the role of raucous Tex-Mex raconteur and doe-eyed country balladeer.

In fact, several of the Liberty brus were pushing over Navaira's earnest take on the Van Morrison/Rod Stewart hit "Have I Told You Lateley?" , saying that it should be included on his label debut. What also must be present—or, to phrase it better, captured—on Navaira's Liberty debut is the spontaneity of the panache and unfettered exuberance so evident during his showcase. When queried about preserving Navaira's singular stage sound in the studio, Bowen smiled and replied: "That's Barry's problem,' referring to noted producer Barry Beckett.

For Beckett, it undoubtedly would be impossible to replicate "the shuffle," a hilarious, bky-jerky jig that was host-scouted on panache by Navaira and his brother Raul. Similarly, it may be almost as challenging for Beckett to come up with a Tejano-flavored hybrid that can retain Navaira's musical integrity while reaching in country fans who only now are getting used to another Latin country star—Raul Malo of the Mavericks.

Beckett dubbed Liberty's imminent acquisition of Navaira as "a joint venture between EMI Latin and the billies." Fortunately for the "billies," EMI Latin president José Béhar was steadfastly persistent in pursuing a country record deal for Navaira. Otherwise, Howard would have been a hit more low-key on the night of Sept. 13.

ALARM CRACKS FOOD STAMP Caper: The anti-piracy outfit Asen. of Latin American Record Manufacturers (ALARM), with help from Chicago and Cook County, Ill., police and U.S. Secret Service agents, has shut down an Illinois crime ring that was fencing food stamps for cassettes. Law enforcement agencies conducted two raids Sept. 10-11 in Chicago and Wholling, Ill., resulting in 11 felony arrests for the sale of counterfeet cassettes and illegal use of U.S. food stamps. More than 20,000 counterfeit cassettes were confiscated in the raids, along with several hundred dollars' worth of food stamps.

ALARM director Hal Richardson says food stamps were used by individuals to purchase counterfeit cassettes from street vendors, who then fenced the food stamps to a local clothing store. The shop, in turn, fenced the food stamps to a grocery store. Richardson says that the bust culminated a yearlong investigation (Continued on next page)

Super New Releases!

CARLOS NUÑO
CACHACO

Y SU GRAN "D" MADRID

"DE CINTURA PARA ARAJO" FTC-42601

"FROM COLOMBIA WITH SALSA" FTC-42601

by John Lannert

COMO ESTAS NASHVILLE? Word has it that the Music City's legendary songsmith Harlan Howard rarely gets excited about showcase sets. But of Harlan nearly leapt out of his boots after seeing EMI Latin Tejano star Emilio Navaira raise the roof during a performance Sept. 13 at the Nashville nightery Ave Of Clubs.

Howard had good reason to be shaking the hands of nearly every executive at Liberty Records, the label nearing a record deal with Navaira. He had found a fresh, new voice to interpret his material. Quite simply, "Emilio" (as Liberty honcho Jimmy Bowen preferred to introduce him) graced the songwriter/publisher-crowd with a sparky show that spotlighted Navaira's acumen for simultaneously playing the role of raucous Tex-Mex raconteur and doe-eyed country balladeer.

In fact, several of the Liberty brus were pushing over Navaira's earnest take on the Van Morrison/Rod Stewart hit "Have I Told You Lateley?" , saying that it should be included on his label debut. What also must be present—or, to phrase it better, captured—on Navaira's Liberty debut is the spontaneity of the panache and unfettered exuberance so evident during his showcase. When queried about preserving Navaira's singular stage sound in the studio, Bowen smiled and replied: "That's Barry's problem,' referring to noted producer Barry Beckett.

For Beckett, it undoubtedly would be impossible to replicate "the shuffle," a hilarious, bky-jerky jig that was host-scouted on panache by Navaira and his brother Raul. Similarly, it may be almost as challenging for Beckett to come up with a Tejano-flavored hybrid that can retain Navaira's musical integrity while reaching in country fans who only now are getting used to another Latin country star—Raul Malo of the Mavericks.

Beckett dubbed Liberty's imminent acquisition of Navaira as "a joint venture between EMI Latin and the billies." Fortunately for the "billies," EMI Latin president José Béhar was steadfastly persistent in pursuing a country record deal for Navaira. Otherwise, Howard would have been a hit more low-key on the night of Sept. 13.

ALARM CRACKS FOOD STAMP Caper: The anti-piracy outfit Asen. of Latin American Record Manufacturers (ALARM), with help from Chicago and Cook County, Ill., police and U.S. Secret Service agents, has shut down an Illinois crime ring that was fencing food stamps for cassettes. Law enforcement agencies conducted two raids Sept. 10-11 in Chicago and Wholling, Ill., resulting in 11 felony arrests for the sale of counterfeet cassettes and illegal use of U.S. food stamps. More than 20,000 counterfeit cassettes were confiscated in the raids, along with several hundred dollars' worth of food stamps.

ALARM director Hal Richardson says food stamps were used by individuals to purchase counterfeit cassettes from street vendors, who then fenced the food stamps to a local clothing store. The shop, in turn, fenced the food stamps to a grocery store. Richardson says that the bust culminated a yearlong investigation (Continued on next page)
Hot Latin Tracks™

FOR WEEK ENDING OCTOBER 1, 1994

ARTIST

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.

#1

1

1

1

2

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

Luis Miguel

Selena

Juan Gabriel

Hermano Montaner

Cris Ramirez

Fernandez

Ednita Nazario

Banda Z

Los Tigres del Norte

Los Fugitivos

Jon Secada

Pepinela

Fonovisa

Carlos Vives

Luis Enrique

The Barrio Boyz

Alvaro Torres

Lourdes Robles

Luis Angel

Jose Jose

Simmie

Santo

Kairo

Miguez

Ricardo Arjona

Rafael Pulido/Emilio Navaira

Sonora Dinamita

Ana Gabriel

Zona Roja

Unik Yo

Ariztia

Cancion Cubana

Yolanda Monge

Alejandro Fernandez

Lalo y Los Delazos

Cesar Castromar

Guerrero

Gilberto Santa Rosa

El Día Que Me Quieras

Bidi Bidi Bom Bom

Pero Que Necesidad

Que Esperando Contigo

Te Sigo Esperando

Viva el Amor

Adiós

Para Que No Se Muera Este Amor

Juntos

Cada Vuelta De Esquina

Me Sorprendió La Luna

Me Quita La Vida

Que Facil Me Olvidaste

El Quebradito

Me Volvieron a Hablar de Ella

1-800-74-LATIN

Hablame

La Diferencia's eponymous debut

Assistance in preparing this column was provided by Marcelo Fernandez Bilot in Buenos Aires.

Rubber Band

El Día Que Me Quieras

Bidi Bidi Bom Bom

Pero Que Necesidad

Que Esperando Contigo

Te Sigo Esperando

Viva el Amor

Adiós

Para Que No Se Muera Este Amor

Juntos

Cada Vuelta De Esquina

Me Sorprendió La Luna

Me Quita La Vida

Que Facil Me Olvidaste

El Quebradito

Me Volvieron a Hablar de Ella

Records with the greatest sales gains this week.

Video availability. © 1994 Billboard® Publications.
Top Contemporary Christian

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

<table>
<thead>
<tr>
<th>WEEK</th>
<th>POS.</th>
<th>ARTIST</th>
<th>LABEL &amp; DISTRIBUTING LABEL</th>
<th>TITLE</th>
<th>SONGS ON THE ROAD</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>STEVEN CURTIS CHAPMAN</td>
<td>SPARROW 1408</td>
<td>HEAVEN IN THE REAL WORLD</td>
<td>9 weeks at No. 1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>AMY GRANT</td>
<td>MYTHR 637/WORLD</td>
<td>HOUSE OF LOVE</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>NEWSBOYS</td>
<td>STARSONG 8884</td>
<td>GOING PUBLIC</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>CAROL N</td>
<td>SPARROW 1387</td>
<td>THE STANDARD</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>BRYAN DUNCAN</td>
<td>MYTHR 637/WORLD</td>
<td>SLOW REVIVAL</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>VARIOUS ARTISTS</td>
<td>REUNION 0038/WORLD</td>
<td>SONGS FROM THE LORD</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>DC TALK</td>
<td>FRONTIER 3000/STARSONG</td>
<td>FREE AT LAST</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>ASHTON/BECKER/DENT</td>
<td>SPARROW 1389</td>
<td>ALONG THE ROAD</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>TAKE 6</td>
<td>WARNER ALLIANCE 4150/SPARROW</td>
<td>JOIN THE BAND</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>RAY BOLTZ</td>
<td>WORD 57668/램</td>
<td>ALLEGANCE</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>MICHAEL W. SMITH</td>
<td>REUNION 0069/WORLD</td>
<td>FIRST DECADE 1983-1993</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>POINT OF GRACE</td>
<td>WORD 20014</td>
<td>POINT OF GRACE</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>NEWSBOYS</td>
<td>STARSONG 8251</td>
<td>NOTASHAMED</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>MICHAEL CARD</td>
<td>SPARROW 1435</td>
<td>JOY IN THE JOURNEY</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>TWILA PARIS</td>
<td>STARSONG 8095</td>
<td>BEYOND A DREAM</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>RON KENOLY</td>
<td>INTEGRITY OSS/SPARROW</td>
<td>GOD ISABLE</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>AUDIO ADRENALINE</td>
<td>FRONTIER 3012/STARSONG</td>
<td>DON'T CENSOR ME</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>KATHY TROCCHI</td>
<td>REUNION 6632/SPARROW</td>
<td>KATHY TROCCHI</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>RICH MULLINS</td>
<td>REUNION 0079/WORLD</td>
<td>A LITURGY, A LEGACY &amp; A RAGGAMUFFIN BAND</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>WHITE CROSS</td>
<td>REL 4109</td>
<td>UNVEILED</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>SISTERS</td>
<td>WARNER ALLIANCE 4157/SPARROW</td>
<td>SOUNDS FOR WOMEN</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>PHILLIPS, CRAIG &amp; DEAN</td>
<td>STARSONG 8806</td>
<td>LIFELINE</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>STEVE GREEN</td>
<td>SPARROW 1234</td>
<td>WHERE MERCY BEGINS</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>DAKOTA MOTOR CO.</td>
<td>MYTHR 637/WORLD</td>
<td>WELCOME RACE FANS</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>OUT OF THE GREY</td>
<td>SPARROW 1405</td>
<td>DIAMOND DAYS</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>SCOTT BLACKWELL</td>
<td>NOL 9913</td>
<td>NITRO PRAISE</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>KIRK FRANKLIN &amp; THE FAMILY</td>
<td>GOSPEL CENTRIC 21/SPARROW</td>
<td>KIRK FRANKLIN &amp; FAMILY</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>KIRK FRANKLIN &amp; FAMILY</td>
<td>GOSPEL CENTRIC 21/SPARROW</td>
<td>KIRK FRANKLIN &amp; FAMILY</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>RAY BOLTZ</td>
<td>WORD 5473</td>
<td>MOMENTS FOR THE HEART</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>SUSAN ASHTON</td>
<td>SPARROW 1388</td>
<td>SUSAN ASHTON</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>MICHAEL SWEET</td>
<td>BENSON 2231</td>
<td>MICHAEL SWEET</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS</td>
<td>ANGEL 053-8</td>
<td>CHANT</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>CHRI KAGGY</td>
<td>SPARROW 1419</td>
<td>CHILD OF THE FATHER</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>GEOFF MOORE &amp; THE DISTANCE</td>
<td>FRONTIER 3011/STARSONG EVOLUTION</td>
<td>THE LIGHT INSIDE</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>GARY CHAPMAN</td>
<td>REUNION 0038/WORLD</td>
<td>THE LIGHT INSIDE</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>DC TALK</td>
<td>STARSONG 3017</td>
<td>REMIXES</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>KIDS CLASSICS</td>
<td>BENSON 2217</td>
<td>ACTION BIBLE SONGS</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>38</td>
<td>RE-ENTRY</td>
<td>STARSONG 4183</td>
<td>SCARECROW MESSIAH</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>LARINELLE HARRIS</td>
<td>BENSON 2226</td>
<td>BEYOND ALL LIMITS</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>PAM THOM</td>
<td>BENSON 4002</td>
<td>FAITHFUL</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>REBECCA S. JAMES</td>
<td>FRONTIER 3015/STARSONG</td>
<td>REBECCA S. JAMES</td>
<td></td>
</tr>
</tbody>
</table>

* Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ** RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. * Asterisk indicates vinyl available. © 1994, Billboard/BPI Communications.

ASCENDING THE GOSPEL CHARTS ON SUNDAY OR ANY OTHER MORNING.

Donald Vails

Savoy Records

10327TH

A Sunday Morning Songbook

Artists & Music

by Deborah Evans Price

In THE BEGINNING: The first cablecast of "America's Christian Music Awards" is history, and the feedback from the industry seems positive. The awards, taped Sept. 12 and shown Sept. 18 on the Family Channel, reflected voting by music fans across the U.S.

The voice of young record buyers was definitely heard at the awards: The big winners were DC Talk, Petra, Steven Curtis Chapman, Point Of Grace, and Amy Grant, and the youthful audience at the Disney World event roared its approval. "I felt it was as good a first crack at something as I've ever seen," says Jerry Park, president of Benson Music Group. "It was well-planned and executed extremely well. I think it will be a very positive statement for Christian music."

The awards held few surprises for most industry observers. "The result looked like it was pretty much in line with sales," says Loren Balman, Word's senior VP of artist and creative development. "I think it will be easier next year when they do the nominations, because SoundScan will be in and they'll be able to look at the [data] and get a very real read in terms of what should be nominated."

"The most credible vote people make is with their dollars," Park adds. "So, the fact that the winners matched up to the sales raised the credibility of the show."

Nashville-based producer Steve Gilreath, creator and executive producer of the awards, was happy with the outcome. "A lot of the labels were very leery of a new awards show, especially one that was 'people's choice.' ... Most of the labels supported us with spot buys and [brought] the artists and managers down to the program."

Gilreath says 50,000 of the 5 million ballots circulated were returned by voting fans. These included ballots printed in publications such as USA Today, as well as ballots circulated by the labels. Gilreath encouraged labels to be involved, and says Word took the lead in mailing 110,000 ballots to names on its artists' fan club lists. Other labels also did mailings and other promotions.

BY NOW YOU probably know that the coveted opening slot on Garth Brooks' European tour went to Christian music’s own Susan Ashton. The Sparrow artist was to join Brooks on the second leg of the tour, which kicked off Sept. 22 in Spain. The tour is expected to draw an audience of more than 83,000.

It seems that Brooks' brother and tour manager, Kelly Brooks, is an Ashton fan and had played some of her music for the superstar. Ashton also credits Cindy Wilson, Liberty's VP of international, with helping secure the gig. She says Wilson "called and asked if she could submit my name as a consideration to open for [Brooks] in Europe. I don't know if it was at that point Kelly took him a tape of mine, or if he'd heard it before ... I'm just overwhelmed, and I'm just so thankful he's giving me this opportunity."

Making the most of the European exposure, Sparrow has teamed with EMI to release a compilation CD that will contain music from Ashton's three previous Sparrow albums, as well as a few new tunes she recorded for the trio project with Margarette Becker and Out Of The Grey's Christine Dent.

"This is just another indication that the world and the music community is opening itself up to Christian music, and I think that's good for the industry," Sparrow president Bill Hears says of the tour. "Every artist is different. Not all artists are necessarily supposed to have an opportunity like this, but certainly the attention all this can bring the industry is positive."

Holy

The Florida Mass Choir

Lead by the Reverend Arthur T. Jones, the Florida Mass Choir weaves the rich history and culture of African-American church music with a flavor of the contemporary.

The long-awaited follow-up to the critically acclaimed

HOLY GHOST

9132

Intersound

Intersound Inc. • 11810 Wills Road • P.O. Box 1724 • Roswell, Georgia 30077 • (404) 664-9262 • Fax: (404) 664-7316
We've Got Something To Stand Up And Shout About.
Brand New Releases From Word/Epic.

by Lisa Collins

GOSPEL'S TOP Duo Seeks New Heights: This month marks the release of "Relationships," the latest from six-time Grammy winners BeBe & CeCe Winans. The much-anticipated album is expected to get a great deal of competition on the gospel front from a bevy of new releases, including the gospel debuts of Stephanie Mills and Jennifer Holliday, a set from Vickie Winans, and a long-anticipated follow-up from Tramaine Hawkins. Still, the duo is excited.

"Not just because it's a new album," BeBe says, "but because we have a story to tell, and we hope it touches lives and brings relationships together and, most of all, introduces a relationship that can change lives."

"As artists," adds CeCe, "we hope the album will take us to another level. Different Lifestyles was certified platinum, and we hope for this album to do even better. We believe we have something the world needs to hear."

Noting the trend toward traditional gospel, BeBe says, "It's exciting to see the acceptance and we welcome the variety. We have from the beginning followed where God led us. As gospel artists, we are a team. There are a lot of people to be reached through traditional gospel and choir music. Then there are those who will be reached through what we do. We've understood from the very beginning that there were no limitations to where gospel could go."

With the release of "Relationships," Sparrow has launched a comprehensive marketing campaign to the Christian marketplace. Gospel retailers will benefit from national TV ad buys on BET and "Showtime At The Apollo." (Beginning this week, the spots are a joint effort by Sparrow and Capitol Records.) In the works is a national tour, beginning this fall, with Sounds Of Blackness.

FROM THE MASTER: Essex Entertainment couldn't have timed the release of Malahia's "The Apollo Sessions" any better. It's Malahia, the original queen of gospel, on a never-before-released, 66-minute set containing the celebrated Apollo sessions of 1946-51. The 20 titles include "I Will Move On Up A Little Higher," the first gospel release to go gold. Also featured is a Bessie Smith blues-style cut developed by Thomas Dorsey, titled "Get Away Jordan," and an R&B-infused "Said He Would." The performances originally were available on 78 rpm records and were recorded before Malahia went to Columbia and recorded most of the songs. A state-of-the-art noise-reduction system was used to remaster the original analog session tapes.

BRIEFLY: The latest from Albertina Walker, "Songs Of The Church," her fourth album from Benson, is released Sept. 27. "I got the chance to do a lot of familiar hymns," Walker says. "And when I say church songs, I mean the old hymns like 'Oh Lord, Remember Me.' Songs I've sung all my life." Walker capped the project with a video. Meanwhile, two other alumni of the famed Caravans—Dorothy Norwood and Cassietta George—have teamed for a new release on Paula Records. Produced by Norwood is titled "Dorothy Norwood Presents Cassietta George ..." Other upcoming releases include sets by Bill Moss & The Celestials (Paula), Lorraine Stencel (Savoy), Virginia Reeves (Savoy), Elder Benjamin Cone Jr. (Malaco), J.T. Barrell & Higher Praise (Blackberry), L.A.-J (Born Again), Witness (CGI), and Donald Malloy (CGI).

In-store October 18.
Whoomp! There’s Mickey Mouse
Clipped Disney Characters, Rap

**BY DEBORAH RUSSELL**

**LOS ANGELES—The temperature is hot enough to melt the ink right off a cartoon cel, and during a break in shooting Tag Team’s animated parody video “Whoomp! (This Is It)”, dozens of human dancers are crowded around an industrial-sized fan, soaking up enough cool air to weather the next sweaty take. Bellmark Records’ Tag Team and some 30 agile extras will be joined in post-production by Disney’s Mickey Mouse and Donald & Daisy Duck as they lampoon the hit “Whoomp! (There It Is),” which launched the Atlanta-based rap duo’s career. The Power Films video supports Walt Disney Records’ debut rap album, “Mickey Unrapped,” released Sept. 13 (Billboard, Aug. 20).

“It’s a challenge to make a hip video for kids without talking down to them; they’re much smarter these days,” says video director Pascale Franchot, who is snaking his way across the dance floor with a 16mm, hand-cranked Bolex camera from the ‘40s. “It looks like 35mm film,” he says. Franchot is striving to create a birthday scene in which Tag Team and friends join the animated Disney characters in an all-out dance party. The shoot is staged at L.A.’s Park Plaza Hotel, and a number of scenes are reeled in front a green screen in order to create a space in which existing footage of Mickey, Daisy, and Donald can be inserted by post-production specialist Mark Franco of the Post Group.

The crew includes director of photography Bernard Auroux and assistant director Maurice DePau, whose respective credits include work on such animated/live action productions as “Rescuers,” “Rescuers Down Under,” “The Little Mermaid,” “The Great Mouse Detective,” and “The Jungle Book.”

**NEW YORK**


**PRODUCTION NOTES**

**LOS ANGELES**

- HS1 Productions’ Samuel Bayer directed the Cranberries’ new Inland videos “Zombie” and “Ode To My Family.” Doug Friedman produced the shoots; Mary Ellen Mason executive-produced. The crew shot footage in L.A., Dublin, and Belfast.
- Zeitgeist director Sarah Bleekley sensed SMIAMI’s latest Atlantic video, “Capized.” Amy Vincent directed photography, while Vanessa Norris produced. In addition, Zeitgeist’s Michael Tige recently reeled Mark Curry’s Virgin video “Don’t Die.” Mark Schumacher directed photography; Norris produced.

**NASHVILLE**

- Faith Hill’s new Warner Bros. video “Take Me As I Am” is a Deaton & Deaton Video Group production directed by Robert Deaton and George Flanagan.
- Jon Lloyd Miller recently directed Marty Stuart’s MCA video “That’s What Love’s About.” Denver Collins directed photography, and Selby Miller produced for Scene Three Productions. Miller also directed Marty Brown’s MCA clip “You Must Be Mistakin’ Me” with ex-DFs Denver Collins and Mark Hall. Andy Grace produced the Scene Three shoot.
- Picture Vision’s Jon Small is the eye behind Travis Nitto’s Warner Bros. video “Ten Feet Tall And Bulletproof.”

**OTHER CITIES**

- Director Troy Smith is the eye behind the all-star group Black Men United for Victory video “Will Know.” The track, which features Aaron Hall, R. Kelly, Boyz II Men, and Tony Toni Toné, comes from the original motion picture soundtrack “Jason’s Lyric.” The crew reeled footage on location in California, New York, Illinois, and Georgia.
- Las Vegas is the backdrop of the new Beastie Boys video “Sure Shot,” reeled by Satellite Films’ director Sprem and the band’s Adam Yauch. Courtney Holt produced the clip.
- Atlanta-based director Keith Word is currently working with Extra Pro- lific’s “First Sermon” for Jive. Tracey Baker produced the clip for Word’s Video Line.
- The Connells’ “New Boy” video on MTV TV Records is a Music Video production directed on location in Raleigh, N.C. by Vincent Reed. Steve Kery Poyers produced the clip; Jan Brugeman directed photography.

**CMT Developing Programs To Attract Appointment Viewers**

**COUNTRY TIME: All-music CMT is blazing into the fourth quarter with a fully revamped prime time programming lineup designed to encourage consistent “appointment viewing” by country video fans, says Tracy Rogers, director of programming.

“We don’t want to go into block programming, but we still want to attract different audiences and maintain an all-video format,” Rogers says of the changes, which roll out Oct. 1.

New series debuting at 10 p.m. Eastern include “Jammies” Country, a Saturday night TV party hosted by such country-rockers as John Mellencamp, Bonnie Raitt, and Joe Ely; “The Signature Show” on a Sunday-night flashback hour to highlight the classic signature songs that launched the careers of such hit artists as Randy Travis, Vince Gill, the Judds, and Reba McEntire; and “CMT Delivery Room,” a Wednesday-nightpregame show that turns all the new videos added to the network in the forthcoming week. Friday nights will see the retooled “CMT Top 12 Countdown,” a 90-minute feature that includes in-depth segments and a clip of the previous year’s No. 1 video of that week.

Seven nights a week, viewers can catch “Big Ticket,” CMT’s “superstar” video hour, and “Saturday Night Dance Ranch,” the popular dance-along program featuring a variety of popular country hit videos. Those shows air at 8 p.m. and 9 p.m. Eastern, respectively.

**SO MUCH MUSIC:** Toronto-based pop music network MuchMusic celeb rates its 10-year Canadian anniversary and its expansion into the U.S. market (Billboard, June 4) with a series of special events, including a Thursday (29) bash to coincide with the 10th annual Canadian Music Video Awards. Bryan Adams, Jane Siberry, Crash Test Dummies, Tea Party, and Blue Rodeo are scheduled to perform live at the ceremony.

On Sept. 30, MuchMusic will follow their live presentation with an industry roundtable discussion moderated by the network’s founder/president and executive producer, Moses Znaimer. “Clipping Music Television Past, Present, And Future—Alternative Medium Poised For Global Expansion” will take place at the network’s CHUMCity building and will host programmers, label executives, artists, and reporters.

MuchMusic is already in nearly 6 million Canadian households, and reaches some 2 million households in such U.S. markets as Boston, New York, and Indianapolis.

**AND THE WINNER IS: MTV Europe bows its debut awards ceremony Nov. 24 in the shadow of the former Berlin Wall. Ace Of Base, Bjork, Eros Ramazzotti, Roxette, Take That, Therapy, and Aerosmith are scheduled to perform. Presenters will include Michael Hutchence of INXS and Naomi Campbell.

The awards will be broadcast from the Brandenburg Gate, in the largest temporary structure ever built in Berlin’s Pariser Platz. The venue will hold some 2,500 people, and the show will be broadcast live into approximately 230 million homes.

MuchMusic TV is an all-music news: The network’s London operation is hosting the production of the “Unplugged” series by such mold-breakers as Phil Collins and Bjork.

Both shows are set for fall broadcast.

And MTV Europe is following in its American counterpart’s footsteps with a move toward merchandising. The network has linked with licensing agent Patrick, Sinfeld Ltd., to exploit the MTV Europe logos.

**WHO’S WHO:** VH-1 marks the Who’s 30th anniversary Oct. 1-2 with a weekend block of programming, kickoff with a scheduled exclusive backstage television appearance by Peter Townshend, who will answer fans’ questions about all things Who.

Weekend features include the VH-1 exclusive “Who Bartles,” a 30-minute showcase of exclusive footage backed by interviews with Townshend and Roger Daltrey.


VH-1’s special Who block coincides with the MCA release of the band’s new boxed set “The Who: Thirty Years Of Maximum R&B.” VH-1 will give away hundreds of copies on Saturday.

**REEL NEWS:** Mandy Wilson recently joined Group W Satellite Communications as publicist for CMT. Wilson comes to CMT from the Country Music Assn., where she was media relations coordinator... Vinnie Longobardo is now VP of programming and programming services at CMT... The Who Live at the O2 Stadium 1989, and “The Who Rocks America (1982 Farewell Tour)” air throughout the weekend.

**THE ELECTRICALS**

by Deborah Russell

**Austin City Limits.** New E Squared directing team Amy Hill and Chris Ries recently trekked to Austin, Texas, to shoot Ingred Karklins’ new video “Race The Sky.” Pictured on the set of the shoot, from left, are drummer Steve Bemal, director of photography Tony Molina, directors Ries and Hill, producer Greg Everage, Karklins, and bass player Chris Seailey.
THE CHANGING FACE OF MUSIC VIDEO
Since the dawning of music video, Billboard's Music Video Conference has provided a vital arena for networking and disseminating information. Today's most focused music video forum assembles professionals from around the globe to examine the issues facing the field and acknowledge excellence in the creation of music videos.

A UNIQUE OPPORTUNITY FOR MUSIC MARKETERS AND PROGRAM CREATORS
This year's conference will include an entire day devoted to the latest development in interactive programming and software. Through speeches, panels and demonstrations we will focus on the new avenues for music marketing created by new technologies and changes in the broadcast and cable TV landscape.

KEYNOTE ADDRESS
Chairman/CEO
Warner Music Group
BOB MORGADO

16th Annual Billboard Music Video Awards
Hosted by:
Forward/Rhino
Recording Artist
BUSTER POINDEXTER

Hotel Accommodations
Loews Santa Monica Beach Hotel
1700 Ocean Ave.
Santa Monica, CA 90401
For Reservations Call: (310) 458-6700
To insure room availability, reservations must be made by October 11.
When making reservations, please state that you are attending the Billboard Music Video Conference to receive discounted room rate.

PANEL TOPICS
• Direct - Marketing Strategies
• Creating Software for Multimedia
• Visual Marketing
• Programmers & Promoters
• Multimedia Opportunities
• Niche Programming
• Video Commissioners Vs. Video Creators
• Standards & Practices in the Music Video Business
• Format Forums

Contact Information
Melissa Subatch,
Executive Director
(212) 536-5018
Billboard Music Video Conference & Awards
International

McNabb Basks In Mercury Nomination, Despite Loss

Prepared to Dream: It is the album that brought together Crazy Horse and a dark horse. The odds never favored Ian McNabb and his second solo effort, "Head Like A Rock," in the field of 10 nominees for this year's Mercury Music Prize. But despite the victory of dance-pop act M People in this year's competition (Billboard, Sept. 27), the value of the Mercury prize in highlighting lesser-known, critically worthy discs is well demonstrated by McNabb's nomination, among others. The Mercury judges were right: "Head Like A Rock" is one of the best albums of the year.

The record is worth another look, as McNabb and his U.K. label, Andrew Lauder's This Way Up Records, discuss a potential release for the disc in America.

"I'm just a 33-year-old punk," McNabb said jokingly to Billboard during the Mercury dinner at London's Savoy Hotel—a declaration enriched by his Liverpudlian accent. He previously tasted pop chart success in the early '80s, as leader of Aria Works, with "Whisper To A Scream (Birds Fly)," a top 40 hit in the U.S. in 1984. And it is to the U.S. that McNabb has looked for his heroes, loudly, proudly bearing his influences on his sleeve.

Which is how drummer Ralph Molina and bassist Billy Talbot from Neil Young's band Crazy Horse wound up playing on five of the 10 tracks on "Head Like A Rock" (Meters drummer Joseph "Zigaboo" Modeliste and bassist James "Butch" Hutchinson are among the players on the remaining songs).

Softer acoustic numbers such as "As A Life Goes By," the prayerful "Sad Strange Solitary Catholic Mystic," and the delightful "This Time Is Forever" display an intimate, melodic gift. The tracks with Crazy Horse, meanwhile, roar with "Hurricane"-like gusts of guitar and sprawl over seven, eight, or nine minutes in length. Yes, they'll sound familiar to any Neil Young fan. But the lyrical voice is purely McNabb's.

And on songs such as the autobiographical "Fire Inside My Soul" and the inspiring "You Must Be Prepared To Dream," it is the voice of an eternal rock'n'roll optimist, facing age and odds without flinching. Whether treatments for steel, "Head Like A Rock" has a passionate, open-hearted spirit that is hard to resist.

Hello, Hello, Hello: When Mr. Big opens its tour of Japan Oct. 9 at Chiba Bay Hall outside Tokyo, the band members plan to shake hands after the show—with all 5,800 fans. "We'll see how long it takes," says manager Sandy Einstein, who credits the tour's promoter, Seijiro Udo, and the band's A&R exec with EastWest Records Japan, Sam Nagashima, with convincing the stunt. The band has reason to express its gratitude to fans in Japan: It has sold more than a million albums in the market, including "Japan Demonium," the latest of four live collections released only in Japan.

Since the band's debut in 1990, Mr. Big has sold more than 5.2 million albums worldwide with big success outside America. While U.S. sales have totaled more than 1.5 million, according to the band's management, the group has tallied more than 3.7 million outside the States. This tour of Japan—the band's fourth—will be followed by dates in Taiwan, Hong Kong, Thailand, Singapore, Indonesia, and the Philippines.

School Days: The Liverpool Institute For Performing Arts, conceived by Paul McCartney, has announced the publication of its first course prospectus and is inviting students to apply and audition for places in its inaugural class. The prospectus is seen as a key step toward the opening of the school in September '95.

Global Setup: E.Y.C.'s debut album on Gasoline Alley/MCA, "Black Book," is set for Oct. 12 release in the U.S. but the group has spent much of the past year gaining fans worldwide. The set's debut single, "Feelin' Alright," went top 10 in Australia and reached No. 12 in the U.K. After opening overseas dates for Prime, Rod Stewart, Japan Duran, and Whitney Houston, E.Y.C. joined the Smash Hits Road Show through clubs in Europe and Asia, and made a splash at the International Music Market held in June in Singapore. A runner tour of the Far East took the band to Hong Kong, Singapore, Manila, Malaysia, and Taiwan. A swing through Australia followed earlier this month, in 1,000- to 3,000-capacity venues, and a Japanese tour wrapped Sept. 20. The forthcoming album will be preceded by the new single, "Black Book," which debuted at No. 13 in the U.K. and is due in the U.S. Tuesday (27).

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, 21 Ridgmount Street, London, WC1B 7AH or faxed to 0271-323-211.
IF YOU'VE GOT IT, SHOW IT AT MIDEM

The Premier International Music Market
In this uncertain world one thing is certain. MIDEM is the industry's greatest one-show for professionals only. Nothing comes close to the prestige and epic scale of MIDEM. Which is why your name on a stand at MIDEM '95 will be like no other statement you can make. But whether you participate at MIDEM as an Exhibitor or Visitor just be sure you get there.

The Ultimate Global Meeting Point
MIDEM is where the key people from all sides of music, the movers and shakers, make the deals that define the industry for the year ahead. And where you get the inside track on vital industry issues.

One Stop For The World
A stand at MIDEM puts your company in the spotlight, it says everything about your image and savoir-faire. And it means you can meet your clients in the seclusion of your own private HQ to optimise your five supercharged days in Cannes.

New Lower Cost Tariff
To make sure the cost of visiting and exhibiting is in reach of smaller companies, we've introduced a new lower cost "individual" tariff for MIDEM'95.

A Dazzling Setting
The Côte D'Azur, Cannes. Five glittering days. Great artists. Brilliant concerts. A monster media event. What more needs to be said? Having fun while doing business is de rigueur for MIDEM. You can't miss it! Fax or mail this coupon to us now for all the details you need about MIDEM '95, including advertising rates for the MIDEM 'Guide' and the MIDEM Daily 'News'.

I would like to receive further information on MIDEM'95

Name
Title
Company
Address

City                                State                                Zip Code
Tel                                    Fax

Send to Barney Bernhard/Bill Craig, Reed Midem Organisation 475 Park Avenue South, 9th Floor, New York, NY 10016. Tel: (212) 689 4220, Fax: (212) 689 4348
IFPI Elects Asian Board In Decentralization
Organization To Become More Representative Of Indies

**BY MIKE LEVIN**

HONG KONG—The Asian arm of the IFPI now has its own board of directors following meetings here Sept. 15-19. As part of a corporate reorganization, the IFPI is decentralizing many of its regional offices (Dillidan, M. 26).

Peter Jameson, senior VP of BMG's Asia-Pacific region, was selected chairman of the local board, which will have between 18 and 22 seats. PolyGram's Far East president Norman Cheng was named vice chairman. Both positions will vary for two years.

"With the way music markets are growing in Asia, it was obvious that we had to change how the office was run in order to incorporate everyone's interests," says J.C. Giouw, the IFPI's regional director in Hong Kong and also a board member. That means making the organization as the sole to as many companies, not just the international members.

"Issues such as piracy and royalties affect even the smallest local companies. We felt it was important that everyone could have a say in [IFPI] operations."

The board's main section is made up of the six major international record companies, as well as representatives from the IFPI offices in Japan, Hong Kong, Australia, New Zealand, and two seats for Southeast Asia. Other members come from multinational independent companies (four seats) such as Japan's Pony Canyon, and between four and eight seats are reserved for domestic companies.

The highest priority for the new board is plenty of piracy, primarily in places like Thailand and Indonesia, where copy rights are in place but the administrative sections are lacking.

Fund-raising was high on the board's agenda during the three-day meeting. Capital must be raised to finance the office, which in the past was funded mostly from the London headquarters.

FOCUS ON ROYALTIES

Royalty payments are the main focus. Performance royalties are paid to varying extents in most regions, but the growing difficulty of maintaining this revenue stream has led to a number of major changes.

An existing worldwide agreement covers only international companies, and domestic companies in places like Taiwan are on the verge of joining the pact. "Fund- ing for us in Asia," says Giouw, "This new autonomy should help increase the income of all companies by bringing many of the domestic companies into [royalty agreements]."

Other issues include technology development, such as video-on-demand and its administration. Another example is Japan's new generation of compact discs, and questions about whether royalties should be paid on the hardware or the software.

The board plans to meet at least twice a year. Its next session will be sometime between the IFPI's October general meeting in Mexico and the regional general meeting in April in Beijing.

Spain's Authors Win Virgin Row

**BY HOWELL LLEWELLYN**

MADRID—Spain's authors' rights society SGAE claims victory in a 10-year dispute with the local Virgin Records subsidiary over money paid for carriage, packaging, and insurance of records.

A High Court ruling stated that Virgin must come into line with other record companies and pay its authors royalty rights calculated on the total sale price of a record, including those three elements.

Virgin España had never recognized a paragraph in the standard international BIEM-IFPI agreement for authors' rights covering carriage, packaging, and insurance. SGAE, as a member of BIEM, signs contracts with labels that adhere to the international norm.

SGAE legal consultant Santiago Mediano explained that the ruling also backed other record companies because it confirmed that they had been entitled to royalty rights on all three concepts.

"The case is a victory for SGAE and it ends a 10-year period," says Mediano. "In absolute terms, we're not talking about much money in this particular case. But in relative terms, the issue is one of a lot of labels paying a percentage of money owed."

SGAE released a press statement saying that the ruling was "extremely important for the 900-plus record labels which have a respectful attitude towards authors' rights as well as the tariffs applied by SGAE."

Strong Music Sales Boost BMG's Operations In GSA

**BY WOLFGANG SPARH**

MUNICH—BMG's operations in the GSA region saw steady growth in the business year ending June 30, 1994.

BMG Ariola Musik, with approximately 730 employees in Germany, Switzerland, and Austria, increased its sales by 7.1% to DM4.83 billion. The strongest sector of these three countries was Germany. BMG Ariola Munich, BMG Ariola Hamburg, and BMG Media, with almost DM425 million in sales, an increase of 5% compared with the preceding year's total of DM404.5 million.

BMG Ufa Publishing contributed a disproportionately large amount to this figure, said GSA president Thomas M. Stein at the company's annual convention here.

BMG Ariola companies, with a market share of 20%, established a clear top position among the long-term supplier of sound carriers in Germany, Stein reported.

Ariola has bought Christoph Schmidt, managing director of BMG Ariola Musik GmbH, this is quite an achievement, especially if fact is considered that the long-term distribution agreement with Virgin Records, now with EMI, is taken into account.

The company's best-selling acts included Peter Maffay, Eros Ramazzotti, Dr. Alban, Die Prinzen, Haddaway, Die Flippers, Take That, M People, and the Canadian group Crash Test Dummies. Successful newcomers from the national product included Jule Styne, the new Lucrative from Berlin; Hubert von Goisern, most successful artist of the new folk-rock genre; and the dance act Love 5.

In addition to the new product sectors of BMG Ariola New Ventures, the company launched an event marketing activities together with the Cologne-based company Chlodwig Musik, one of the eight companies in joint-venture agreements with BMG Ariola Germany.

Another important step toward becoming a full entertainment company was the takeover of Universum Film GmbH at the beginning of the year. The centralization of all video activities under the roof of BMG Video. According to Rudi Gassner, president/CEO of BMG International, the GSA sector contributed more than 20% to BMG's total sales worldwide. With a pickup in video revenue, BMG will continue gaining market share through joint ventures, partnerships, and acquisitions. In addition to the Berlin-based video label with $285 million in sales, BMG has intensified its efforts to build up the video and film sectors as well as the interactive entertainment business, though its focal point will remain the music business.

Amid Changes, A&R Chief Quits PolyGram France

**BY EMMANUEL LEGRAND**

PARIS—PolyGram France's restructuring of its labels is still far from complete, as evidenced by the recent and abrupt resignation of A&R director Didier Varrod.

Varrod resigned because of an "artistic disagreement," in his words drawn up by the new management (including former executive director, Bruno Gérénets, and the row is a sign that all is far from quiet within the group.

The exit also raises questions over policy adopted by PolyGram Disques president Paul- René Alberini, who hired Varrod in September 1991 with the goal of making the label attractive to up-and-coming and established artists.

Music has now announced his resignation to label staff Sept. 7. He says his decision was mostly motivated by "the style of a new managing director with whom I don't share the same artistic choices."

"In the future of Polydor, as drawn up by the new management, there were things and proposals that didn't fit me or which could have appeared to me as a regression. Some decisions were made, but none really satisfied me, so I am leaving Polydor and the PolyGram group."

Varrod added that it wasn't a "sort of tactical move based on the guarantee that I had a job elsewhere. I don't know what I am going to do now, if I am going to stay in this industry or go back to journalism."

Varrod declined to cite more specific reasons for his departure, but sources point to the recent appointments of new managers such as Alain Plummer and Gérénets, as a factor in his decision. Arguments have been reported to have flared between the three men.

ARCADE AIMS FOR GREATER MARKET SHARE

(Continued from page 48)

guard Classics Benelexus, has been named executive VP of Vanguard International. And Dutchman Svenno Koemertink, who hired Varrod in 1989's "Rio Grande," and Maurane's "Ami ou Enem," which went all platinum. And he also signed and developed a new generation of artists, including Lemper, Princess Erika, Nina Morato (voted best newcomer of 1994's Victories de la musique), and Larisa, the French group Formidable, which has a hit single.

They report to de Raaff, and he in turn reports to Heinsbrook.

Aracade's music publishers group includes Aracade Music Publishing; Arcade Film & Video; Holland-based recording studio complex Star Inc; Record Festival; and the West recordings, which is involved in special projects, cutouts, and some other activities; and distribution companies ADS (located in Holland and handling labels such as MCA in the Benelux, Germany, Austria, and Switzerland) and SGA (located in Sweden and handling distribution in Scandinavia).

Sony Music handles Arcade's rep- rorogatives in the U.K., Italy, and Spain, while Warner Music handles distribution in France.

Arcade Entertainment Holdings Inc. has two other groups: the Retail Group (including Dutch wholesale company Discourier, which supplies product to three Dutch record retail chains) and the Media Group (including three Dutch national commercial radio stations: Radio 2, Love, and Concert Radio).

Last year, the 11 Arcade divisions had sales of some 500 million Dutch guilders (900 million U.S. dollars). Heinsbrook says it is highly likely that Arcade will open an office in Istanbul before the end of this year. Aracade also plans to start divisions in Thailand, Indonesia, Singapore, Hong Kong, and Japan during '95.
BILLBOARD SPOTLIGHTS

IRELAND

Veteran And Newcomer Artists Have Irish Music Industry Seeing Green

BY KEN STEWART

These are exciting times for Irish music. There's a radical agenda for change, the political will to achieve a much needed transformation of the infant industry's infrastructure, and a determination to make the world even more aware of Ireland as a key artistic and business center.

Never has a debut album from an Irish band sold more than the 3 million units of the Cranberries' "Everybody Else Is Doing It, So Why Can't We?". There also was good news for the Chieftains and U2, each of whom added to their collections of Grammies. Philip King was nominated for his Daniel Lanois video, and Dreamchaser Productions won a Monitor award for "Miss Sarajevo," with Bono and Nèed O'Hanlon as executive producers. Dreamchaser also made a documentary during Garth Brooks' European tour, and they're working on one about the Chieftains. In addition, the Rolling Stones spent some $750,000 at Windmill Lane Studios making "Voodoo Lounge.

Although the Eurovision Song Contest is derided in some quarters, it's a welcome platform for the Irish. This year's event saw Ireland's third win in a row, with Brendan Graham's "Rock 'N' Roll kids" sung by Paul Harrington and Charlie McGettigan to tune Eurovision winners that may stand a good chance in North America.

Bil¿ Whelan's interval music, "Riverdance" (Son Records), is another Irish triumphant. Performed by Anúna and the RTE Concert Orchestra, along with a team of Irish dancers led by Jean Butler and Michael Flatley, it came out of left field to provide some of the most spellbinding moments in the contest's 39-year history. It's the first single in the history of the Irish charts to spend more than four months at No. 1, and it was followed by a video single, "Riverdance For Rwanda." A "Riverdance" album will be recorded in December, and the next step is a live show planned for early 1995.

Warner Music's announcement of 7 million sales worldwide for Enya's "Shepherd Moons," and 6.5 million for "Watersmark" is another reminder of the rapid advance of Celtic music this year.

For Whelan, Enya's music is "part of that world movement searching for an idiom that is inspirational to us as a planet, not just as races. Music should uplift as well as entertain. As we head towards the end of the millennium, people are looking for something deeper with which to face the 21st century."

But 1994 had its downsides, too. The Stunning called a halt after seven years. At one time, the band looked like a prime contender, with two No. 1 albums and a big audience for live shows. But a major deal passed it by, and Steve Wall blamed the breakup on "the mounting frustration at not cracking it abroad." Among the other casualties who found the going too tough were The Fan Lady Sings, The Golden Horde, That Petrol Emotion and the Fergie-McNuts.

MEANWHILE IN THE NORTH

As for Northern Ireland talent, "The Best Of Van Morrison" is currently the longest-charting album by an Irish act, with four weeks on the Billboard 200. "No Prima Donna," an album of Van Morrison covers, includes Shana Morrison and Brian Kennedy, who guested on Morrison's "A Night In San Francisco." Phil Coulter is co-producer of "No Prima Donna" and Sinead O'Connor's latest, "Universal Mother," as well as having sold several million copies of his series of MOR piano albums.

Other widely recognized northerners are Still Little Fingers.
leading edge

EMI Eire - always at the forefront of today's Irish music scene

sound with vision
IRELAND

Artists
Continued from page 1-1

still rockin’ after 17 years, despite a 1983-87 break. “Therapy?”, Gary Moore, Andy White, Brendan O’Brien, and American Arman is no more, but from it has come The Sunday Club.

There’s a new wave of N.I. bands, yet unknown but with sights on 1985. Bellest’s heat the heats [sic] stars its fourth U.S. tour in 18 months next January. Chimenea, who plays contemporary Celt rock, is among the newcomers blazing a trail for N.I., along with Schum, Ashs, In Dust, LMS, Brian Houston and Indecision.

The Music Market

Irish consumers each spend an average £1.1 ($15.50) annually on music. “The growth of the market is between 4% and 5%,” estimates Alan Townsend, general manager of the HMV stores. “It’s very managed by John Hughes, music coordinator for the movie “The Commitments.” Producer David Tochtert heard the Corrs in New York and judged them talented enough to launch his One Four Three label.

The introduction of the Celtic Heartbeat label, a joint venture of Atlantic Records, Paul McGuinness, (managing U2 and Clannad) and Barbara Galvan, lends a higher profile to a variety of Irish music in North America and worldwide. A compilation album will include Clannad, Moving Hearts, Declan Masterson, Eleanor Shanley, Sharon Shannon and Alec Finn, among others.

Popular PERENNIALS

The Big Geraniums, an eccentric compound of Celtic, Cajun, folk, rock, ska and dance music (self-described “Muppets on speed”) are now based in Amsterdam. They’ve a huge following in Holland and Germany, and played Irish Night at the

Montreux Jazz Festival in July. The Big Geraniums’ “Tall Tales And Short Stories” went gold for PolyGram Ireland. This fall will be one of intense activity for Christy Moore, with a documentary, “Christy,” to be screened by BBC and RTE, a live album from The Point and his most extensive Irish tour in six years. Although Moore’s album sales keep him consistently among Ireland’s top-sellers, manager Marie Fox reckons that his sales would run millions if they reflected his clout as a concert attraction. In 1995, Moore will revisit the U.S. and tour Germany and Australia.

Gavin Friday is another Irish singer in the ascendency, with extra exposure from his songwriting collaboration with musician/partner Maurice Seccer for the movie “In the Name Of The Father” and a title track duet with Boyzone.

Gilbert O’Sullivan, who topped the U.S. charts for six weeks in the early 1970s with “ Alone Again (Natural)” re-released with “ By Larry”, an album for Putem Records. For the last two years, our activities have focused on MIDEM, notes the Irish Trade Board’s Dave O’Brien, whom Hot Press editor Niall Stokes considers “a great ambassador for Irish music.”

This year, with Castle Communications, we did an Irish showcase featuring The Stoners, the Afterhours, Frances Black, Dr. Millar, Still Little Fingers and Energy Orchard,” says O’Brien. “We got an unprecedented response to a 25-track compilation of Irish music. The Majors Mine Their Native Land For Live Bands, Prolific Writers And Natural Storytellers

Robert Stephenson, whose Treasure Island agency has established permanent touring circuits in Europe for Irish bands, disagrees. “There’s a band called Vena Cava—average age about 15-and-a-half—the Blimps and the Screaming Orphans in Donegal, who are like The Manus & The Papas meet Clannad & Merlefest Concerts,” says Stephenson. “I’m not a musician, but I have an ear and I have a heart. There are about 15 bands I’d sign tomorrow if I had a label. This is what the majors should be doing, not trying to take bands for every territory in the world forever. Just give them a break.”

Paul Keogh thinks there’s too much emotion over Irish twang. “The Cranberries sell because it’s good music, not because it’s Irish. They don’t sell because somebody in Vancouver says, ‘I really like music from Limerick.’ They don’t even know where Limerick is. Keogh does credit the Irish with the decided advantage of speaking English. “We’re natural storytellers, which leads into making music, lyrics and so on,” he says. “Look at ‘Coney Island,’ which was spoken by Liam Neeson on ‘No Prima Donna’ [album of Van Morrison covers that was co-produced by Phil Coulter]. It’s not a song. It is a poem? It’s very much what Ireland’s all about. It’s a slice of life. It translates emotion to a piece of music and captures imagination for people.

According to Virgin Records’ Rory Golden, Micheal O Suilleabhain is the label’s most active local artist, with four albums on Venture and a live session coming later this year. His busy schedule includes serving as the chair of music at the University of Limerick, while trying to establish a world music center. Virgin in Los Angeles is sending his music to film producers, with an eye toward using it in appropriate movies.

Promoting from Within

“We’re looking at a few Irish artists and groups,” says Golden. “The people in the U.K. have realized that, in order for a local record company to do well in its own marketplace, it can’t depend only on the international repertoire.”

It’s a policy that has certainly worked for Sony Ireland, whose native Irish music has yielded impressive sales in the last couple of years. For instance, following the success of “The Three Tenors” — and the subsequent interest in light classical music—the label signed Sinéad O’Connor and Suzanne Murphy, both big sellers. And Hiccup piper Davy Spillane moved from the indie Tanu for his Sony debut with “A Place Among The Stones” (Churnbull, which features guest vocals from Clannad’s Máire Brennan, Sean Tyrrell and Stevie Winwood. Christy Moore’s “King Puck,” was Ireland’s 12th best-selling album in 1993. His latest, live session from The Point, will be backed by an extensive Irish tour—his first in about six years.

New signing this year include two rock bands, Schum and Whipping Boy, and one of Ireland’s best and most prolific writers, Jimmy McCarthy. “We know what he can do as a songwriter,” says Sony MD John Sheenan. “I’ve seen him perform live, and I think he’s got it all. It’s surprising nobody signed him before. When he first gave me a tape, I played it once and said, ‘That’ll do.’ It was one of our first signings.”

The Majors Mine Their Native Land For Live Bands, Prolific Writers And Natural Storytellers

Van Morrison is “No Prima Donna.”

Patrick Cassidy: Celtic cowboy

Davy Spillane finds “A Place Among The Stones.”

Eurovision winners Brendan Graham, Paul Harrington and Charlie McGettigan

Luka Bloom claims his “Turf.”
Wealth Of Talent Overcomes Lack Of Funding To Further Cause Of Irish Independents

The Temple Bar survey of Ireland’s music industry disclosed that only about 30 record shops stock new Irish product from independent labels. “They’re all generally under-financed and working on shoestring budgets,” notes Derry Ó’Brien of the Irish Trade Board, who’s a longtime champion of the indices. “The independent sector is becoming stronger and more confident. The ITB subsidizes their travels to help them promote and sell.”

Mother Records’ Dave Pennel efather agrees with the widespread view that Irish indices don’t get enough retail support. “It’s terribly difficult to get new hands into record shops, but I think that may change with the advent of college radio,” he says. “With any luck, it will have a spin-off effect that will encourage retailers to pay more attention to new hands.”

The indie sector’s potential is symbolized by the massive success of a local compilation on the Parlo label, “A Woman’s Heart,” which kept “The Bodgward” from topping the Irish chart (the only country in Europe where it failed to do so) and ousted even U2 to lead the 1993 Gallup best-sellers. The compilation, with sales of approximately 350,000, was released in July 1992 and has been in the Irish Top 30 ever since, boosting the careers of the record’s six female artists: Frances Black, for example, went on to have a No. 1 solo album, while Eleanor McEvoy signed to Geffen and is now making her second album.

“A Woman’s Heart 2” showcases nine acts: Mary Black, Dolores Keane, Sharon Shannon, Frances Black, Maia O’Connell, Mary Coughlan, Maighread Ni Dhromhair, Sinead O’Connor and newcomer Sinéad Lohan, a singer-songwriter from Cork.

Cross Border Media (CBM), specialists in traditional folk/acoustic music, broadens its catalog this fall with pop and jazz-rock. CBM executive Oliver Sweeney says that distributors Gaël-Linn are “fairly aggressive in marketing our music, but it’s difficult to get into the shops if it’s not pop, rock or out of the ordinary.”

“Irish Bootleg” and “Jig of the Month,” both from Ciara Records, take a slightly different tack. A Dublin-based outfit,run by former CBS Records’ Dave O’Brien, the label’s biggest-sellers are the award-winning debut of Four Men & A Dog and duets by Frances Black and Kieran Gos. Alec Finn’s “Blue Shamrock” was picked up by Atlantic for worldwide release on the new Celtic Heartbeat label.

BRANCHING OUT

With approximately 140 titles, Gaël-Linn is Ireland’s largest label of indigenous music. “We’ve broadened our distribution,” says Richard MacGirvin. “We’ve always found it difficult in the U.S., for instance, to get the sort of coverage we feel we should get.

“People are inclined to put a folk label in some small slot, and it’s very hard to break out of that. We had small distributors who weren’t covering the whole country. Last year, Rounder took us on in distribution. We feel we are not only should be getting through to the Irish in America, but also to universities—to young people interested in different styles of music.

“Some of our music would be suitable for feature films, television, shorter subjects,” MacGirvin continues. “We’re drawn upon in Europe to a certain extent because producers in Germany or the BBC in London are familiar with our catalog. They think of us when they’re working on something with a particular feel, mood or locale and want an Irish atmosphere.”

The next logical step for Gaël-Linn is a package tour of singers and musicians. “The problem for Irish music in its place is that you need to be able to finance tours abroad to introduce it live,” says MacO’Reilly. “If you don’t do that, it isn’t easy to sell records.”

There have been recent Gaël-Linn albums from Tony MacMahon (“The Music Of Dreams”) and Dardan, with Mary Bergin, a group that combines Irish and baroque music.

Ritz caters to MOR and country/Irish enthusiasts, and its artists include Dominic Kirwan, Mary Duff, Eamon McConn, Charley Pride and two English acts, Tracey Emin and leading steel guitarist Sarah Joey.

Having been in Ireland for two and a half years, Ritz has gone from a 5% point of sale in 1993 to 18% in 1994. The company’s biggest star is Daniel O’Donnell, whose easy-listening albums have sold more than 4 million units worldwide. He’s also sold more than 1 trillion videos. O’Donnell will have two new albums out in the next few weeks, one a Christmas collection. He’s just completed an Australian tour and is on the road in the U.K., Oct. 19 to Dec. 17.

Ritz caters to MOR and country/Irish enthusiasts, and its artists include Dominic Kirwan, Mary Duff, Eamon McConn, Charley Pride and two English acts, Tracey Emin and leading steel guitarist Sarah Joey.

Continued on page 16
International Artists
Pearl Jam (Platinum)
Rage Against The Machine (Gold)
Billy Joel (Double Platinum)
Michael Bolton (Double Platinum)
Mariah Carey (Triple Platinum)

Irish Artists
Christy Moore (Triple Platinum)
Suzanne Murphy (Gold)
Finbar Wright (Triple Platinum)
Davy Spillane (Silver)

New multi-platinum selling releases coming soon from Sony Music Ireland include new albums from Jimmy McCarthy, Christy Moore, Whipping Boy and Schtum

Sony Music Ireland
The Eastlake "Greying"

Fax: +353.1.8723348

IRELAND

The Independent label in Ireland. Lunar Records have an extensive record & video catalogue and a promotions department second to none. We are the most successful independent Irish label in the past 20 years. Already representing Teledisc we seek to extend in this area and are seeking Irish representation/licensing for suitable artists/catalogue.

Tel: (01) 677 4229 Fax: (01) 671 0421

The Music Building,
5/6 Lombard Street East, Dublin 2.

Leading artistes from all over the world record at Westland Studios. Eastlake designed 24 track recording studio with fully automated Solid State Logic Console.

For details contact: Deirdre Costello on (01) 679 3364 Fax: (01) 671 0421

Independents

Continued from page 1-4

years. Peermusic—the only international publisher with an office here—has launched a label. Pressure, with a four-track single from Bird titled "Chances." Rammach Donald explains the thinking behind the decision to have their own label: "If you’re going to develop something in Ireland, you know you won’t make your money back here," he says. "The control we’d need to give a major is so restrictive—nine months to a year to allow their overseas offices to decide whether or not to be involved. "Ireland is still very much rock ‘n’ roll," Donald continues. "When I look at college radio in the U.S., it seems much more in keeping with what’s going on here. The

U.K. is pop-dance driven—something that hasn’t kicked in here to the same extent."

Bird’s singer is Shelly Buckman, an R&B stylist “from New York via Tel Aviv.” Originally a 10-piece, Bird is now a trio, with guitarist Conor Brady and keyboard player Eamonn Flynn—both of whom were heard on "The Commitments" album.

Three Tara signings were considered for the Grammy Awards short list this year. Rita Connolly, East Wind and Bill Whelan. Tara is a world music company whose catalog chiefly consists of what MD John Cook calls "long-term albums," one of which is Shaun Davey’s "The Brendan Voyage," which has sold 80,000 copies in 11 years and still gets three or four annual performances. Davey produced Rita Connolly’s second solo album, following a strong debut that saw her emerge from the shadows to establish an identity beyond her supporting roles on such symphonic works as “Granuaile” (about the pirate queen, Grace O’Malley) and “The Relief Of Derry.” Her first album was difficult to tour because of its very wide variety of music,” admits Cook. “It was virtually impossible to reproduce with a five-piece band. This time, she’ll tour with the band on the new record.” The Pilgrim ("a journey through the Dark Ages"), another conceptual work by Shaun Davey, premiered in 1983 at the Lorient Interceltic Festival in Brittany. Since then, it has been re-written and re-recorded with a narrator, Mick Lally, whose lines are based on ancient monastic texts. At a time when Celtic music is gradually moving into the mainstream, Davey’s music seems set to gain the much broader recognition it merits.

Celtic music, in diverse forms, is now available from many Irish and international labels. One of Ireland’s most accomplished, yet understated, composers in the field is Maire Breathnach, whose album "Angels Candlesticks" (Starc Records) was launched by Bill Whelan. Breathnach also collaborated on "Celtic Moon," a mixture of Irish and Japanese music, and has worked with Mary Black, Sharon Shannon and Donovan.

Nimbus has recorded the Aisle Na Laoi festival in Cork for the last five years. "Dear Old Erin’s Isle" won a folk award from the Library of Congress in Washington. This month sees one of the label’s annual offering, "Across The Waters," with Andy Cutting, Karen Tweed, Luke Daniels and other traditional Irish musicians from Britain.

Clive Hudson’s Round Tower Music is rooted in high-caliber singer-songwriters, including Mick Hanly, Siaran Halpin, Francis Conway and Tom Pacheco. "Although we’re an Irish label, we don’t see ourselves as only Irish, but as international," says Hudson, "picking up acts, such as Albert Lee, that fit into what we loosely call our philosophy."

Handy’s "Past The Point Of Rescue," BMI’s most-played country song of 1993, has attracted at least 10 cover versions, with as many more in the pipeline. A new Round Tower Music signing is Burrowside, a five-part harmony folk band from New Ross, County Wexford, who has performed in the U.S. and at the Winter Olympics in Lillehammer, Norway. The fall release schedule has albums by Josie Kuhn, Kat Meffert, Sylvia Tyson, Tom Russell and Errol Walsh. The label already has a London office and hopes to open one in Nashville within 18 months.

—KS

The legendary Dubliners - latest release: "30 Years A Greying" double album featuring guest artistes - The Pogues, Hot House Flowers, Billy Connolly, Rory Gallagher and De Dannan.

Chart Records are the largest independent distributors of Irish & Traditional Music for over 20 years and have built a strong reputation for carrying an extensive range of all categories of cassettes, CDs and videos. Our range also includes American country, Irish country cassettes and CD’s plus a large range of Irish videos and set dance videos titled “The Magic of Irish Set Dancing”.

Tel: (01) 671 3426 Fax: (01) 671 0237
IRELAND

The Cranberries
U2
Gavin Friday
In The Name Of The Father Soundtrack
Engine Alley
Peace Together

©1994 Island Records, Inc.
MARY BLACK

Curb Records and Atlantic Records are proud to announce the signing of Mary Black to Curb AG.

Mary Black, Ireland's biggest selling female recording artist, will release her next album released on Curb AG in the new year.

Management: Paddy Prendergast & Steve Fernie for the Grapevine Label
UK Tel: (071) 267 8000
US Tel: (212) 346 9673
US Agency: Steve Martin
Tel: (212) 5813100

UK Agency: ASGARD Paul Charles
Tel: (071) 387 5090

Prior catalogue albums continue to be available on Gifthorse Records, under exclusive licence from Dara Records.
A WOMAN'S HEART
The biggest selling Irish album ever!

SUCCESS Follows SUCCESS

A WOMAN'S HEART 2
Released September '94

KIERAN GOSS
New Day
Long awaited solo album from one of the foremost contemporary Irish singer-songwriters

FRANCES BLACK – Talk To Me
The best selling Irish album of 1994

TRAD AT HEART
The best of traditional Irish music today. Features Altan, Arcady, Begley & Conneely, De Danann, Gerry O'Connor and Máirtín O'Connor.

MÁIRTIN O'CONNOR – Chatterbox
'World music in every sense of the word from Mr Squeezebox' Telt Roots

CELTIC MOODS
Musical reflections of Ireland. 15 contemporary arrangements of classic Irish airs.

SEE YOU AT MIDEM '95

Dara
Unit 4, Great Ship Street, Dublin 8, Ireland. Tel: (01) 4781891, Fax: (01) 4782143.

Grapevine
Exclusively Marketed and Distributed in the UK by The Grapevine Label. Unit 32, Camden Lock Place, London NW1 8AE. TEL: (071) 267 7770.
Government Likes The Sound Of Music, But Disharmonious Biz Sectors Are Playing Off-Key

Although there's no shortage of new talent emerging in the wake of such international successes as U2, Enya and the Cranberries, one of the biggest problems facing the Irish music industry is ensuring that rights are protected and that artists will be fairly rewarded in light of the fast-changing technological, legal and commercial environment. This year, three major reports have warned the government that these changes herald enormous opportunities if acted upon—and major threats if ignored.

Ireland's first arts minister, the poet Michael D. Higgins, regards assistance to the music sector as a priority. Yet there's a feeling in political circles that the business is too fragmented—with many separate organizations lobbying for their own sectional interests—and would benefit from a single representative body speaking with one voice.

Derry O'Brien of the Irish Trade Board welcomes the state task force announced by Minister Higgins. "For the first time, it's going to provide input from all areas of the industry for a conclusive report on its potential, with recommendations that can be brought to the department of finance," says O'Brien. "There has always been a lack of investors willing to get involved in what is a high-risk venture, but that's changing."

It's noteworthy that the current government attention to the Irish film industry has encouraged increased funding for new projects, and 18 movies are being made in Ireland in 1994.

**ISLE THREATS**

The local IFPI group's report identifies three main threats to the music business:

1. The industry's growth is being severely restricted by piracy and private copying—market research reveals that over 74% of young Irish people buy blank tapes to record from radio or records—and a home recording levy is sought. 2. Piracy and parallel imports from outside the European Union threaten the market's stability in musical recordings; and 3. New technologies, such as CD-ROM, which can produce perfect clones of CDs, could enable the rights of artists and record companies.

The IFPI has called for a more comprehensive strategy to develop the business with the cooperation of state agencies at home and abroad—and for fiscal incentives to attract creative talent from overseas, especially high-profile record producers.

It's proposed that section 2 of the 1969 Finance Act (which allows composers and songwriters tax-free royalties if they meet certain artistic criteria) be extended to include producers using Irish studies and session musicians. "We're lobbying government on copyright changes and on building an infrastructure to enable us to grow the business," says IFPI chairman Willie Kavanagh.

**MUSIC EDUCATION**

"There are a number of educational programs going on that aren't really related to the business as such," Kavanagh continues. "I get so many [resumes] across my desk from graduates of the rock music course at Ballyfermot, but they have no idea what the music business is about."

That view is shared by PolyGram MD Paul Keogh, who says, "You can't have schools for music [management]. What are you going to have? People learning to run a record company? I don't know how to run a record company. I never went to school to learn it. You're just here."

"The only politician who understands the music industry in Ireland is our Taoiseach [prime minister] Albert Reynolds, who booked bands for his chain of ballrooms in the '60s. He actually made money out of it. I've a great belief in people who have made a success of something."

Kavanagh and the IFPI have offered to work with the state to devise more practical training courses. "Students should spend some time in a record company and, maybe, in a recording studio," says Kavanagh. "We want to make sure these courses are meaningful and that the kids come out with some experience."

The Cranberries broke out of here last year, training and vocational development. We think the three of them together equals success."

The Blue Book predicts 5,000 new jobs by the year 2004, a 50% increase in current employment figures. IMRO's chairman, Brendan Graham, is confident that if their economic plan is adopted, "Ireland will not only be top of the charts creative-wise, but nobody can follow their example, because nobody knows how they did it. There's no infrastructure."

Eamonn Shaikleton is director of services of the Irish Music Rights Organization (IMRO), one of seven bodies that commissioned "A Strategic Vision For The Irish Music Industry," also known as the Blue Book. He's convinced that "a neutral and unsympathetic, copyright environment is one of the major threats. Our report is a tripod on which you could build: on copyright, fiscal tax and educational..."
When Irish eyes are smiling....

Windmill Lane Recording Studios is proud to have helped some of the greatest artists and producers in the world achieve that magic number one.

With two great studios, post-production, lock-to-picture and really dedicated people we'll help you do the same.

When Irish eyes are smiling, you've got the enthusiastic support and excellence you need.

- Number 1
  **Rolling Stones**
  *Voodoo Lounge*

- Number 1
  **The Mask**
  *Film Score*

- Number 1
  **Wet Wet Wet**
  *Love is all around*

- Number 1
  **Bill Whelan**
  *Riverdance*

*plus 5 Grammy Awards*

*windmill lane*
*RECORDING STUDIOS*

Number 1 in Ireland and Worldwide

Contact Brian Masterson or Andrew Boland
20 Ringsend Road, Dublin 4, Ireland
Telephone (353-1) 668 5567  Fax (353-1) 668 5352

....everything is possible

*Windmill Lane Recording Studios is a charter member of World Studio Group*
Jim Aiken Brings Music To The Years Of Trouble In Belfast

Veteran concert promoter Jim Aiken has brought some of the world’s top rock stars to Belfast, his home base through all 25 years of “the troubles” in Northern Ireland. “I couldn’t have done it if I ran this,” he says. “I wish I’d have done it.”

Aiken, now in his early 60s, is the son of a priest and was a science teacher. He moved into music in the late 1950s, with Bill Haley and His Comets and Tommy Roe, among others. When choosing acts, he says he keeps in mind, “the geophysical width of appreciation of music in Ireland. It’s so wide and the population isn’t big enough to support it, which is why a promoter can go badly wrong at times.

But Aiken’s been right most of the time, with as many as 50 concerts a year by the likes of Dire Straits, Bob Dylan, Tom Jones, Barry Manilow, Roy Orbison, Abba, Luciano Pavarotti and Julio Iglesias.

“One exceptionally big advantage of promoting in Ireland is that the artist’s fee is free of retention tax,” he says. “It’s an inspired bit of legislation. It wouldn’t generate that much revenue, but it was a step in the right direction.”

Aiken holds the record for Ireland’s top-grossing one-off rock show: Queen came in a crowd of 77,000 people paid £15 (then $26.25) each at Slane Castle in 1986. In October 1989, Neil Diamond played 16 nights at the RDS — “and he could have stayed 10 months,” Aiken says.

Banking on Brooks

More recent trends include the top concert city in the world, with its pool of highly skilled artists, is New York City. The city’s top concert promoter is Garth Brooks, at The Point this spring (22,000 over eight nights). “We could have sold double that,” says Aiken, who signed Brooks after traveling to see him in an indoor football stadium in Fargo, N.D.

“We will have no more to go to LA, or New York, because you’re well down the pecking order there. But if you turn up in some distant place — why, they might even be glad to see a stranger. We thought country was the new music for Europe. We accept

“I assumed Garth Brooks was the new country phenomenon, but I don’t think he is. It’s the new entertainment phenomenon, a one-off.” When I brought in other country singers, it was 5% of the Garth Brooks business.”

Promoter Aiken laments the lack of new talent. “This summer, for spectacle and entertainment value, there was nothing to compete with the World Cup. How do we get the overnight queue, the excitement associated with rock ’n’ roll? (That’s there) when we have the Stones or U2 on sale? I don’t think there’s anything I can do at the moment that would make the bands say, ‘That’s worth lining up for.”

Looking ahead to 1995-96, Aiken says he’s concentrating on megastars, “because you lessen the risk. You hope

...they think their fan base remains and you’re allowed to make the kind of money that parallels what you invest. At the other end of the scale, it’s impossible to make money from new talent.”

Aiken lists his business strengths as “skills of organization, fearless risk-taking, and pride in doing it well,” but he doesn’t think of himself as ambitious. “I’ve had a personally successful life, but I don’t have anything like the security I should have for the hard work I’ve done.” He says. “It’s quite evident that someone who has dedicated his life to property development or one of the professions has secured his future a lot better at my age than I have.”

Efficient, please with him and in his contribution to the development of the Irish music industry. “As at one time, if someone was doing a world tour, Dublin was not part of it. Now it is. I think that would be my epitaph.”

**

A Celtic Suite for Orchestra, Soloists, Pipe Band and Choir.

ORCHESTRAS:
The Lorient Festival Orchestra, The Glasgow Philharmonic Orchestra

SOLIOTS:
Rita Connolly, Liam O’Flynn, Irlka O’Leirnaigh, Helen Davies • Ireland

Josk Allot, Bernard Pickard • Britain (France)

Carlos Rial Rodriguez, Vincente Manuel Tenas • Galicia (Spain)

Pipe Major Tom Anderson • Scotland.

NARRATOR: Mick Lally

CHOIRS:
Cord Goff • Carrick • Wexford

Kerins, An Treskell • Cornwall

The City of Glasgow Choir

PIERBAND:
Wallacestone Pipeband, City of Glasgow Pipe and Drums

“Genuinely unprecedented ... It is not only an immense achievement musically and spiritually, but is the outworking of one man’s vision to squeeze life and a sense of culture from the footnotes of history.”

Q Magazine (UK) July 1994

NOW AVAILABLE ON CD & CASSETTE (TARA 3032)

US Distribution: Alcatraz Productions Inc., P.O. Box 429, Waterbury, VT 05776, U.S.A.

Tel: (802) 244 7845. Fax: (802) 244 6128.

Tara Music Company Ltd., 8 Anne’s Lane, Dublin 2, Ireland.

Tel: 011 677 6661. Fax: 011 679 1314
The Majors
Continued from page 1-3

the easiest decisions to make. There wasn't even a minute's worth of agonizing.

"Whipping Boy is an amazingly compe-
tent live band. Schum had an IP out that I thought was good, but to see their live
something else. For me, rock is proba-
ably the center of the universe. I think we have a bit of a problem in the U.K., our
closest and major market, because it's
becoming more difficult to break that
kind of artist. The U.K. is a very fashion-
oriented market but nevertheless very
influential in this territory."

One of EMI Ireland's biggest successes is Garth Brooks. "We've sold over
250,000 albums. Some of his eight shows
at The Point were recorded, and a few
tracks may appear on a future project,"
says MD Willie Kavanagh. "He's an
absolute phenomenon (the word most
often used here to describe Brooks).

As for Irish acts, Kavanagh says record-
companies are now "far more focused. It's
not just a matter of signing 10 artists and
hopelessly breaking two. If we sign some-
body, we certainly put every effort into it.

"We met the Cranberries, but unfortunately
the whole A&R stratus tare being
centralized in London meant a lot of time
was wasted trying to get other people to
make up their minds." EMI Ireland set up
Lime (EMI spelled backwards), with an L
party in response to losing the
Cranberries. It's managed by Thomas
Black.

Since making its debut last year, Blink
IV's chart show and on MTV, hopes for an
even bigger breakthrough with the cur-
cent single. "Here Come The Good
Times," from the album "Wide Eyed
And Ignorant" (Setanta/Parlophone).
The DeLins are signed directly to
Capitol in the U.S. and have been touring
extensively to promote their "Pristi-

album.

During a time of tight budgets and cur-
backs in many quarters, BMG Records
Ireland increased their staff this year by
two and restructured their Dublin office.
"It's great to be able to expand and
increase our profile here," says MD
Freddie Middleton, "while continuing to
motive and explore new business
opportunities."

BMG's Irish input has been stepped up this
year. The band Aslan, who had split up,
re-formed for a charity show and was
heard by BMG's Joe Stuart. The result was
two Top 3 singles and a worldwide deal
with RCA Records. Something Happens
was formed here and has hits in Belgium,
France, Holland and Switzerland.
The fourth album, the first for RCA,
is "Planet Fabulous." The group tours
America more than most Irish bands and
topped the college charts with "Stuck
Together With God's Glue," recorded in
Los Angeles. A surprise hit for BMG
was

Bill Whelan's "Riverdance" (Son), featur-
ing Anuans and the RTE Concert orchestra.
performing the rousing, spine-tinging
interlude music from this year's
Europvision Song Contest. After nearly four
months at No. 1, it was followed by a
video single, "Riverdance For Rwanda."

Another Celtic favorite is Patrick
Cassidy's retelling in cantata form of a
famous Irish myth, "The Children Of Lir
(Son), which was promoted like a rock
record.

"We'll be looking for a similar approach
in the U.S. and other territories," says
Pennerfather. "Patrick's a touring act. The
wonderful thing is that there's an orches-
ta in every city in the world. He'll travel
with music parts and the leading soloists.

"A new Son band, Scheer, is from
Maghera, in the north of Ireland," contin-
ues Pennerfather. "They're on their second
LP and we're just very quietly developing
them. Engine Alley will be out in
America through Island."

Peter Price, MD of Warner Music
Ireland, has great expectations for the new
Christie Hennessy album, "Lord Of Your
Eyes" out this week. It will have to top
30,000 and triple platinum to equal "A
Year In The Life," which was No. 8 in the
1993 Gallup album list. Although he's a
great songwriter, the production on the
last two albums was fairly limited," says
Price. "So we looked around at artists and
producers we liked and came up with
Paul Samwell-Smith, who has worked
with Paul Simon, Joni Mitchell and, more
recently, Beverley Craven."

"Lord Of Your Eyes" includes duxes
with Craven and101 Strings. Craven,
and the first single, "I'M Looking Up To You," was
written by Hennessy and Tilkaram.

Price has made it a priority to break
"Pagan Irish," the debut solo album by
Kieran Kennedy of the Black Velvet Band.
The album is produced by Donal Lunny,
one of the most influential figures in pro-
gressive Irish folk music—"Dona's very tal-
ented, and I'll look to him to
make a breakthrough with it.

BMG's Irish output, however,
also includes "Angel Of The North,"
which was recorded in London.

One of the most highly regarded arti-
s in the country, her album, "Arranged
by篠vien, was released in August, after the group sup-
ported Crowded House on their U.K.
tour. A House, whose $3,000 video of
"Endless Art" was shown in Britain on
that. The Windham Hill label is home to
Nightnoise, an Irish quartet living in the
U.S. It's hoped they'll return home for a
1995 tour.

Dave Pennerfather, who runs MCA/
Geffen in Ireland, as well as the Mother/
Son label, notes that My Little Funhouse
will have a second album out later this
year or early '95 on Geffen, and Eleanor
McKevlin is recording another album
Ireland's best-selling single so far this
year—and a landmark in Celtic music—is

Our Irish music world has
formed JILT (the London Irish Live
Trust), whose "For The Children" album
benefited the Bellas Charitable Trust For
Integrated Children.

The reunion of Aslan

"We have a lot of indie music through
our distribution deal with [promoter
"They have a new Sharon Shannon
album, for instance. I have a special
relationship with Solid, and I'm always
happy to give them advice or help they need
from me."

---KS

Billboard Spotlight

The reunified Ulay

in 1994.
SPECIALISTS IN THE INTERPRETATION OF DREAMS AND WISH FULFILMENT
JAPAN'S LABELS MEET RADIO BUT FAIL TO FIND ANSWERS

BY STEVE MCLURE

TOKYO—At a first-of-its-kind conference held recently in Tokyo, Japanese record companies and FM stations agreed that they need to work together more closely.

But while participants in the confab, titled "FM Forum, failed to come up with definite ideas for fostering cooperation between the two industries, it was just discussion—no concrete plans came out of it."

A total of 328 people attended the two-day event, which was sponsored by the Recording Association of Japan and organized by music journalist Kaz Fukatsu.

"The broadcasting is still new in Japan," Fukatsu says, pointing out that in a nation of 124 million people, there are only 44 FM stations.

Susumu Toma, program director for Tokyo-area station FM Tokyo, says that conference discussions on topics such as "it's going to be hard to prove, virtually unknown in Japan—were useful. But the point he wanted to stress is that FM should be seen as an integral part of the music industry, not just as a broadcasting medium.

"Station managers and program directors should realize this," Tomada says. "Otherwise, FM radio won't move forward."

MCA Records International senior vice president and chief operating officer Dominioni, for one conference's four foreign panellists, singled out Osaka's FM 802 as an example of a trailblazing Japanese FM station, and said that "the station has been delighted with FM 802's commitment here in Japan to heavy rotation."

Another theme that emerged in conference discussions was that record companies are warming to the idea of FM as a promotional medium now that the tie-up phenomenon—in which a song's hit potential depends on whether it is used as a theme for a TV program or commercial—signs of weakening due to reduced ad expenditures in Japan's current recession.

"Record companies and FM people need to communicate, which they haven't done up to now," says Michi Arai, president of J-Wave FM Japan K.K. "The labels are beginning to realize that TV doesn't have the same power as it did before, and that FM and cable radio are usually the only media where a song can be played many times in one day."

Disc jockeys agree that more such meetings are needed, and Fukatsu says two more FM Forums will likely be held next year.

"Competition (from majors) has forced our label to be a lot more focused. In order to compete at that level, you have to do things very carefully, with promotion and distribution agreement with Capitol-EMI Records of Canada (since records EMI Music Canada). The company's then-head of A&R, Deane Cameron, now president of EMI Canada, had taken notice of American college radio airplay of Nettwerk product, such as "Grades Of Wrath, Skinny Puppy, and Moet."

"I was quite amazed how they had made the Canadian market, the mainstream music scene, the but the label's focus changed substantially in 1992 when it began to concentrate on promotion and distribution agreement with Capitol-EMI Records of Canada (since records EMI Music Canada). The company's then-head of A&R, Deane Cameron, now president of EMI Canada, had taken notice of American college radio airplay of Nettwerk product, such as "Grades Of Wrath, Skinny Puppy, and Moet."

"I was quite amazed how they had made the Canadian market, the mainstream music scene, the but the label's focus changed substantially in 1992 when it began to concentrate on promotion and distribution agreement with Capitol-EMI Records of Canada (since records EMI Music Canada). The company's then-head of A&R, Deane Cameron, now president of EMI Canada, had taken notice of American college radio airplay of Nettwerk product, such as "Grades Of Wrath, Skinny Puppy, and Moet."

Ginger

left EMI for Sony Music Canada. McBride explains that with McLachlan's exploding career, and several key impending releases, the distribution change was largely motivated by his desire for speedier flow of inventory information through an electronic tracking system. EMI won't be able to implement this system until February 1996. Sony Canada was chosen partly because of Nettwerk's experience in dealing with the inverter's electronic tracking system that Sony U.S. already has in place. Sony Canada has the system partially online now.

Says McBride: "We're now online with Sony in the U.S. for our export roster, and I had been able to cut back my dead stock by 25%-30%.

Cameron doesn't hide his disappointment about Nettwerk's departure, but adds, "They taught us the alternative music field. The world is out there searching for great music people, and Nettwerk is the genuine article."

Ginger: Nettwerk today has little difficulty competing with companies for sigings. But McBride says the label is not seeking new acts, and notes the label's heavy release schedule, including new albums this fall by Single Gun Theory, Iich, Delerium, the Grassly Knoy, and Ginger, as well as early-1996 releases from Mystery Machine, Gould, and Little. Instead of new sigings, Nettwerk is concentrating on building up foreign distribution for its acts. The label has a concert artist-by-artist licensing structure for foreign territories.

"If you selected record deals where you don't sign your whole roster over," says McBride: "There's no sense having a band that's so to the left in the musical spectrum and trying to force them on a record company which has just learned in the last year that modern rock sells records. You have to trust the band, the traditional, grass-roots way, so it comes to them with a base of 10,000 or 15,000 units to build on..."
<table>
<thead>
<tr>
<th>HITS OF THE WORLD</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>JAPAN</strong></td>
</tr>
</tbody>
</table>

**JAPAN**

<table>
<thead>
<tr>
<th>SINGLES</th>
<th>CANADA</th>
<th>GERMANY</th>
<th>FRANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
</tr>
<tr>
<td><strong>28</strong></td>
<td><strong>28</strong></td>
<td><strong>28</strong></td>
<td><strong>28</strong></td>
</tr>
<tr>
<td><strong>21</strong></td>
<td><strong>21</strong></td>
<td><strong>21</strong></td>
<td><strong>21</strong></td>
</tr>
<tr>
<td><strong>16</strong></td>
<td><strong>16</strong></td>
<td><strong>16</strong></td>
<td><strong>16</strong></td>
</tr>
<tr>
<td><strong>12</strong></td>
<td><strong>12</strong></td>
<td><strong>12</strong></td>
<td><strong>12</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
</tbody>
</table>

**AUSTRALIA**

<table>
<thead>
<tr>
<th>SINGLES</th>
<th>CANADA</th>
<th>GERMANY</th>
<th>FRANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
</tr>
<tr>
<td><strong>28</strong></td>
<td><strong>28</strong></td>
<td><strong>28</strong></td>
<td><strong>28</strong></td>
</tr>
<tr>
<td><strong>21</strong></td>
<td><strong>21</strong></td>
<td><strong>21</strong></td>
<td><strong>21</strong></td>
</tr>
<tr>
<td><strong>16</strong></td>
<td><strong>16</strong></td>
<td><strong>16</strong></td>
<td><strong>16</strong></td>
</tr>
<tr>
<td><strong>12</strong></td>
<td><strong>12</strong></td>
<td><strong>12</strong></td>
<td><strong>12</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
</tbody>
</table>

**NETHERLANDS**

<table>
<thead>
<tr>
<th>SINGLES</th>
<th>CANADA</th>
<th>GERMANY</th>
<th>FRANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
</tr>
<tr>
<td><strong>28</strong></td>
<td><strong>28</strong></td>
<td><strong>28</strong></td>
<td><strong>28</strong></td>
</tr>
<tr>
<td><strong>21</strong></td>
<td><strong>21</strong></td>
<td><strong>21</strong></td>
<td><strong>21</strong></td>
</tr>
<tr>
<td><strong>16</strong></td>
<td><strong>16</strong></td>
<td><strong>16</strong></td>
<td><strong>16</strong></td>
</tr>
<tr>
<td><strong>12</strong></td>
<td><strong>12</strong></td>
<td><strong>12</strong></td>
<td><strong>12</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
</tbody>
</table>

**ITALY**

<table>
<thead>
<tr>
<th>SINGLES</th>
<th>CANADA</th>
<th>GERMANY</th>
<th>FRANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
</tr>
<tr>
<td><strong>28</strong></td>
<td><strong>28</strong></td>
<td><strong>28</strong></td>
<td><strong>28</strong></td>
</tr>
<tr>
<td><strong>21</strong></td>
<td><strong>21</strong></td>
<td><strong>21</strong></td>
<td><strong>21</strong></td>
</tr>
<tr>
<td><strong>16</strong></td>
<td><strong>16</strong></td>
<td><strong>16</strong></td>
<td><strong>16</strong></td>
</tr>
<tr>
<td><strong>12</strong></td>
<td><strong>12</strong></td>
<td><strong>12</strong></td>
<td><strong>12</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
</tbody>
</table>

**SPAIN**

<table>
<thead>
<tr>
<th>SINGLES</th>
<th>CANADA</th>
<th>GERMANY</th>
<th>FRANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
</tr>
<tr>
<td><strong>28</strong></td>
<td><strong>28</strong></td>
<td><strong>28</strong></td>
<td><strong>28</strong></td>
</tr>
<tr>
<td><strong>21</strong></td>
<td><strong>21</strong></td>
<td><strong>21</strong></td>
<td><strong>21</strong></td>
</tr>
<tr>
<td><strong>16</strong></td>
<td><strong>16</strong></td>
<td><strong>16</strong></td>
<td><strong>16</strong></td>
</tr>
<tr>
<td><strong>12</strong></td>
<td><strong>12</strong></td>
<td><strong>12</strong></td>
<td><strong>12</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
</tbody>
</table>

*New* indicates first entry or re-entry into chart positions.
Kemp Mill Looks To Build On Success

Chain Can’t Be Complacent, Prez Tells Employees

BY ED CHRISTMAN
GAITHERSBURG, Md.—Although Kemp Mill Music won SARM’s retailer of the year award in March, chain executives emphasized to store managers that they must get better if they want to stay ahead of the competition.

That was the key message delivered by chain president Stanley Wahler at the company’s convention, held Sept. 8-9 at the Marriott Hotel here. About 75 Kemp Mill employees and about 200 vendors attended the convention.

In his opening address, Wahler pointed out that the 36-unit, Washington, D.C.-area chain had a very successful year, including winning the award from the National Assn. of Recording Merchandisers, which he labeled a great acknowledgement from that body. "We had been nominated four of the last five years, and have finally won it," he said. "It was one of the most personally rewarding achievements in our company’s history."

In the last year, Kemp Mill also rolled out Ticketmaster booths in its stores, which add revenues and introduce new people to the chain’s stores, Wahler said. Also, the chain improved its employee benefits during the year.

Moreover, the company continued to implement successful marketing promotions, including its "Hip Heritage" campaign, which broadened the chain’s demographics, he added.

On another front, the company formed an inventory-control committee, headed by senior VP Marc Appelbaum, which is laying the groundwork for the eventual rollout of a point-of-sale system.

But before he praised Kemp Mill staffers for their contributions to the company’s success, he warned them that the chain would be hit with a price and turf war come 1995.

Circuit City sells all CDs for $11.99 or less; Nobody Beats The Wiz advertising with "Billboard" for $11.99 and Best Buy, another electronic hardware/entertainment software discounter, is coming to town, Wahler said.

"On the turf side...many of our stores will be directly challenged," he added. "HMV is opening in Georgetown, almost across the street from us on Wisconsin Avenue. Tower is opening in Chantilly (Va.). Best Buy is opening seven superstores, including Columbia (Md.), Chantilly, Laurel (Md.), and Springfield (Va.). Blockbuster has entered the market, and will be opening in Manassas (Va.) and Rockville (Md.)." Border’s also is expanding in the marketplace, he said.

"We have to get better to remain profitable," Wahler said.

To meet the anticipated heightened competition, Kemp Mill has lowered its prices on all hit product to $1.19, with $9.95 super deals. While that will affect profit margins, it should increase market share and overall sales, he said.

To compensate for the lost margin, Kemp Mill will continue to improve its inventory presentation. The company already has dramatically improved cutout sales by increasing selection, enhancing product presentation, pro-active in-plan merchandising, and advertising. But Wahler added, "We are committed to build on our successful cutout sales and increase them significantly."

Besides cutouts, Kemp Mill has added another buyer to the staff who will concentrate on fortifying the chain’s margins product to the chain’s offerings.

In another effort to improve margins, Kemp Mill will enter the used-CD business sometime within the next 30 days, Howard Appelbaum, executive VP with the chain, told Billboard in an interview.

"It is too big a business not to be," he said. "The customers are looking for it, and we need to meet customers’ expectations."

Chain employees also will re-commit themselves to improving customer service, Wahler said in his address. "Many stores are very good with service, while others could use improvement," he noted. "We will be introducing a customer service plan to ensure quality service at every Kemp Mill store."

As part of the effort, the chain is selling out listening stations and i-stations, he said.

On the real estate front, the company plans to open two or three stores in the next year while refurbishing existing stores, Wahler said. "We are constantly purging the weakest stores and upgrading."

Since the 1989 crash, the chain has opened six stores, including two replacement outlets, for a net gain of four units.

In the coming year, Kemp Mill will add a second floor to its Georgetown outlet, doubling the square footage to 4,000 square feet; totally renovate the Potomac Mills (Va.) store; and double the size of its Springfield Mall store to 4,000 square feet.

Kemp Mill has enlarged its stores generally over the last few years, bringing the average size up to about 3,000 square feet, according to Appelbaum, with the largest store measuring 6,200 square feet. The larger stores allow the chain to carry more inventory, with stores averaging about 50,000 SKUs, he said.

Kemp Mill also will try to fight off competition by emphasizing its stature as the local store, Appelbaum added. "We are the local record store," he said.

(Continued on page 57)

Music Millennium Cooks The Competition
Roots-Music Specialist One Of Nation’s Most Visible Indies

FORTLAND, Ore.—Music Millennium may have begun life in 1969 as an underground record store, but 25 years later it is one of the most visible independent music retailers in the U.S.

Millennium, which now takes in two 6,000-square-foot locations in this city, is widely known in the music industry as a deep-catalog account that specializes in roots music such as blues, folk, and world genres— as well as the ultimate roots music—classical. It also has a healthy reputation for selling alternative rock.

Last year, the store received a lot of publicity when the used-CD corner suddenly came to the attention of the national media. During that brouhaha, Music Millennium’s owner, Terry Currier protested Garth Brooks’ support of Cema’s anti-used CD policy by roasting the singer’s CDs during public barbecues.

Today, with that industry controversy little more than a memory, Music Millennium is concentrating once more on doing business—that is, selling music.

As a full-catalog store, Music Millennium tries to keep its customers satisfied by carrying 80,000 titles in its main location and about 40,000 titles in its downtown location.

"A majority of our clientele are between 30 and 50 years old and have grown up with the store," notes Currier. "We don’t sell a lot of bits, but we sell a lot of categories of music that other stores hardly carry. One of our objectives is to turn our customers on to artists that they don’t get to hear on the radio."

"We carry everything and anything," Currier adds. "To give you an example of how wide our customer base is, our top 10 albums are, in order, by Sugar, Shawn Colvin, Neil Young, Sheryl Crow, Dinosaur Jr., 3 Tenors, Everything But The Girl, Boys II Men, Edie Brickell, and the ‘Natural Born Killers’ soundtrack."

One of the ways Music Millennium turns people on to music is by playing albums in-store over the sound system. At the downtown store, which moved to its current location in 1992, Currier says he deliberately placed couches and chairs around the store so that people can sit and listen to the music overhead. Also, each store has a listening chair—a barber’s chair in the original store and a dentist’s chair in the downtown store—with speakers mounted on them. "Eventually, we will have listening areas with headphones and multicd players," he adds.

Millennium created the ultimate listening area back in 1973 when it opened up a classical record store in the same building that houses the original store. Another merchant occupied the space between the two stores, but Music Millennium eventually took over that space as well.

Today, both stores house separate classical music rooms. That strategy has paid off, because classical now comprises 17% of the company’s total volume.

Another key ingredient in turning customers on to new music is Music Millennium’s employees, which number 65 between the two stores. "One of the reasons we have a lot of employees is so that they can talk with the customers about music that they might not hear about otherwise," he says. A good number of Music Millennium’s employees are 20-25 years old, but the company also tries to entice older people—who know about genres popular in the past—to work at the stores. In all, the company employs about 10 people who are over 40.

Currier concedes that “it’s a bit hard for people who know nothing about music, but, collectively, we feel we should be able to answer any question that arises, whether it be about Black Flag or Bix Beiderbecke.” For the uninitiated, Currier explains that Beiderbecke was a popular trumpet player of the 1920s. "I probably sell 20 or 30 of his records a year, but in most record stores, you won’t find him."

That, of course, was the original strategy when Music Millennium opened on March 15, 1969. The poster used to advertise the store’s opening stated that Music Millennium will have the most interesting collection of every kind of music. (Continued on next page)
nium carried "Frank Zappa, the Pagans, John Fahey, and Gustav Mahler"—music that listeners couldn’t find anywhere else in town, Currier says.

The original owner was Don MacLeod, who opened in a 600-square-foot space in the building that houses the operation to this day. The store was an immediate success, and within a year expanded into a larger, 1,500-square-foot space in the same building, according to Currier. Over the course of the first six years, he expanded it twice more and eventually bought the building that houses the store.

In 1973, Music Millennium opened a second location on the other side of town. That store is now in its fourth location.

In the mid-’70s, he opened a mail-order business. Through that business, he got into importing music, and became one of the larger mail-order import operations in the U.S. When labels started to disallow parallel imports, that business died down.

MacLeod sold Music Millennium in 1979, but by 1984 the operation was facing bankruptcy with MacLeod as the largest creditor, which led to him coming back to take over the business. At around that time, Currier says he joined the operation and helped to turn the business around. Over the next three years, "we paid back over $500,000."

Along the way, Currier obtained an equity interest in the company and has since become its largest shareholder. MacLeod and his ex-wife each own part of it; Donna J. All, the company bookkeeper, has a little slice; and an employee stock ownership plan owns 37%, the remaining equity.

The employees aren’t the only partners in the store, according to Currier, who says Music Millennium is in a partnership with the community. "The community has been real supportive of the store, they have given to us, so we feel an obligation to give back."

Music Millennium tries to be involved in all community events, such as helping sponsor street fairs and local music festivals. Also, the store lets local musicians showcase their talent at in-store events. "Music Millennium has stages in both stores, and we let local musicians perform sets in-store or have a record-release party," Currier says.

Supporting the local music scene is one ingredient that distinguishes Music Millennium from the competition. Among the chains with stores in town are Tower Records, Video, Wherehouse Entertainment, and Border’s. "But those stores don’t really take a lot away from us," he says. "Music Millennium has the reputation rooted in our history here."

Also, there are a "ton of mall stores here, but they service a whole different kind of customer than us," he adds. Currier notes that, fortunately, Music Millennium doesn’t yet have to worry about the "Best Buy/Circuit City syndrome," the lowball pricing that is killing a lot of indie retail stores. Music Millennium, a SoundScan reporter, sets prices at the midlevel range, he says. The store’s inventory comprises about 20% cassettes and 80% CDs.

Currier says Music Millennium enjoys thriving business because "we base our goals and success on our selection and service. There will always be a certain amount of people that will gravitate toward indie stores like us because of their need to find out about things other than the norm. "They don’t want just to listen to the hits; they want to find out about the new bands, like Green Day, Jeff Buckley, and Zap Mama. And that’s where we come in." — ED CHRISTMAN

A customer shops the wide selection offered by Music Millennium.
Retailers Fuming Over Labels' Alternate Distributive Schemes

WHAT'S GOING ON HERE? The music retail community used to have the perspective that any album sold through direct marketing and not through record stores represented a doublecross on the part of the manufacturers. For example, three years back, when the Warner Music Group sold an edited version of the first Led Zeppelin bootleg set via an 800 number advertised in a TV commercial, it got under retailer's skin. Or when Sony Music included an 800 number in a Barbra Streisand album and tried to entice customers that bought her album in a retail store to buy the rest of her catalog directly from the label, it got retail's blood pressure up.

It has taken some time, but with all the buzz about digital delivery to the home and other direct-marketing efforts, retail all counts in the last year have finally come to grips with the fact that the majors are looking at, and will continue to explore, alternative distribution channels to expand music sales.

Conceding that point, all retailers acknowledged it is for a level playing field. (Also, they ask that manufacturers at least have the decency to refrain from stealing retail customers by placing direct marketing to artists' sites and albums sold through their stores.)

Over the last month—from retailers' point of view—there have been two instances of manufacturer egregiously disregarding retail's request: EMI Records is conducting a promotion with McDonald's, selling special CDs by Garth Brooks, Elton John, Tina Turner, and Roxette for $5.99 ($3.99 for cassettes); and Sony Music Distribution has put together a promotion whereby Blockbuster Video receives an exclusive version of the new Streisand videotape that contains an extra song.

At the very least, both promotions annoy retailers, and one of the campaigns completely pisses them off—but, oddly enough, there is some disagreement over which one is despised more. About half of the retail executives Track talked to are jumping up and down about the Sony Music/Blockbuster promotion and wondering why they have zero support from the majors out of their ears over the EMI/McDonald's promotion, and vice versa.

EMI and Sony's reasons for doing the deals are well documented in the last three issues of Billboard. Sony calls its deal with Blockbuster an experiment, while EMI believes its artist will benefit from the $15 million-$20 million advertising campaign launched by McDonald's. Also, when polled executives in both camps acknowledged that the deals are viewed as providing incremental revenues. Regardless of which promotion has received more ire, most retailers feel that both campaigns ignore the concept of the level playing field. In the case of the EMI/McDonald's promotion, music merchants are incensed that EMI, first, has chosen to create special product exclusively for McDonald's, and secondly, that the CD product was priced at $5.99, or $11 less than the average list price equivalent assigned to superstar product.

Retailers already are fuming that record clubs' ads tout eight CDs for a price at which they cannot compete; music and makes it look like they are gouging their customers when they charge $17 per CD. The McDonald's deal adds to this perception, retailers charge.

Also, for years retailers have been saying that CD prices are too high and that, if they were lowered to about $10, business would grow so exponentially that overall profits would make up for the lost margin. With the McDonald's deal, EMI proved that you can sell a mess of albums in a very short time if you lower discount them and advertise it. Why, retailers wonder, won't EMI try that kind of experiment with record stores?

Retailers don't wait for that answer before rattling off the next thing about the McDonald's deal that annoys them. The promo included a coupon for $4 off CDs and $2 off cassettes of albums released by the four artists that could be redeemed at stores in the Musicland Group, giving that merchandising an unfair advantage in the way of incremental business.

Similarly, with the Sony/Blockbuster deal, the main gripe among retailers is that Sony is creating an unfair advantage for one of their competitors—in this case, the music industry but already is perceived as a Goliath with unlimited resources.

To be sure, any deal that is unique to a certain chain infringes on the excluded merchants.

Another retail exec says of the campaigns, "In both instances, the manufacturers are taking a short-term view. One thing by itself doesn't bother me all that much, but there is a pattern of these types of promotions emerging. In its own way, each deal creates confusion for the music-buying public. I can't imagine that these deals are in the long-term best interests of our industry."

Overall, the main message that retailers are repeating is that if they must search for an alternative distribution channels, they should at least make the same product available to retail at the same price.

MAKING TRACKS: Track hears that Bill Kennedy, VP of sales at Hollywood Records, has already begun to set up sales for Alternative Distribution Alliance, the independent distribution arm half-owned by the EMI Music Group. ... Vito Lazaukas, previously Cema's Los Angeles regional branch manager, has joined Navarre as Midwest branch manager. ... John Nelson, former Midwest sales manager of AEC Music, is seeking opportunities and can be reached at 612/734-1080.
Even The Worst Movie Ever Made Has A Soundtrack Album

Tower Chain Adds One Fragrance

by Trudy Miller Rosenblum

NEW YORK—Tower Records, which launched its first clothing line in May 1993, will begin carrying a new fragrance from Calvin Klein Cosmetics this month.

The item, CK one, will be marketed on free-standing displays in all of Tower's 86 U.S. stores. It will also be available in 2,000 department stores.

For Tower, offering the fragrance was a natural extension of carrying clothes, says Elizabeth Galindo, head of Tower Clothing. "There's a synergy between music and fashion. Grungewear started in Seattle with the music, and for young people, music and fashion are both part of their makeup. So we thought (carrying the fragrance) would be a natural and interesting idea."

This is the first time we're distributing a fragrance in a music chain," says Marisol Silva, publicist for Calvin Klein. Tower was chosen because of its "hip, contemporary" image. "It's in keeping with the concept of this new brand, which is young in spirit and young in mind," she says.

Tower was also appropriate because the fragrance is a "shared brand" intended for both men and women, "and that never going to where the consumer is," says Jackie Reisch, Calvin Klein head of global public relations. "A big part of Tower's customers are young, and this is a great way to reach them."

Advertisements for CK one feature groups of young, casual, ethnically diverse people, including musician Donovan Leitch and model Kate Moss. The ads are running in both fashion magazines, such as Vogue, Harper's Bazaar, and Madison, and entertainment magazines including Entertainment Weekly, Wired, and Tower Records’ Pulse! Broadcast commercials will run on network TV and on MTV.

The CK one products range in price from $15 for 3.4 ounces of body massage, and $20 for 8.5 ounces of skin moisturizer, to $35 and $50 for 3.4 ounces to 6.7 ounces of eau de toilette, respectively.

Because of the large size of the bottles, the line is considered relatively inexpensive for the price, says Reisch. "We have 1.7 ounces for $5 [with other fragrance lines], so you're getting twice the amount of product for the price, and I think it will be an impulse item."

Galindo says that CK one's price points is within the range of Tower's clothing line, which features shirts, jackets, T-shirts, and menswear priced from $13.99 to $39.99. The clothing, designed by Galindo in cooperation with the Lab cosmetics in New York City, are sold in Tower stores in the U.S., Japan, five in the U.K. and one in Mexico City. Several department-store chains are also carrying the clothing line, she says.
ST ARFER PERFORMER: The Children's Media Network will launch a national rollout of its multimedia children's radio concept, KidStar, in April. The Minneapolis-based company, which bowed its first KidStar station (AM 1250) there 15 months ago, will add AM stations in New York, Los Angeles, Chicago, and Philadelphia. Detroit, Washington, D.C., Dallas, Boston, and Houston. Currently, the only other national children's radio network in the U.S., the Music-based Children's Satellite Network, whose flagship station (and format namesake) is Radio AAHS, which has 19 affiliates.

KidStar, whose programming is integrated with a quarterly magazine, a phone system, and computer access, will "always have been designed for national play," says Bill Koening, company vice-president and president. Programming will be delivered via digital satellite files to stations, allowing for a greater diversity of programming than conventional satellite delivery.

Koening, who notes that "we've booked over $1 million in advertising revenues" since KidStar debuted, says the caliber of advertisers—including McDonald's and Cellular One—has "validated a key premise of KidStar that we deliver parents as well as children." Since Arbitron does not measure the 12-and-under audience, says Koening, "we knew going in that it would be an obstacle. We created a one-to-one relationship with our audience through our free membership program.

"In Seattle," he adds, "more than 90,000 members are signed up, which is a subset of our listeners.

Members can use KidStar's "Phone Zone," playing games via telephone and responding to on-air questions, with the 12-year-old audience, Koening, who has responded later aired as part of KidStar's programming. Each member imparts demographic information upon signing up, which is reported back to advertisers. "We tell them more than what they could learn from Arbitron," says Koening, adding that he believes Arbitron "will eventually measure the 12-and-under audience.

Koening says that the format, which runs from 8 a.m. to 11 p.m. each day, will be 24 hours with the national rollout. He adds, "We're in a partnership with the Washington state PTA, and we're looking to expand that nationally."

Koening says that KidStar's aim is not to use teen Radio AAHS, three of whose affiliate cities—L.A., Dallas, and Washington—will also have KidStar in the spring. "We give Radio AAHS a lot of credit, but our approach is different," he says. "It's a win-win situation. We're not trying to grab a sparring match with Radio AAHS.

Radio AAHS, incidentally, is launching its own magazine in February. The as-yet-unnamed publication will have "games, fun, and a lot of tie-ins with the station, but will be independent of it as well," says editor Katherine Silberman. "We'll roll some characters of Radio AAHS come alive in its pages."

THE VISION THING: The former heads of sales and marketing for Discovery Music—Tonya Santor and Jingle Bells: The crop of new children's Christmas albums includes Walt Disney Records' Spanish-language "Navidad En Las Americas," an all-carol compilation featuring such stars as Gloria Estefan, Tito Puente, Jose Feliciano, Celia Cruz, Juan Gabriel, Luis Enrique, and others, due Nov. 8; and the Big Mamas and Papas' first holiday album in 13 years (the cartoon rodents have moved more than 20 million Christmas records in the past), "A Very Merry Christmas," due Sept. 13 on Epic Records/Sony Wonder. Also released Sept. 13 was "Snoopy's Christmas Classics On Toys," the first in a "Snoopy's Classics On Toys" series to be released by Lightyear Entertainment/BMG Kids.

KIDBITS: One of the most wonderful kids' releases of the year is "A Wonderful Life," a lyrically enthralling slice of holiday writing and performed by actress Jessica Harper ("My Favorite Year"), available from Alacazam/Alacazam Records. The set includes casettes and CDs of Beatriz Porter, the Real Mother Goose, Paddington Bear, and others. Kid Rhino has added the second album in its popular "Animalize" series, called "Yakkos' World," due Oct. 1, and released Sept. 27 on the hot carrot series of the same name (a big item on college campuses, Child's Play is told). Sugar Entertainment's Cool Kids Records and Tw Kido have bowed three of their four-quarter "Mighty Morphin Power Rangers" audio titles—"Day Of The Dinozaur" (a 3-D Read Along), "On Finz And Needlez" (the first in an "Audio Power Pack" line, which is packaged with vinyl record cards, and "The Album: A Rock Adventure." "Island Of Illusion," the second "Audio Power Pack" title, is due Oct. 10, and "Christmas Vacation Sing-Along" debuted in November. Walt Disney Records' hip-hop parody album, "Luxory Unrapped," based on Steven Spielberg's Wrinkle In Time, released Sept. 13, features stars like Tag Team and Whoopee Goldberg jammin' with Mickey, Donald, and the gang. First single/video is "Whoomp! (There It Went)" (see page 42 for details).

Former "Entertainment Tonight" host Mary Hart has released "Mary Hart Sings Lullabies From My Heart," on Maldac Records, Saint-Laurent, Quebec, Canada. The disc among the latest from top artists to release a kids record. Called "Will You Be My Friend?", it's available from Baby Boom Music, Minneapolis, and Canadian guitarist Stu G, whose band has bowed a self-described "children's jazz, and new age" nursery rhyme album called "Children's Dreams" on Jazz Impressions Records, Toronto. The disc was written by Kathy Block, whose songs have been done by Diana Ross, Kool & the Gang, and others. G, whose original family album, "Timeless," on Irm Records, Chicago. Educator/entertainer Beth Frack's latest is "Micro Paws," which is available with corresponding workbook, from Springfield, Westchester, Ohio.
## Top Pop Catalog Albums

<table>
<thead>
<tr>
<th>WEEK</th>
<th>NO.</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>NUMBER DISTRIBUTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>6</td>
<td>THE EAGLES</td>
<td>GREATEST HITS 1972-1975</td>
<td>ELEKTRA 104</td>
<td>1,400,000</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>NINE INCH NAILS</td>
<td>PRETTY HATE MACHINE</td>
<td>SIRE 55700</td>
<td>85</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>BOB MARLEY AND THE WAILERS</td>
<td>LEGEND</td>
<td>DRAKE 601</td>
<td>200</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>BEASTIE BOYS</td>
<td>LICENSED TO ILL</td>
<td>RCA 253</td>
<td>200</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>JIMMY BUFFETT</td>
<td>SONGS YOU KNOW BY HEART</td>
<td>ATLANTIC 19473</td>
<td>110</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>PINK FLOYD</td>
<td>DARK SIDE OF THE MOON</td>
<td>COLUMBIA 60259</td>
<td>150</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>STEVE MILLER BAND</td>
<td>GREATEST HITS</td>
<td>ATLANTIC 7303</td>
<td>175</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>JAY-Z</td>
<td>GREATEST HITS</td>
<td>COLUMBIA 46300</td>
<td>175</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>JOURNEY</td>
<td>JOURNEY'S GREATEST HITS</td>
<td>ATLANTIC 7303</td>
<td>175</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>ENYA</td>
<td>WATERMARK</td>
<td>SIRE 55700</td>
<td>122</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>THE EAGLES</td>
<td>GREATEST HITS VOL. 2</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>PINK FLOYD</td>
<td>THE WALL</td>
<td>COLUMBIA 60259</td>
<td>150</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>AEROSMITH</td>
<td>GREATEST HITS</td>
<td>COLUMBIA 46300</td>
<td>175</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>GREEN DAY</td>
<td>KERPLUNK</td>
<td>REprise 55700</td>
<td>122</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>METALLICA</td>
<td>...AND JUSTICE FOR ALL</td>
<td>ELEKTRA 104</td>
<td>1,400,000</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>NIRVANA</td>
<td>BLEACH</td>
<td>SUB POP 001</td>
<td>122</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>THE EAGLES</td>
<td>HOTEL CALIFORNIA</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>JANIS JOPLIN</td>
<td>CHERRY PIE / THE BEST OF ERIC CLAPTON</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>CREEDENCE CLEARWATER REVIVAL</td>
<td>CHRONICLES</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>YANN</td>
<td>REFLECTIONS OF PASSION</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>ELTON JOHN</td>
<td>GREATEST HITS</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>ROLLING STONES</td>
<td>HOT ROCKS</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>THE DOORS</td>
<td>BEST OF THE DOORS</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>THE Verve</td>
<td>BARE PILLS</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>BILLY JOEL</td>
<td>GREATEST HITS VOL. 1 &amp; II</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>YANN</td>
<td>DARE TO DREAM</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>PATTY CLINE</td>
<td>GREATEST HITS</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>BONNIE RAITT</td>
<td>LUCK OF THE DRAW</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>BILLY JOEL</td>
<td>GREATEST HITS VOL. 1 &amp; II</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>YANN</td>
<td>DARE TO DREAM</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>GREATEST DEAD</td>
<td>THE BEST OF SKELETONS FROM THE CLOSET</td>
<td>WARNER 3793</td>
<td>200</td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>SLEETWOOD MAC</td>
<td>GREATEST HITS</td>
<td>WARNER 3793</td>
<td>400</td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>MEAT LOAF</td>
<td>BAT OUT OF HELL</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>METALLICA</td>
<td>GREATEST HITS</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>MASTERS OF PUPPETS</td>
<td>THE JOSHUA TREE</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>CHICAGO</td>
<td>GREATEST HITS 1982-1989</td>
<td>COLUMBIA 46300</td>
<td>175</td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>MELISSA ETHERIDGE</td>
<td>ISLAND I00 100</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>38</td>
<td>38</td>
<td>PAUL'S BOUTIQUE</td>
<td>RECORDS</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>FOREVER 21</td>
<td>RECORDS</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>SEAL</td>
<td>SEAL</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>41</td>
<td>41</td>
<td>ROLLING STONES</td>
<td>SOME GIRLS</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>42</td>
<td>42</td>
<td>ALICE IN CHAINS</td>
<td>FACELIFT</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>43</td>
<td>43</td>
<td>LYNDRY SNYDR</td>
<td>BEST-SKYNYRD'S GREATEST HITS</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>44</td>
<td>44</td>
<td>ORIGINAL LONDON CAST</td>
<td>PHANTOM OF THE OPERA</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>45</td>
<td>45</td>
<td>CAROLE KING</td>
<td>TAPESTRY</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>46</td>
<td>46</td>
<td>PINK FLOYD</td>
<td>APPETITE FOR DESTRUCTION</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>47</td>
<td>47</td>
<td>AEROSMITH</td>
<td>PUMP</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>48</td>
<td>48</td>
<td>GUNS N' ROSES</td>
<td>APPETITE FOR DESTRUCTION</td>
<td>CAPITOL 2618</td>
<td>150</td>
</tr>
<tr>
<td>49</td>
<td>49</td>
<td>LED ZEPPELIN</td>
<td>LED ZEPPELIN IV</td>
<td>ATLANTIC 7303</td>
<td>150</td>
</tr>
</tbody>
</table>

---

**KEMP MILL (Continued from page 52)**

noted, "We build on that strength with our strategic associations with [modern rock station] WPBS. We sell their merchandise in our stores, and they mention it three or four times a day. Also, [BB outlet] WPBC, the No. 1 station in their town, has set up a booth at our Lemmon Mall store, and they broadcast from there once a week. Artists come by to appear on the show. It is a wonderful presentation between Kemp Mill, radio, and the labels."

Appelbaum says that the service offered by Kemp Mill distinguishes it from other chains. Also, as the local merchant, Kemp Mill is more in tune with the market, allowing it to react more quickly to local trends than the chains that locate their buying outside the marketplace.

To ensure that its staff is in tune with the music, Kemp Mill allows the six majors to put on product presentations during the convention. Among the acts that performed during the presentations were Gods Child (Queen); Dianne Ferris (Columbia); Dee'tree (350 Music/Epic); Timbuk 3 (High Street); Dillon O'Brian (RCA); and Tony Terry (Virgin). Terry's performance was a bit of a homecoming, as he used to be a store associate.

In the end of the convention, Kemp Mill employee awards were announced. Wes Kittrell of the Springfield Mall location won manager of the year, and Dave Martin, manager of the Manassas store, won rookie of the year. The store of the year award was presented to the Georgetown outlet. Also, service awards were presented to Mike Miller, special orders manager, recognizing his 20 years with the company; and Al Morris, R/A and supply manager, and Derek Van Gemeren, MIS manager, who were acknowledged for their 10 years of service.

In closing his keynote address, Walther said, "We are in a war, it's a war we can win." At Kemp Mill, "we are survivors," he added. "We have been through price wars, the bank crisis of 1992, a leveraged buyout, major litigation, and more than one recession."

He reminded stalkers that Kemp Mill has a game plan to fend off the competition. "We all have to work hard to execute it," he said. "We need your contribution to win."
Spotlight:

Dave Robbins, San Antonio, 7/97

You know the voice, and you know the songs. Put them together, and you get an aural picture of what this album sounds like: "I Think You're Wrong," "Killing Me Softly," "Everyday," "Reflections," "I Don't Stop"... Now, here comes the part that is truly special: "The Best Of..." The album's title.

The strength of that and other cuts suggests that we have a ready made line-up for the band's next rock, pop, college, and alternative formats, reaffirming the band's place as one of the most compelling—and uncompromising—in America. Among follow-up contenders are "Strange Currents," "Fugue," "I Don't Sleep, I Dream," "Bang And Blame," and "Star 69."

LUTHER VANDROSS

Song: "I Love Your Life"

Album: "Dance With The One You Love"

PRODUCERS: Walter Allexxoff, Luther Vandross

Singles: 7/97

You know the voice, and you know the songs. Put them together, and you get an aural picture of what this album sounds like: "I Think You're Wrong," "Killing Me Softly," "Everyday," "Reflections," "I Don't Stop..."

The strength of that and other cuts suggests that we have a ready made line-up for the band's next rock, pop, college, and alternative formats, reaffirming the band's place as one of the most compelling—and uncompromising—in America. Among follow-up contenders are "Strange Currents," "Fugue," "I Don't Sleep, I Dream," "Bang And Blame," and "Star 69."

SPOTLIGHT:

Luther Vandross is one of the most successful and prolific recording artists of the past decade. His smooth, soulful vocals have earned him numerous Grammy Awards and critical acclaim, making him a beloved figure in the music industry. "Dance With The One You Love" is Vandross's latest album, and it continues his streak of excellence. The album features a mix of soulful ballads and upbeat R&B tracks, showcasing Vandross's versatile vocal range.

One of the standout tracks on the album is "I Love Your Life," a personal and introspective song that features Vandross's signature blend of emotion and restraint. The song is a beautiful display of Vandross's vocal prowess, as he delivers a heartfelt performance that is both moving and inspiring.

"Dance With The One You Love" is a testament to Vandross's enduring talent and the lasting impact of his music. It is a must-listen for fans of soul music and a reminder of Vandross's ability to create timeless, emotional music that resonates with listeners around the world.
**POP**

**MADONNA** Secret (4:24) PRODUCER: Madonna, Dallas Austin SONGWRITERS: Madonna, Dallas Austin, E. M. Deodato, Ralf Obsina, Nino Pinelli, Steve Norman, Tony C. RECOMMEND: It’s one of her best

**La Maida’s forthcoming “Bite Me” package is preceded by this instantly memorable and creatively satisfying pop hit!**

Highly rock-based bands' highest hits collection, "Cross Road," is launched with a charming new tune that banks on a crisp guitar breather generated by Richie Sambora and John Bon Jovi's familiar rasp. With lash orchestration by Michael Kamen and gradual shifts in tempo, grand track is easily one of the most interesting efforts to date. Prepare for accessing really awash in the full fall.

**BON JOVI** Always (4:37) PRODUCER: Peter Collins with J. B. Thomas PUBLISHERS: Popshock International Jen. ASCAP Memory 65227 (2 songs)/Sony (1 song) cassette single

Just released from the album "78000° Fahrenheit," this hit single is back and is set to conquer the charts once again. With its catchy melody and upbeat tempo, the song is sure to become a fan favorite. Don't miss out on this incredible piece of music.

**SEA.** Newborn Friend (4:06) PRODUCER: Trevor Horn with Michael W. Hart SONGWRITER: Sean E. Pugh PUBLISHERS: BMG 18053 (1 song)/Warner Bros. (1 song) cassette single

"Newborn Friend" is a heartfelt ballad about the joy of welcoming a new life into the world. With its soothing melody and sweet lyrics, the song is sure to bring a smile to anyone who listens to it. Don't miss out on this incredible piece of music.

**BILLY LAWRENCE** Boyfriend (4:02) PRODUCER: Rick Cole PRODUCER: Phil Young with Al Wolffen, John Whitaker Jr., Brian Eichelberger, Ralston, Young Jr. PUBLISHERS: Hollywood/EMI, Songs/Jolly Roger, Warner Bros. (1 song) cassette single

"Boyfriend" is a tender ballad about the ups and downs of a romantic relationship. With its sweet melody and heartfelt lyrics, the song is sure to touch the hearts of anyone who listens to it. Don't miss out on this incredible piece of music.

**KATHY TROCCELLO** If It's Not Love (3:40) PRODUCER: Peter Brunette, Rick Rock SONGWRITERS: John Schmitz, Scott Diamond, Michael Gordinoff, Tom Dawkins, Catherine L. Claxton PUBLISHERS: BMG 60358, BMG/EMI, Sony (1 song) cassette single

"If It's Not Love" is a soulful ballad about the challenges of finding true love in today's world. With its smooth melody and powerful lyrics, the song is sure to touch the hearts of anyone who listens to it. Don't miss out on this incredible piece of music.

**LAURYN JONES** Dream (5:17) PRODUCER: Rap J PRODUCER: Stevie Wonder with Michael A. Galli, Juan N. Jones, Michael L. Jones, Michael Williams, Michael A. Galli PUBLISHERS: Epic/Sony, Epic (1 song) cassette single

"Dream" is a soulful ballad about the importance of pursuing your dreams. With its sweet melody and powerful lyrics, the song is sure to touch the hearts of anyone who listens to it. Don't miss out on this incredible piece of music.

**MCA'S** increasingly aggressive pressure tactics have been bolstered by the domestic release of this red-hot U.K. import. Act weaves an idyllic little tale of womanly rhythms, boppin' electrony synths, and fluttering diva vocals. Single's realized by fresh mixes from Junior Vasquez, who also on quite a roll these days. Do main is a driven, though an appropriately edit plugg'd out the cut's wicked hole could be a solid rhythm radio contender.


"Temple Head" is a summer hit, a deliciously charming, mellow, misty-moon-scented bine the lines dividing world-beat, dance, and hip-hop on this amazin', mistad-epic poem. Framed by a silky guitar line reminiscent of a classic Class with a warm, steamy vibe with enigmatic African chants, ethereal rhymes, and wriggling break beats. Utterly cool, totally refreshing, single is destined for the kind of widespread acceptance previously given to Enigmatic Island's single "Sun In My Eyes." Don't miss out on this incredible piece of music.

**VIDEODROME** Videoage new high-step in with a saxophones, passive piano strobes, and subtly funk-flavored guitars. The maxi-single also contains a 12" version of "Don't Stop The Dance," "In Every Dream Home A Heartache," and "Bite Me." Don’t miss it out on this incredible piece of music.

**WIDOWMAKER** Long Gone (not issued) PRODUCER: Rich Lanning PUBLISHERS: EMI, A&M, BMG 62975 (1 song) cassette single

"Long Gone" is a moody, introspective ballad about the end of a relationship. With its sweet melody and powerful lyrics, the song is sure to touch the hearts of anyone who listens to it. Don’t miss out on this incredible piece of music.


"Small" is a soulful ballad about the importance of being true to yourself. With its sweet melody and powerful lyrics, the song is sure to touch the hearts of anyone who listens to it. Don’t miss out on this incredible piece of music.

**THE BUDDY RICH BAND** Pick Up The Pieces (3:58) PRODUCER: Steve Turre, Buddy Rich PUBLISHERS: Roper/Vocal Songs, BMG 62975 (1 song) cassette single

"Pick Up The Pieces" is a soulful ballad about the importance of picking yourself up after a fall. With its sweet melody and powerful lyrics, the song is sure to touch the hearts of anyone who listens to it. Don’t miss out on this incredible piece of music.

**MONSTER VODKA** Bastard is as Bastard Does (3:43) PRODUCER: Groove, Ben PUBLISHERS: EMI, BMG, Warner Bros. 62975 (1 song) cassette single

"Bastard is as Bastard Does" is a soulful ballad about the importance of being true to yourself. With its sweet melody and powerful lyrics, the song is sure to touch the hearts of anyone who listens to it. Don’t miss out on this incredible piece of music.

**RAT** Space 90 Degrees (no noting listed) PRODUCER: Lewis Marshall SONGWRITERS: L. Marshall, L. Marshall PUBLISHERS: No label, Warner Bros. 33999 (1 song) cassette single

"Space 90 Degrees" is a soulful ballad about the Importance of being true to yourself. With its sweet melody and powerful lyrics, the song is sure to touch the hearts of anyone who listens to it. Don’t miss out on this incredible piece of music.

**CRUSIN’** requires big bass and street-smart lyrics, and this bounty debut delivers the goods. A pounding Roland 808 kick, fat bassline, and punky "rapping" lyrics give this song a raw, lean and loud, unleashed in a fumbling, fragmented fashion.

**PICKS**

1. New releases with the greatest chart potential. CRITIC'S CHOICE (1) A new release, regardless of potential chart action, which this critic really recommends because of their musical merit. NEW AND NOTeworthy: Highlights new and developing acts worthy of attention. Cassette, CD or vinyl single 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 targeted. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37223.
NEW YORK—First you start with a story. The rest is a world of options.

Compton’s New Media, a multimedia publishing company marking the fifth anniversary of its popular “Compton’s Interactive Encyclopedia,” is now expanding into CD-ROMs. The company, which owns 72 percent of the home CD-ROM market, says it has sold more than 2.2 million units to date, by "rebuilding it from the ground up," according to president/CEO Bruce M. Compton.

The "radically new" 1996 version of the flagship encyclopedia gets a new captain in the person of Patrick Stewart, the 55-year-old British actor famous for his role as Captain Jean-Luc Picard on the hit television series "Star Trek: The Next Generation," who will act as an online guide through the disc, which now features a new interface, 256 colors, and a host of new content.

Among the added features, in addition to Stewart’s guidance, are a "CIE Ventures" gallery that lets users explore the company’s own multimedia shows by combining videos, articles, pictures, and sounds with personal narration or dynamic background music and animations; a "recent events" slide show that offers such new learning environments as a newsroom, a playroom, a space ship, and an attic; and an interactive atlas and timeline.

It’s a new, lower price.

"It’s a new, lower price." The disc, launching now for Windows and in January 1995 for Macintosh, carries an "upgrade" price of $49.95 and is expected to retail at $79.95, according to Frank. Earlier versions had migrated downward this year, but still carried a $149 suggested retail tag.

Sega CD and CD-V versions of the encyclopedia are due by Christmas.

In other Compton’s news, the company has appointed Steven E. Mader as director of licensing, affiliate labels, and strategic relations for music and entertainment. Mader, who now works with a strong background in music licensing, will play a key role in developing the company’s newly formed Entertainment Division, according to a company executive.

“Orchestrating multimedia music decisions involves a highly skilled effort between the artists, record producers, video producers, music publishers, art management, and the CD-ROM production and distribution company,” says James Longson, newly named executive VP/GM. “Steve Mader has joined our team to make such orchestration happen.”

NEARLY HALF OF ALL adults are familiar with the term "CD-ROM," according to a recent survey by the National Association of Broadcasters. A survey by the NAB and the National Cable Industries Assn. found that 33 percent of U.S. homes own now at least one CD-ROM, compared to only 14 percent of those in 1989. The survey found that 33 percent of U.S. households own at least one CD-ROM, compared to only 14 percent of those in 1989. The survey found that 33 percent of U.S. households own at least one CD-ROM, compared to only 14 percent of those in 1989.
Multimedia CD-ROM
With John Tesh

Go Backstage With The Leading Instrumental Musician Of The 90's.

M.S.R.P.
$29.95

CD-ROM / MPC & Macintosh (Single Disc)

Coming
October 4, 1994

View behind the scenes footage
Listen to twelve of his best songs
Watch four full length, full-motion music videos
Learn with John's personal midi files (MIDI hardware and software required)
Print sheet music from five songs
Re-mix songs like the pros do
Sample songs from each of his albums, over 70 Selections!
Interview John and his wife Connie Sellecca

7400 49th Avenue North, New Hope, MN 55428 • 1.800.728.4000

Exclusively Distributed By
NAVARRE CORPORATION
1.800.728.4000

JUMP
THE DAVID BOWIE INTERACTIVE CD-ROM

You Will Be Transported Into A Virtual Bowie Environment.

JUMP Into Bowie's Interactive World
MPC Version Coming October 11th 1994

M.S.R.P.
$49.95

Currently Available In Macintosh Format
ECVS Ups Ante With Retailers, Vid Suppliers

BY SETH GOLDSMITH

NEW YORK—Hollywood is paying more attention to the East Coast Video Show this year than in years past. Once considered the poor relation of the Video Software Dealers Assn.'s annual convention, ECVS finally has begun to receive the recognition it deserves as a meeting place for mom-and-pop retailers and small chains that haven't made the trip to Vegas and probably won't be seen in Dallas when VSDA convenes there in 1996.

The Atlantic City show, scheduled for October 18-20, had more than 4,300 registrants as of mid-September, about double the 1995 pace. Show manager Diane Stone of Exponeo Management Associates in Fairfield, Conn., won't predict final attendance, but expects the figure to easily surpass the 5,000 who came last year.

(Continued on page 66)

PICTURE THIS...

By Seth Goldstein

BARNEY'S COUSIN! Dallas-based Lyons Group likes to say there's nothing in sight with which to share the company's affection for Barney. But staffers neglect to mention what could be Lyons' new home video star, a dog called Wishbone.

Wishbone is on the wish list of producer Big Feats Entertainment, owned by Lyrick Corp., which has a controlling interest in the Lyons Group. Marketing VP Lana Douglas describes Wishbone as "a little dog with a big imagination," a canine Walter Mitty. He dreams of adventures set to classic literature like "Oliver Twist" and "Romeo And Juliet," in between stints as the pet of a contemporary suburban family. "It's a clever idea," says one home video consultant, who figures the Lyons Group will fully exploit the cassettes, book, and music markets.

Big Feats is shooting the proposed half-hour series in Dallas, but "we don't have a [broadcast] home for it yet," Douglas says. Her hope: to have Wishbone on the air next September.

However, Wishbone could put Lyons in a TV doghouse. PBS, which helped make Barney the first word out of many a toddler's mouth, will be sure to seek the ancillary sales cut it never received from the purple dinosaur. Douglas' only comment: "We're looking at several avenues. It's all subject to negotiation."

GO SLOWER: Blockbuster reportedly is cutting back purchases for its fourth-quarter sell-through campaign. Under the direction of Gerry Geddins, senior VP of video for the Domestic Consumer Division, Blockbuster has decided to tread more carefully, in one case backing out of deal for holiday product from a key budget supplier that was able to find other customers, they're told.

The chain-wide event has become an industry fixture every holiday season. But that doesn't mean the sales machine is working on all cylinders, especially in comparison to the mass merchants. In fact, Blockbuster hasn't determined the proper

(Continued on page 64)

4th Quarter To Yield Retail Bounty

Key Is Not Overstocking Sell-Throughs

BY EILEEN FITZPATRICK

LOS ANGELES—Retailers big and small are ready to harvest sales of what is guaranteed to be a huge selection of fourth quarter sell-through releases, but they'll have to work hard to ensure that bumper crop yields profits.

Stores should avoid the obvious, buying more copies than needed. That isn't easy as one might think, given the temptation of rock-bottom wholesale discounts on new releases such as "Jurassic Park," "Snow White And The Seven Dwarfs," "Speed," and others. However, consumers are also bargaining, knowing the titles are available everywhere—and this knocks the bottom out of profits.

The key, dealers say, will be to leave a chunk of the open-to-buy budget available for catalog, then steer customers to the staples.

"When there's a lot of big titles, it forces us to maximize our catalog sales," says Target's divisional merchandise manager, Bob Pollack. "We're working diligently and aggressively planning to make that happen." To avoid overbuying, Pollack says the mass merchant carefully monitors daily sales on new releases on a store-by-store basis. "If something moves 50,000 units on the first day, we find a similar-model title and order accordingly," he says.

Other retailers say that some hit titles are bound to lose steam. "It's nice having a lot of hits, but there are going to be winners and losers," says Tower Video VP John Thrasher.

New releases, pulling back on new releases isn't always easy. Thrasher says all new releases will receive maximum exposure through the end of the year, which cuts into the attention paid to familiar titles. "We're putting a lot of money on catalog product, but it may not be as deep, and that's a real danger," he says.

Peter Sauer, West Coast Entertainment's director of product management, agrees. He says the chain will have to realign its catalog buying to accommodate the new releases.

"In the past, we went out of our way to bring in breadth, but it's just not possible this year," he says. West Coast won't hold back on perennial favorites like classic movies, so nuthouse releases may suffer, Sauer says.

"There are a lot of special-interest titles I've had to pass on," says Title Wave video buyer Leslie Kennedy. "It's definitely an issue this year, and I've had to come down on my ordering." Some retailers, knowing that best sellers can generate profitless sales, are taking precautions.

To turn consumers on to catalog promotions, Motion Picture Co. president Gary Ross says the chain will create in-store displays using new releases as drawing cards.

"You sell an actor or actress and the films in which they appear, and merchandise like product together," he says. For example, Suncoast plans to place its dinosaur videos next to "Jurassic Park," and display Keanu Reeves titles alongside his movie "Speed."

On the other hand, we're not too excited about making money on those titles," he thinks the chain has the potential to increase sales by 20% over last year's fourth quarter, without relying on the new releases.

Event marketing will be the centerpiece of Virgin Megastore's strategy, says VP of operations Stephen Hamilton. The retailer has elaborate plans for "Jurassic Park," which it hopes will attract enough people into the store so they spill over to the oldies section.

"I think consumers will spend more money on video this year, and that they will spend more time browsing in the catalog section," says Hamilton. "From a budget standpoint, we've prepared for it and won't let it suffer. That would defeat the purpose.

Sell-through merchants aren't the only dealers looking to cash in on video's biggest year to date. Rental retailers also want a piece of the action.

"They're not willing to let the fourth quarter pass them by," says Steve Scavelli, president of New York-based Flash Distributors. "They're much more conscious of marketing programs and have the attitude of 'let's fight the mass merchants.'

Some specialists plan to dispense free rentals when consumers buy a title. Blockbuster has advertised one such program, offering 10 free rentals with the purchase of a copy of "Jurassic Park" (Billboard, June 18).

Others are going head-to-head with these merchants, adding just a dollar to the price they're paying for sell-through cassettes to be competitive, Scavelli notes.

"They are trying to use the hit titles as tools to get customers back into the store," he says. "We've been preaching those kind of ideas for a long time, and this year, they aren't letting it go by.

Even better, even wetter, and ready to pump your customers up with excitement. Wet & Wild: The Locker Room.

It's good clean fun with marketing muscle that'll bring you powerhouse profits all year long!

PLAYBOY HOME VIDEO

Even better, even wetter, and ready to pump your customers up with excitement. Wet & Wild: The Locker Room.

It's good clean fun with marketing muscle that'll bring you powerhouse profits all year long!

PLAYBOY HOME VIDEO
Top Video Rentals

FOR WEEK ENDING OCTOBER 1, 1994

COMPiled FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCHKLIESE'S LIST</td>
<td>Ambin Entertainment MCA/Universal Home Video 82163</td>
<td>Liam Neeson Ben Kingsley</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>FOUR WEDDINGS AND A FUNERAL</td>
<td>Grammer Pictures PolGram Video 900017963</td>
<td>Andie MacDowell Hugh Grant</td>
<td>1994</td>
<td>R</td>
</tr>
<tr>
<td>THE REF</td>
<td>Touchstone Pictures Touchstone Home Video 2748</td>
<td>Denis Leary Judy Davis</td>
<td>1994</td>
<td>R</td>
</tr>
<tr>
<td>PHILADELPHIA</td>
<td>Columbia TriStar Home Video 52613</td>
<td>Tom Hanks Denzel Washington</td>
<td>1993</td>
<td>PG13</td>
</tr>
<tr>
<td>ON DEADLY GROUND</td>
<td>Warner Bros, Inc. Warner Home Video 13227</td>
<td>Steven Seagal Michael Ballache</td>
<td>1994</td>
<td>R</td>
</tr>
<tr>
<td>DI$ THE MIGHTY DUCKS</td>
<td>Walt Disney Pictures Walt Disney Home Video 2553</td>
<td>Emilio Estevez</td>
<td>1994</td>
<td>PG</td>
</tr>
<tr>
<td>INTERSECTION</td>
<td>Paramount Pictures Paramount Home Video 32242</td>
<td>Richard Gere Sharon Stone</td>
<td>1994</td>
<td>R</td>
</tr>
<tr>
<td>BLUE CHIPS</td>
<td>Paramount Pictures Paramount Home Video 32741</td>
<td>Nick Nolte Shaquele O'Neal</td>
<td>1994</td>
<td>PG13</td>
</tr>
<tr>
<td>SERIAL MOM</td>
<td>Savoy Pictures HBO Home Video 90980</td>
<td>Kathleen Turner Sam Waterston</td>
<td>1994</td>
<td>R</td>
</tr>
<tr>
<td>THE PELICAN BRIEF</td>
<td>Warner Bros, Inc. Warner Home Video 12989</td>
<td>Julia Roberts</td>
<td>1993</td>
<td>PG</td>
</tr>
<tr>
<td>WHAT'S EATING GILBERT GRACE</td>
<td>Paramount Pictures Paramount Home Video 32955</td>
<td>Johnny Depp</td>
<td>1993</td>
<td>PG13</td>
</tr>
<tr>
<td>GREEDY</td>
<td>Universal City Studios MCA/Universal Home Video 82004</td>
<td>Michael J. Fox Kirk Douglas</td>
<td>1993</td>
<td>PG13</td>
</tr>
<tr>
<td>BLINK</td>
<td>New Line Home Video Columbia TriStar Home Video 2605</td>
<td>Madeleine Stowe Alan Quinn</td>
<td>1994</td>
<td>PG</td>
</tr>
<tr>
<td>MAJOR LEAGUE II</td>
<td>Warner Home Video 13356</td>
<td>Charlie Sheen Tom Berenger</td>
<td>1994</td>
<td>PG</td>
</tr>
<tr>
<td>BEETHOVEN'S 2ND</td>
<td>Universal City Studios MCA/Universal Home Video 42029</td>
<td>Charles Grodin Bonnie Hunt</td>
<td>1993</td>
<td>PG</td>
</tr>
<tr>
<td>ACE VENTURA: PET DETECTIVE</td>
<td>Morgan Creek Productions Inc. Warner Home Video 23003</td>
<td>Jim Carrey</td>
<td>1993</td>
<td>PG</td>
</tr>
<tr>
<td>REALITY BITES</td>
<td>Universal City Studios MCA/Universal Home Video 81929</td>
<td>Winona Ryder Ethan Hawke</td>
<td>1994</td>
<td>PG</td>
</tr>
<tr>
<td>THE NAME OF THE FATHER</td>
<td>Universal City Studios MCA/Universal Home Video 81800</td>
<td>Daniel Day Lewis Emma Thompson</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>ANGIE</td>
<td>Hollywood Pictures Hollywood Home Video 2556</td>
<td>Geena Davis</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>I'LL DO ANYTHING</td>
<td>Columbia TriStar Home Video 52623</td>
<td>Nick Nolte</td>
<td>1994</td>
<td>PG</td>
</tr>
<tr>
<td>SISTER ACT 2: BACK IN THE HABIT</td>
<td>Touchstone Pictures Touchstone Home Video 2525</td>
<td>Whoopi Goldberg</td>
<td>1993</td>
<td>PG</td>
</tr>
<tr>
<td>LIGHTNING JACK</td>
<td>Savoy Pictures HBO Home Video 91143</td>
<td>Paula Hogan Cuba Gooding, Jr.</td>
<td>1994</td>
<td>PG</td>
</tr>
<tr>
<td>ROMEO IS BLEEDING</td>
<td>PolyGram Video 8006304453</td>
<td>Gary Oldman Lena Olin</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>THE CHASE</td>
<td>Fox Video 8603</td>
<td>Charles Sheen</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>SEARCHING FOR BOBBY FISCHER</td>
<td>Paramount Pictures Paramount Home Video 32673</td>
<td>Joe Mantegna Laurence Fishburne</td>
<td>1993</td>
<td>PG</td>
</tr>
<tr>
<td>MY FATHER THE HERO</td>
<td>Touchstone Pictures Touchstone Home Video 2699</td>
<td>Gerard Depardieu</td>
<td>1994</td>
<td>PG</td>
</tr>
<tr>
<td>HEAVEN AND EARTH</td>
<td>Warner Bros, Inc. Warner Home Video 12983</td>
<td>Tom Hanks</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>BLANK CHECK</td>
<td>Walt Disney Pictures</td>
<td>Brian Boswall Karen Duffy</td>
<td>1994</td>
<td>PG</td>
</tr>
<tr>
<td>MY GIRL 2</td>
<td>Columbia TriStar Home Video 27623</td>
<td>Anna Chlumsky Dan Aykroyd</td>
<td>1993</td>
<td>PG</td>
</tr>
<tr>
<td>THE STAND</td>
<td>Republic Pictures Home Video 5676</td>
<td>Gary Sinise Rob Lowe</td>
<td>1994</td>
<td>N1</td>
</tr>
<tr>
<td>CHASERS</td>
<td>Morgan Creek Productions Inc. Warner Home Video 13363</td>
<td>Rob Lowe</td>
<td>1994</td>
<td>R</td>
</tr>
<tr>
<td>SIX DEGREES OF SEPARATION</td>
<td>MGM/UA Home Video 904745</td>
<td>Will Smith Stockard Channing</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>THE PIANO</td>
<td>Live Home Video 69974</td>
<td>Holt Hunter Harvey Keitel</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>THE PRINCESS AND THE GOBLIN</td>
<td>Hemdale Home Video 7113</td>
<td>Anamated</td>
<td>1994</td>
<td>G</td>
</tr>
<tr>
<td>SHADOWLANDS</td>
<td>Savoy Pictures HBO Home Video 90968</td>
<td>Anthony Hopkins Debra Winger</td>
<td>1993</td>
<td>PG</td>
</tr>
</tbody>
</table>

PR Puffery Turns Into A Mondo 'Hondo' Controversy

Dueling PR departments: The publicity departments of both Buena Vista Home Video and MCA/Universal Home Video are fuming over a series of press releases stating that sales for MPI Home Video's "Hondo" were keepin pace with "Fishing, White And The Seven Drwafs" and "Jurrasic Park." The release was put out by Warner Cowen Public Relations, which represents John Wayne's estate, Michael. The item was picked up by syndicated columnist Liz Smith and was followed the next day by another response, this time from an "arate Disney publicist" explaining that "Hondo" sales would not come close to "Snow White," which is expected to sell more than 20 million units. (Apparently Smith failed to realize that none of the titles was even in stores yet.)

According to Cowen publicist Judy Butala, the press release was only intended to convey that some retailers were taking less than reservations for all three titles. "We thought it was pretty noteworthy that some stores had 'Hondo' right next to those other two big titles," says Butala. "It was a big mistake, and Michael wasn't too happy about the confusion, either." Cowen's agency has since put out a retraction.

MIP executive VP of sales Sam Zito says the initial shipment is expected to be 1 million units (Billboard, Sept. 17). The survey says: In the past, studio executives were reluctant to release sales forecasts for a big title, but recently they have been volunteering the once-hush-hush survey information, often in chart form. As an example, FoxVideo marketing senior VP Bruce Pfander brought forth interest-to-buy, Nielsen, FocusCinemascope, and Paul Kagan research to support Fox's contention that a live-action movie like "Speed" can sell just as well as animated kids fare.

According to the Nielsen data, 69% of American households are buying 10 or more videos per year. Of those, 61% own live-action, and 66% have animated titles. Pfander also used "Speed" theater exit polls from FocusCinemascope which showed the film ranking an "A" or "A+" with both sexes and all age groups. Based on the research, Fox forecasts sales of 7 million-8 million copies of "Speed" (Billboard, Sept. 24).

MCA's Universal Home Video says it began surveying consumers one month into the theatrical run of "The Flintstones," during their intent to buy the title and what price they would pay. Results indicated that "The Flintstones" could deliver 12 million units (Billboard, Sept. 4).

Retailers do their own surveys to assist in buying decisions, and their reliance on supplier data varies.

"I trust Disney's surveys because they have a good track record," says Title Wave buyer Leslie Kennedy, Buena Vista Home Video regularly publishes its intent-to-buy surveys for its releases. "Nine times out of 10, they're right," she says. "I can use their studies as a buying guide."

As for the others, Kennedy says it's too soon to tell if the numbers are accurate. "I'll definitely look at them, but MCA and Fox haven't done a lot of surveys." Other dealers say surveys have little effect on their buying decisions. "I'm not a big statistics fan," says Peter Sauer, director of product management at West Coast Entertainment. "We've been in the industry long enough to gauge titles based on our own numbers."

Busting out: Having made a name for herself with her "Bust" video, Cyndle Targoz is looking to branch out into new fitness areas.

"I'm very fortunate as an independent to be in most retail chains," says Targoz, "but now I'm looking to hook up with a major distributor."

Since mid-1993, the video has been picked up by Wherehouse Entertainment, Trans World Music, and Suncoast Motion Picture Co. An extensive in-store promotional tour, as well as television appearances, have lifted sales to new heights, about 60,000 units in all.

While expanding distribution, Targoz plans to bring out new titles concentrating on other body parts and total fitness routines for mind and body. She also has an idea called "Drive To Fitness," which teaches consumers a way to exercise as they're driving.


"My goal is to somehow show the public that fitness is more than having a firm stomach," she says. "It's really about total wellness."

All Ears: With the McDonald's music promotion winding down, Ronald McDonald Children's Charities and Rabbit Ears have teamed up for a two-month audio and video promotion.

Through Nov. 30, consumers who purchase any two Rabbit Ears videos can receive one of three audiotapecs from the label. Rabbit Ears will donate 25 cents to charity for each four-pack sold during the promotion period. The charity also received $1 from the sale of four music titles featuring (Continued on next page)
mix and quantity of titles that would assure maximum return on investment, observers say.

Last year, for example, the chain spent a bundle preparing a slick, four-color direct-response catalog that failed to deliver Christmas business. The project was terminated a few months later.

tured at McDonald's earlier this month.

The free Rabbit Ears audio selections included the classic "Oakley," told by Keith Carradine with music by Los Lobos; "Davy Crockett," told by Nicolas Cage with music by David Brumby; and "Hunting the Wild Rabbit. A True chased the Red Lion," told by Danny Glover with music by Dr. John. Nine video titles are also part of the campaign, which was promoted in a Sept. 11 newspaper coupon insert.

SCREECHING HALT: Remember that cassette series called "Life Shop?" From U.K. supplier Labyrinth Video? The tapes, a compilation of reckless driving and real-life car accidents filmed from police video camera cars, took off faster than a speeding patrol car after their introduction (Billboard, June 13). Now the police have applied the brakes. Under pressure from relatives of people who had been killed or injured in high-speed chases, the constabulary no longer cooperates. Available titles are still selling briskly, but a dearth of new footage should kill off the genre shortly. If it doesn't, proposed legislation will.

that teacher's complete routine, called "The Shooey-Tap," providing some exercise relief for those long winter days indoors and fostering improved coordination and balance.

Credit PolyGram and ebullient Kiss founding fathers Gene Simmons and Paul Stanley, who narrate this video history of the band, with singing the past to pull out some real rarities for their fans. This video-only gem presents a combination of the tribute album that bears the same name. Among the video-only moments are Stanley showing off the Village Voice ad be placed that bore Nick Frehley to the band, outtakes from original Casablanca albums, a "Saturday Night Live" Kiss skit, original artwork from various album covers, Kiss tattoo artistry, and so forth. But the focus here is firmly on the original music.

CHILDREN'S

"Tap-N-Time," Tap Along Productions (908-339-2855), 30 minutes, $19.95.

What's a living, dancing, human-sized tap shoe doing in an instructional video like this? Shaping children have fun while they learn to tap and seem the obvious reason, but in reality only very young kids are likely to be amused by Shooey-Tap's sole-source of humor. The teachers create a complete sequence, called "The Shooey-Tap," providing some exercise relief for those long winter days indoors.

In addition to the "Miracle" series, this Anthology release captures selections from other recent PBS special series, including the "Children's Place" series from National Geographic. The feature film "The Adventures of the Archimedes" is also included.

"Yoga For The Young At Heart," Healing Arts

Video previews is a weekly look at new titles at self-threads prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

Bass," East Coast Fisherman (914-576-3733), 93 minutes, $29.95.

It's fall, the season when New York's Montauk resort community transforms from beach bums to a haven for fishermen hoping to land a king-sized striped bass. This magnificent and photographic (above and below water), unexpectedly dramatic video focuses on the increasingly popular sport of saltwater fly fishing and covers the gamut of pointers any fisherman would know before hitting the shore or boat deck. Two seasoned anglers begin by explaining the best time to fish, depending on tide, weather conditions, and conclude with some history of the sport and area. Other segments include "Casting Class," "Talking About Tackle," "Knotting Notes," and "Conservation Quest." The unbridled excitement and genuine care with which East Coast Fisherman makes its case is contagious, making this video one of the best in the field.

"Planning An Elegant Wedding On A Small Budget," Moving Pictures Home Video, approximately 60 minutes, $19.95.

Creating a glamorous wedding reception on a shoestring is the focus of this video, which features a somewhat clueless mother-and-daughter team probing a wedding consultant for answers. The program is comprehensive in the long list of topics it covers—invitations, rentals, decorations, catering, music, flowers, wedding gowns, etc.—but fails to delve into any one facet with real depth. Nevertheless, the consultant does offer several noteworthy shortcuts and tips, such as hitting a fabric store for homemade tablecloths, having friends and relatives bring garden flowers, and checking for smiles and tips on once-used wedding gowns. The most valuable tools in "Planning An Elegant Wedding On A Small Budget" are its ancillary items: a card that contains questions to ask potential caterers and wedding planners, as well as a checklist, timeline, and expense report.
Please Enter My Subscription

Domestic
- 1 year (51 issues) $299
- 6 months (26 issues) 145
- 2 years (102 issues) 395
- 1 year (First Class) 359
- Alaska (First Class Only) 359

Overseas - 1 year
- Australia & New Zealand (Air Mail) $379
- Central America & Caribbean (Air Mail) 375
- Mexico (Air Mail) 375
- South America (Air Mail) 445
- Asia, Africa & all others 549
- Japan (Air Mail) Y109,000

Please remit in U.S. Currency only (except Continental Europe and Japan).

Total amount enclosed

Charge my credit card as follows:
- Bill me
- American Express
- New
- Visa
- Renewal
- Master Card

Name
Title
Company
Address
City/State/Zip
Signature
Customer Service Dept., P.O. Box 2011, Marion, OH 43306-4111, 1-800-669-1002, Fax # 614-382-5866

In order to process your order we must receive your business classification. Please indicate your primary industry function in the correct box. Thank you.

Billboard Classifications
- 01. Retailers of records, CDs, tapes, video/computer software, communications hardware
- 02. Distributors of records, tapes, CDs and software including rack jobbers, one stops
- 03. Radio, discos, 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
- 09. Music publishers, unions, industry associations
- 10. Mass merchandisers
- 11. (please be specific)

Card Number
Card Expires

Call toll free (orders only)
1-800-247-2160

Billboard® IT'S NOT A HIT UNTIL IT'S A HIT IN BILLBOARD

In Iowa: 1-800-362-2860. Outside U.S.A. call +614-382-3322

Please allow 6 weeks for delivery of first issue.

FJ114-X
## Top Video Sales

### FOR WEEK ENDING OCTOBER 1, 1994

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>Wk. ON CHART</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Suggested List Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5</td>
<td>2</td>
<td>BEETHOVEN'S 2ND</td>
<td>Universal City Studios MCA Universal Home Video 42029</td>
<td>Charles Grodin, Bonnie Hunt</td>
<td>1983</td>
<td>PG</td>
<td>24.98</td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>2</td>
<td>THE 3 TENORS IN CONCERT 1994</td>
<td>A*Vision Entertainment 508223-3</td>
<td>Cernera, Domingo, Pavarotti (Merita)</td>
<td>1994</td>
<td>NR</td>
<td>29.58</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>5</td>
<td>PLAYBOY CELEBRITY CENTERFOLD: LATOYA JACKSON</td>
<td>Playboy Home Video Uni Dist. Corp. PBV0756</td>
<td>LaToya Jackson</td>
<td>1994</td>
<td>NR</td>
<td>19.95</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>14</td>
<td>SLEEPLESS IN SEATTLE</td>
<td>Columbia TriStar Home Video 52413</td>
<td>Tom Hanks, Meg Ryan</td>
<td>1993</td>
<td>PG</td>
<td>19.95</td>
</tr>
<tr>
<td>7</td>
<td>6</td>
<td>14</td>
<td>ACE VENTURA: PET DETECTIVE</td>
<td>Morgan Creek Productions Inc. Warner Home Video 23000</td>
<td>Jim Carrey</td>
<td>1993</td>
<td>PG-13</td>
<td>24.96</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>4</td>
<td>3 CHAINS' O' GOLD</td>
<td>Warner Reprise Video 3-38393</td>
<td>Various Artists</td>
<td>1994</td>
<td>NR</td>
<td>19.98</td>
</tr>
<tr>
<td>11</td>
<td>16</td>
<td>2</td>
<td>KISS: KISS MY A**</td>
<td>PolyGram Video 8006323093</td>
<td>KISS</td>
<td>1994</td>
<td>NR</td>
<td>19.95</td>
</tr>
<tr>
<td>13</td>
<td>18</td>
<td>14</td>
<td>THE RETURN OF JAFAR</td>
<td>Walt Disney Home Video 2237</td>
<td>Animated</td>
<td>1994</td>
<td>NR</td>
<td>22.99</td>
</tr>
<tr>
<td>15</td>
<td>8</td>
<td>10</td>
<td>LITTLE RASCALS COLL.: VOL. 1</td>
<td>RHI Entertainment Inc. Cabin Fever Entertainment 974</td>
<td>The Little Rascals</td>
<td>1994</td>
<td>NR</td>
<td>14.95</td>
</tr>
<tr>
<td>19</td>
<td>13</td>
<td>21</td>
<td>MRS. DOUBTFIRE</td>
<td>FoxVideo 8588</td>
<td>Robin Williams, Sally Field</td>
<td>1983</td>
<td>PG-13</td>
<td>15.98</td>
</tr>
<tr>
<td>20</td>
<td>17</td>
<td>51</td>
<td>ALADDIN</td>
<td>Walt Disney Home Video 1662</td>
<td>Animated</td>
<td>1992</td>
<td>G</td>
<td>24.99</td>
</tr>
<tr>
<td>22</td>
<td>31</td>
<td>45</td>
<td>PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON</td>
<td>Playboy Home Video Uni Dist. Corp. PBV0739</td>
<td>Dian Parkinson</td>
<td>1993</td>
<td>NR</td>
<td>19.95</td>
</tr>
<tr>
<td>23</td>
<td>22</td>
<td>10</td>
<td>LITTLE RASCALS COLL.: VOL. 2</td>
<td>RHI Entertainment Inc. Cabin Fever Entertainment 975</td>
<td>The Little Rascals</td>
<td>1994</td>
<td>NR</td>
<td>14.95</td>
</tr>
<tr>
<td>26</td>
<td>37</td>
<td>35</td>
<td>PINK FLOYD: THE WALL</td>
<td>MGMUA Home Video 400268</td>
<td>Bob Geldof</td>
<td>1979</td>
<td>R</td>
<td>14.95</td>
</tr>
<tr>
<td>30</td>
<td>1</td>
<td>43</td>
<td>AN AFFAIR TO REMEMBER</td>
<td>FoxVideo 1240</td>
<td>Cary Grant, Deborah Kerr</td>
<td>1939</td>
<td>NR</td>
<td>9.98</td>
</tr>
<tr>
<td>31</td>
<td>27</td>
<td>2</td>
<td>SCHMIDLER'S LIST: COLLECTOR'S EDITION</td>
<td>Ambient Entertainment MCA Universal Home Video 82133</td>
<td>Liam Neeson, Ben Kingsley</td>
<td>1993</td>
<td>R</td>
<td>13.98</td>
</tr>
<tr>
<td>34</td>
<td>32</td>
<td>23</td>
<td>PLAN 9 FROM OUTER SPACE</td>
<td>Rhino Video 2173</td>
<td>Beta Lugosi, Tor Johnson</td>
<td>1959</td>
<td>NR</td>
<td>9.95</td>
</tr>
<tr>
<td>36</td>
<td>35</td>
<td>8</td>
<td>LITTLE RASCALS COLL.: VOL. 3</td>
<td>RHI Entertainment Inc. Cabin Fever Entertainment 976</td>
<td>The Little Rascals</td>
<td>1994</td>
<td>NR</td>
<td>14.95</td>
</tr>
<tr>
<td>37</td>
<td>32</td>
<td>95</td>
<td>I WAS A MALE WAR BRIDE</td>
<td>FoxVideo 511</td>
<td>Cary Grant, Ann Sheridan</td>
<td>1949</td>
<td>NR</td>
<td>19.98</td>
</tr>
<tr>
<td>38</td>
<td>32</td>
<td>95</td>
<td>BEAUTY AND THE BEAST</td>
<td>Walt Disney Home Video 1325</td>
<td>Animated</td>
<td>1991</td>
<td>G</td>
<td>24.99</td>
</tr>
<tr>
<td>39</td>
<td>32</td>
<td>95</td>
<td>ROOKIE OF THE YEAR</td>
<td>FoxVideo 8521</td>
<td>Thomas Ian Nicholas, Gary Busby</td>
<td>1993</td>
<td>PG</td>
<td>19.98</td>
</tr>
</tbody>
</table>

*RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. A*VISION platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. A*Vision certification for a minimum of 125,000 units or a dollar volume of $9 million in retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. A*TA platinum certification for a minimum sale of 250,000 units or a dollar volume of $1.8 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.*
The Jay ’Jay’ Jets Into Video From Kidquest

By TRUDI MILLER ROSENBLUM

NEW YORK—Move over, Thomas the Train Engine; here comes Jay Jay the Jet Plane.

The newest entry into the burgeoning field of reassuring, sharing-meaningful programs for children, Kidquest’s “The Adventures Of Jay Jay The Jet Plane And His Flying Friends” features simple stories, warmth, and no violence. It stars a group of childlike airplanes who have fun and learn basic life lessons. The young airplanes look up to—and sometimes disobey—the older and wiser aircraft, as well as the pilots.

The $14.96, half-hour video contains four seven-minute stories (easy for toddlers’ short attention spans to handle), using live-action toy airplanes on scale-model sets, with animated backdrops for the flying scenes.

Like Barney, Jay Jay was created by a concerned parent. Last January, David Malm wrote an essay for USA Today on the subject of writing as VP of marketing for Merrill, Hawkins & Associates when he decided that "for the next 10 or 15 years, what I really wanted to do was to have a positive impact on children, because I feel there is nothing more needed and fulfilling than helping and teaching kids under age 5," he says. "I began to think about what work I could do and I felt that other than relating one-on-one, as a teacher or parent, the single most powerful tool we have is television."

Quitting his job, he took his life savings, and even sold the Rolex watch he won as marketer of the year at his old company, for the seed money to start KidQuest Inc., in Dallas. He then sought out talented professionals to bring Jay Jay to video, including writer David Horvitz, director Mark McGovern, production company AMS Productions, songwriter David Baker, model designer Joseph Melancon, and set creator Gary Rush.

The stories were reviewed by child development expert Anne Ware and Ann Roberts, editor of Parental Education newsletter. Michel also consulted with Dr. T. Berry Brazelton, who writes a nationally syndicated newspaper column on child-care issues. "We've found that the best way to teach kids values is not to lecture them, but to provide positive role models," says Michel. "These characters work well for their present of kids, face, so that when they face them in real life, they have a frame of reference to work with."

The video comes with airplane stickers for the kids and a viewing guide for parents that offers suggestions for discussion.

Michel began direct-response advertising for the first video on Lifetime, the Cartoon Network, and local television Sept. 12, using Kidquest's toll-free number. He declined to give sales figures, but says, "The response has been terrific. We're very pleased at this point.

"He is negotiating with video distributors to get the tape into stores.

The second Jay Jay tape is due out in January, and Michel says he ultimately would like to dub the series into Spanish and have book and TV tie-ins.

Home Video

ECVS UPS ANTE WITH RETAILERS, SUPPLIERS (Continued from page 62)

Not surprisingly, Mohammed has decided to go to the mountain. Stone says Disney, Warner, LIVE Home Video, USA, or other programs of high-impact appeal are increasing like the four-week period, button is to do away with the UPS vendors on the last day of the month. After that, upside the UPS will have a heavy complement of all VSAs executive on hand to recruit new members, show up at a cocktail party sponsored by local chapters, and perhaps continue conversations initiated by Exponent president Fred Favata. VSAs spokesperson Bob Finlay says "in the early days of this fall that the UPS board will ask Exponent to manage the annual convention. But Exponent might take on region management. Clearly, we’re looking for an outside entity."

ECVS, meanwhile, continues to update its seminars, now "absolutely هذه the seminars from sales and marketing. "There are almost no exhibitor representatives on the panels." ECVS’s keynote is outside the industry, says Mohammed. He nods at a slim figure of John Jerris, a Who Penns Dental, who runs two restaurants and a food shop for New Yorkers summering in the Hamptons. Another highlight of the show will be new media. Stone promises a different topic each day, and U.S. Laser Video Distributors will teach retailers about CD-ROMs in their floor exhibit.
A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER


Sept. 26, Third Annual T.J. Martell Team Challenge Cup Golf Tournament, Glen Oaks Club, Old Westbury, N.Y. Peter Kuff, 848-0617.


Sept. 27. "The Internet: Superstar For Songs?", presented by the California Copyright Conference, The Sportmen's Lodge, Los Angeles. 818-848-6783.

Sept. 28. "Spirit Of Life" Award Dinner, presented by the Music and Entertainment Industry Chapter of the City of Hope, honoring chairman/CEO Fredric Rosen, Cineplex Odeon, Los Angeles. All proceeds benefit the City of Hope National Medical Center and Beckman Research Institute, Scott Goldman, 213-892-7129.


LIFELINES

Gary Geller to Lori Love, Aug. 21 in Greenwich, Conn. He is sales manager for Muze.

Tramp to Deanna Lynn Routh, Sept. 17 in Nashville. He plays fiddle, mandolin, and guitar in Liberty recording group the Cactus Brothers.

Arthur Siegel, 70, from heart failure due to complications from diabetes, Sept. 13 in New York. Siegel composed music for Nancy Walker, Georgia Gibbs, Hermione Gingold, Imogene Coca, Gypsy Rose Lee, and others, and was Eddie Cantor’s accompanist at Carnegie Hall in 1950. With lyricist June Carroll, Siegel wrote the songs for Broadway’s “New Faces of 1952,” including “Love Is A Simple Thing,” “Penny Candy,” “He Takes Me Off His Income Tax,” and Eartha Kitt’s showstopper “Monotonous.” He continued to write for "New Faces" of 1956, 1962, and 1966. He also was Kay Ballard’s longtime accompanist. He had a long association with producer/director Ben Bagley, beginning with “Shoestring Revue,” and appearing on more than 33 “Revisited” albums for Bagley’s Painted Smiles label. Siegel composed the score for Broadway’s “Tallulah” and the long-running revue “Cork screws.” In 1992 he signed with Original Cast Records and recorded “Arthur Siegel Sings Arthur Siegel.” At the time of his death, he was musical director for “Such A Pretty Face,” a new show starring Janet Jared and Gifford Veges, set to premiere Sept. 25 in Philadelphia. He is survived by his brother Edward and sister Harriet Nabatovsky.

Jule Styne, 88, from heart failure, Sept. 20 in New York (see story, page 8).

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.
Pioneer Debuts Recordable CD Player
Home, Project Studios Are Likely Buyers

BY PAUL Verna

NEW YORK—Home and project studio operators will have their prayers answered this fall when Pioneer introduces the first consumer-oriented recordable CD player.

The PDR-09, scheduled to ship to select retail locations in September at a suggested list price of $4,000, plays and records CDs and allows users to record on write-once/read-many discs with no deterioration of sound quality, according to a Sept. 12 statement from Pioneer Electronics USA Inc. of Long Beach, Calif.

While the unit’s steep price may prevent it from gaining widespread acceptance among its intended customer base—the consumer—freelance studio operators are likely to embrace the unit as a reference CD tool, or as a convenient storage medium for digital audio data.

The PDR-09 is fully compatible with existing CD players and can also record from analog audio sources such as cassette players and turntables, according to Pioneer.

The system is equipped with the company’s new three-beam differential push/pull pickup, which employs a high-powered laser to enable the unit to record. Pioneer’s statement claims that the three-beam laser “achieves substantially enhanced” write/read accuracy, along with “highly stable” recording and playback.

The unit integrates the radio-frequency processing circuitry typically used for CD players into a single large-scale-integration (LSI) chip, ensuring optimal pickup by the laser and yielding a reduction in size and weight of the unit.

The PDR-09 also is equipped with Pioneer’s stable platter mechanism, which uses a turntable-like tray to rotate and support the disc while the laser records on it. The tray is isolated from the cabinet in order to minimize external vibrations that might disrupt the recording mechanism.

Another of the PDR-09’s features is a brushless motor to provide a stable drive current, which prevents electromagnetic noise and produces an accurate signal readout. In addition, a shielded compartment keeps noise from the servo mechanism and the digital circuits from interfering with the audio components.

Pioneer says that blank 60-minute discs will be available for the PDR-09 at a suggested list price of $25. At press time, no information was available about the retail rollout of the unit.

BAYWATCHER INC. OF LOS ANGELES unveils its BayWatcher Patch Bay Monitor & Recall System, a unit that allows recording engineers to monitor each patch as it is made and store its information for later recall. The system eliminates the need for documenting patches on paper or storing their data on audiotapes. It also provides alarm functions to prevent operators from mistakenly patching an output to another output, pulling a permanent patch, or performing other “illegal” operations.

BayWatchers PC software is designed to run under Windows 3.1. The system’s patch files are transferable from system to system via the CrossPatch feature. BayWatcher can also produce a printout of the patch list.

A statement from BayWatcher says the system was developed “to answer the longstanding need to bring the patch bay up to the same level of computer assist that the user has come to expect from modern studio systems.”

SOUNDTECH INTRODUCES THE METROMIX M660, its newest powered mixer in the popular series. The M660 is a 6-channel unit with built-in amp capable of handling 600 watts RMS.

The most significant new feature of the rack-mountable device is the location of the connection panel to the back. This feature facilitates connectivity to other rack-mounted units, which also connect in the back.

The M660’s input channels offer both balanced XLR and unbalanced 1/4-inch jacks. Each channel has input gain control with peak LED, a three-band equalizer, and three auxiliary busses, plus the channel level control. The unit carries a suggested list price of $1,049.90 in the U.S. It will be followed by additional models from 4 to 8 channels with power ratings from 200-650 watts RMS, according to Sound-Tech.

Cinderella's Unique Story. Mercury Records act Cinderella has been recording its upcoming project, "Still Climbing," at Unique Recording Studios. Shown standing, from left, are Cinderella members John Purdell, Duane Baron, and Eric Brittingham, and Unique's Ed Miller and Rachel Stein. Seated, from left, are Cinderella's Jeff LaBar and Tom Keifer.
Pro Audio

BILLBOARD OCTOBER 1, 1994

newsl ine...

ELECTRO SOUND INC. reports that it has sold its Series 9000 high-speed cassette duplication equipment, "Dolby Home Video in Hollywood, Classic Sound in Norcross, Ga., and Christian World Duplicators in Oklahoma City. In other Electro Sound news, the company has appointed Neuse River Sales of Orien- tal, N.C., as the exclusive representative of Electro Sound and Gaus high- speed duplicating equipment for the Northeast. Both Electro Sound and Gaus mark IV companies.

CITING DESIGN IMPROVEMENTS, San Francisco-based Dolby Laboratories has reduced the cost of its broadcast-oriented DSSL digital audio-tomitter link to $13,000 for a two-channel system and $15,000 for four channels. According to Dolby, the availability of advanced components has allowed the company to streamline the system and effectively eliminate the intermediate-frequency stage of the broadcast signal.

K.S. WAVES LTD., of Tel Aviv, Israel, announces that version 1.1 of its Q10 Par- ametric Equalizer is now available worldwide. The two-channel, 10-band EQ serves as a "plug-in" for Digidesign Sound Designer II software, according to a Waves statement. The upgrade is available for $90, while the entire Waves package is priced at a suggested $460.

PRO PEOPLE ON THE MOVE: Korg U.S.A. Inc. makes two key promotions: Mi- chael Kovacs becomes president, and Joseph Castronovo is named executive VP. Both nine-year veterans of the company, they were executive VP and sen- ior VP of finance, respectively... Charles Rieto is named director of opera- tions at the ITA. He most recently served as executive director of the New Jersey Society of Hospital Pharmacists... Toshiba America Consumer Prod- uct Inc. president Hitoshi Ohashi assume the added responsibility of chairman of Toshiba America Inc., the New York-based holding company for Toshiba Corp.'s five U.S. units. Ohashi is a 33-year veteran of Toshiba... Carver Corp. of Linwood, Wash., has named Stephen Williams VP/GM of com-sumer electronics. A veteran of the audio retailing, marketing, and manufactur- ing industries, Williams most recently served as VP of international opera- tions for Onkyo Corp. With his appointment, acting GM Jim Croft resumes his role as VP of research and development, according to a Carver statement... HTTP International, the worldwide licensee of audio and video products for Paramount Pictures, has named former Yamaha electronics president Don Palmquist as its executive chairman. Said Lynne... Veteran studio architect Robert Traub joins the Russ Berger Design Group Inc.

FOR THE SECOND CONSECUTIVE YEAR, the Post Group of Los Angeles performed online editing for all special segments on the 46th annual Emmy Awards presentation, broadcast Sept. 11 on ABC-TV. The Post Group also provided editing facilities for graphics integration, nominee packages with graphic elements, and playback reels.

EAST SIDE AUDIO AND VIDEO, a six-room audio post-production facility in New York, has just taken delivery of the city's first Solid State Logic Scenario Omega six digital surround sound audio console systems, according to SSL. East Side engineer Jim Sorenson, who installed the OmniMix at the complex's Stud- io D, cites the system's "innovative combination of digital audio and video storage" and its instant access to picture and absence of generational loss.

SRS LABS OF SANTA ANA, Calif., says it has received its fourth U.S. patent for its 3-D sound technology, adding to its 17 foreign patents and 45 pending foreign patents. In addition, its primary patents now cover a wide spec- trum of audio processing, from stereo imaging of mono signals for such appli- cations as video games to the multispeaker surround market, according to SRS.


RESPONDING TO WHAT IT DESCRIBES as "the rapidly expanding and increas- ingly important" in-cassette duplicator market, Saki Magnetics of Calabasas, Calif., is introducing a line of ferrite magnetic recording heads for in-cassette duping systems. Designed to last up to six times longer than conventional metal heads, the hot-pressed, glass-bonded ferrite heads are designed for Telco A20 and ACC 4400 four-track systems; Studer four-track systems; Otari DP406 four-channel, four-track gear; and Wollensak 2770 two-channel, two-track systems.

In other Saki news, the company has appointed Technical Workshops of Melbourne, Australia, as its distributor of magnetic recording heads in that country. Saki is a subsidiary of TKD Electronics of Japan.

SPEAKER MANUFACTURER MILLER & KREISEL SOUND of Culver City, Calif., celebrates its 30th anniversary this month and, with it, that of the subwoofer, the product the company is credited with inventing. Founded in 1974 as a speaker manufacturer and audiophile record label, M&K developed its first subwoofer that year to reproduce the low-frequency audio signals that were inaudible on high-end speakers.

On The Couch. Grammy Award- winning engineer Dave Reitzas is shown mixing the live tracks of Barbara Streisand's recent Madison Square Garden concert, from the comfort of a sofa he had installed at the Record Plant's Neve console for the occasion. Reitzas, who won a Grammy for his work on Natalie Cole's "Unforgettable" album, mixed the tapes using the PRO Spatializer 3-D audio processor.
CALL TOLL FREE 1-800-223-7524

Billboard Classified Action Mart
Call Jeff Serette NY State - 212-536-5174 • Outside NY State - toll free 800-223-7524
Billboard Classified • 1515 Broadway • New York, NY 10036
**REAL ESTATE TO THE FARMS**
For Real Estate information call Laura Rizchan
1 (800) 223-7524 • In NY: (212) 536-5173 • OFFICE FAX: (212) 536-5055
800-223-7524 • For Classified Advertising Only

FAX YOUR AD FAX 212-536-5055
Real Estate To The Stars $65.00 per inch

SERVICES

MANUFACTURING
WE CAN HANDLE YOUR PROJECT:
From art design to retail-ready products.
The best quality at competitive prices!
Call or fax for complete information and quotations!

PROFESSIONAL RECORDING AND DUPLICATING SUPPLIES

CD & CASSETTE PRODUCTION
P.O. Box 130 • (310) 240-6539
Kruetskysten, NY • (718) 741-0434
1-800-APD-DISC
(577-3472)

“A2Z” 2 MUSIC SERVICES INC
105 DOIUKE STREET • SUITE 528
TREBICA TOWER • NY • 11101-0007
TELEPHONE (212) 346-1913-73
FAX (212) 346-1913-73

CD PACKAGE
1000 CDS $1899
1000 CASS. $995
3000 CASES $2595
8000 CASES $5995

Blaknord Records and Cassettes
17308 Berkeley Street, Santa Monica, CA 90403 • (310) 282-0355 • Fax (310) 282-0785

FULL COLOR DIGITAL PACKAGES

ESP EASTERN STANDARD PRODUCTIONS, INC.
8311 W. FEDERAL HEARTS • (310) 670-0172
P.O. BOX 1321 • CA 90212

NEW CASSETTE & CD COMBO PACKAGES!
CALL TOLL-FREE 1-800-572-9225 FOR A FREE BROCHURE

COMPACT DISC / VINYL / CASSETTE PRODUCTION DESIGN/SEPs/PRINT/PACKAGES/DROP-SHIP QUALITY!
FREE CATALOGUE or SPECIAL QUOTE, CALL: AURIC GROUP 1-800-755-7851 or 718-786-9884 / FAX 718-499-4421

COMPACT DISCS • 95¢ EACH
(fulls from your C.D. ready master and label positives) minimum 1000
Complete CD and Cassette Packages Available in quantities of 250/500/1000
1-800-874-4174
CALL FOR A QUOTE

Digital Mastering Systems • Digital Audio Duplication • Computer Graphics
NATIONAL TAPE DISC
1110-48’ Avenue North • Nashville, TN 37209

CUSTOM COMPACT DISCS
Affordable single copy CDs starting at $35. Write, call or fax for information.
46 PRODUCTIONS
42955720 North Street, St. Charles, IL 60175
TEL (800) 850-5423
FAX (800) 203-1725

BLANK TAPE & ACCESSORIES
Write Selection Anywhere
FOR FREE CATALOG
(800) 355-4400

FOR COMPLETE COMPACT DISC, CASSETTE & RECORD MANUFACTURING
(800) 859-8401

Attention Label Executives: We can manufacture, distribute, promote and market your finished product. Our promo network gets results, AOR/Alternative, R&B Urban.
Call 213-931-1105.

BILLBOARD • OCTOBER 1, 1994

70
Music Opportunities

Circuit City Stores, Inc., The Nation’s largest specialty retailer of brand name consumer electronics and major appliances with over $4 billion in sales, is in the Music business!

A NYSE company with over 260 locations throughout the United States, we are looking to expand our music department by seeking new teams for our Corporate Headquarters in Richmond, Virginia.

District Manager

Qualified candidate should have a minimum of 2 years multi-unit experience, strong customer service orientation, and be able to travel frequently. Responsibilities include full P&L management, driving sales, customer service, development of management staff, merchandising and merchandising market strategies.

Promotions and Merchandising Manager

The ideal candidate will be a motivated and energetic individual with previous experience developing sales promotions and advertising plans with vendors at the local and national level. Responsibilities include planning, coordinating, and executing in-store and out-of-store promotional and merchandising, scheduling and coordinating all nationwide and local promotional activities, organizing special events such as new store openings and in-store artist appearances, and negotiating and managing co-op advertising with vendors.

If you believe that being an integral part of a rapidly expanding and unique marketing strategy appeals to you, please send or fax resume with position interested in and salary history to:

Circuit City Stores, Inc.
Management Recruiting-ADS1684
9590 Mayland Drive
Richmond, VA 23223
Fax: (804)527-4184

Circuit City promotes a drug-free workplace and is an equal opportunity employer.

INDEPENDENT/ALTERNATIVE BUYER

Trans World Entertainment Corp., is currently seeking a highly motivated individual to join our team as the Independent/Alternative Buyer.

Responsibilities include the following: buy and allocate independent label product; negotiate favorable trade terms to include discounts, promotional goods, advertising money; administer and maintain competitive pricing; establish independent label catalog for all stores, and import buying for all stores.

Experience must include a minimum of 3-5 years buying independent label product in a corporate setting, excellent communication skills and computer knowledge.

We offer an excellent starting salary and benefits package. For immediate consideration, mail or fax resume with salary requirements in confidence to: Trans World Entertainment Corp., Attn: Bert Tobin, Director of Human Resources, 38 Corporate Circle, Albany, NY 12203. Fax: (518) 452-7848. EOE M/F/D/V.

HELP WANTED

DIRECTOR OF MARKETING

Major record company seeks seasoned professional to assume full responsibilities for it’s marketing functions. This individual must be highly organized, motivated, creative and innovative. Candidates should have experience developing marketing strategies, including direct marketing and media schedules.

BOX 8168
BILLBOARD MAGAZINE
1515 BROADWAY
NEW YORK, NY 10036

BOOKING ASST.


FAX resume and salary history immediately to: 213-525-3165

SALES REPS.

Use your music and retail knowledge to serve your customers. An independent record label is looking for Rep’s in Austin, Nashville, Raleigh, and west coast areas. Applicants must have a good understanding of record retailing business. Able to deal with all kinds of music. Spanish/English is a must. Fax resumes: (903) 473-0683 or 1500 N.W. 96 Ave., Miami, FL 33126.

SALES REPS.

Available in user selectable English or Spanish.

Motiware USA
6300 Crendon Rd.
Suite 136
Tanglewood, TX 77012
Fax (512) 833-5633
Phone (512) 833-1903
Email: contact@motiware.eu
Web: www.motiware.us

Motiware Europe
Spence House
Cambridge, Cambridgeshire
Suffolk, England
Web: www.motiware.eu

Computers & More

POS - Inventory Management System for:
Music Stores - Distributors - Mail Order
Quick Point-of-Sale - Customer History Inventory Tracking - Bar Code Printing Multiple Vendor - Purchase Orders
Single Station - Multi User and Multi Site Capability
Saves Time and Money * FREE CONSULTATION *

Computers & More

POS - Inventory Management System for:
Music Stores - Distributors - Mail Order
Quick Point-of-Sale - Customer History Inventory Tracking - Bar Code Printing Multiple Vendor - Purchase Orders
Single Station - Multi User and Multi Site Capability
Saves Time and Money * FREE CONSULTATION *

YSL COMPUTER SYSTEMS MEAN MORE PROFIT!

Computers & More

POS - Inventory Management System for:
Music Stores - Distributors - Mail Order
Quick Point-of-Sale - Customer History Inventory Tracking - Bar Code Printing Multiple Vendor - Purchase Orders
Single Station - Multi User and Multi Site Capability
Saves Time and Money * FREE CONSULTATION *

YSL COMPUTER SYSTEMS MEAN MORE PROFIT!

Call or fax today to see why YSL is unedi-

YSL SYSTEMS LIMITED
Phone (404) 449-0012
Fax (404) 840-9723
8185 Buford Hwy Ste C-100, Norcross, GA 30093

Australıa: (08) 338-3477

(Continued on page 72)
WE WANTED TO BUY

Smith, Alster

Music & Video Inventory Consultants

We Buy

NAME BRAND MERCHANDISE

Audio Books • Video Games • Consumer Electronics • Compact Discs • Video • Laser Discs • Cassettes

(516) 420-8300
Fax: (516) 862-8453

CASH - CASH - CASH

Top $ paid on CD's, Cassettes, LP's, Music Books, Rock T-shirts. No quantity too big or too small. Call 201-662-7600 or Fax: 201-662-8060

REAL ESTATE TO THE STARS

Wanted

• Falcon Lodge
• The Ultimate Sporting Experience!

To Be Sold Absolute
Beyond The Published Price of $500,000

• Over 200+ Acres of wilderness in the Western Mountains of Maine on Spencer Lake
• Over One mile of Lake Frontage
• Spectacular 8 Building Complex
• Magnificent Main Lodge and 3 Cabins

Previews: September 21, 10 AM-12 PM & September 25, 12 PM - 2 PM

By Appointment

Auction to Be Held
October 13
At 2 PM On Site

Distribution Theory

72 WANTED

board, May 26). It hit No. 82 on The Billboard 200 the week of Sept. 24, making the act a Heaverss Impact Artists—an achievement that surprised many in the industry, including the band. This week, the album is No. 70. It tops the Heaverss chart of new and developing artists Sept. 10 before graduating two weeks later. According to Smith, "Weezer" has sold 71,000 units to date.

"It definitely exceeded our expectations," says Bob Bell, new-release buyer for the 800store, Torrance, Calif.-based Wherehouse Entertainment chain. "Once (modern rock) KROQ (Los Angeles) put it on, we saw an increase in sales. Geffen has really been aggressive in terms of advertising and counting this, as well. They really made sure it was upfront, even before airplay."

Weezer singer/guitarist Rivers Cuomo was equally surprised to see the album take off. "We're probably the most pessimistic group of people ever assembled," he says. "There's always different voices in your head. One is saying, 'This is so great, this has to be huge.' But that's not the loudest of the voices in my head, especially when we look at what's going on. It was hard to imagine Weezer fitting in there."

Weezer's first single, "Undone—The Sweater Song," a pop ditty about emotional unavailability, proved to fit in just fine at modern rock. It peaked at No. 6 on the Modern Rock Tracks chart and is crossing over to album rock and top 40 radio. This week, the single is No. 12 with a bullet on the Modern Rock Tracks chart and No. 30 on the Album Rock Tracks chart.

"Let's face it, it's easy to sing along to, and it sticks in your head," says Matt Balke, P.I. of modern rock WHTG-FM Monmouth, N.J. "It's one of those things that took off overnight. It got top five phones here immediately."

According to Broadcast Data Systems, "Undone—The Sweater Song" received more than 200 detections on 33 modern rock stations, 396 detections on 50 album rock stations, and 445 detections on 48 top 40 stations for the week ending Sept. 12.

The next single, "Buddy Holly," which features references to the famed beat Combo lead singer and to TV star Mary Tyler Moore, will be serviced to modern rock radio Oct. 4.

RAISED ON HAIRBANDS

Cuomo, who wasn't aware that top 40 radio was playing "Undone—The Sweater Song," is ecstatic about being played on the format.

"That makes me more proud than anything," he says. "I'm a real top 40 fan, and if I can write a song that plays next to Michael Jackson, that's okay."

Weezer's Mop top pop musical sensibilities are filtered through the group members' heavy metal upbringing.

The photo of Quiet Riot on the CD sleeve and the mention of Kiss in the song "In the Garage" are not just passing references to the days of big hair and spandex. Cuomo admits to growing up on hair bands. "That's all we ever listened to—80s metal," says the 25-year-old Connecticut native. "But that's just taste. [Bassist] Matt [Sharp] and [guitarist] Brian [Bell] and I were all falling in love with metal guys. [Drummer] Pat [Wilson] was more into Van Halen and Rush."

Cuomo says he moved to Los Angeles at age 18 to become a rock star. "He hooked up with his Weezer

mates in early 1992, and Geffen A&R executive Todd Sullivan signed the group in June 1993. The label's marketing approach for Weezer was quite traditional.

"We felt it was important to build a base with college radio and indie retail and have a truly credible indie development," says Smith. "We put them on the road a few months before the album came out. They did small retail, and indie and college radio" to build interest and a base before the label sent the track to commercial radio.

Smith says the label supported the album early on with retail programs and advertising. "We wanted to have a sales base, so when it went on stations, they would have legs," he adds.

In addition to radio exposure and retail campaigns, MTV had a hand in breaking the act. The video for "Undone," lensed by fast-rising director Spike Jonze, is in Buzz Bin. Smith notes. "We see it selling well in some markets where it's in between [modern rock and album rock] airplay, and we know it's because of MTV. This is your typical case of video, live appearances, press, and a good profile at retail helping to sell an album."

While critics tend to categorize simple songs about beer and girls by twentysomething rockers as "slack-rock," Cuomo says Weezer doesn't fit that mold.

"It's ridiculous. For example, today we have three radio shows to do, one in-store, this interview, and tonight we have a show. We're not slacking off at all. Whatever I'm doing, I want to be working as hard as possible. Even in school, I was a super-hard-working student," says Cuomo, who is heading back to college as soon as Weezer has some time off.

"I write about that stuff because it's close to me," he adds. "I couldn't write about anything too abstract, or about politics or current issues, because I couldn't write honestly about it."

Sullivan agrees. "It's a very honest and real record. The band's philosophy from the get-go was to make it honest in every aspect of how they present themselves."

This simplicity is evident in the album's artwork, which features the band members standing side by side and staring blankly. (The cover is a monument to an early-'80s modern rock fave: the Feebles' debut, "Crazy Rhythm.") The photo is used in most of the advertising for the album.

Oceak also took such a simple approach to producing "Weezer," with a "hands-off" philosophy.

"In general, we helped get us out of the garage and into a big studio," says Cuomo. "We had a real crusty and rugged sound, and he eased us into making a major-label record. He just told us to turn up the brightness a bit. It was a little hard to adapt to a big studio if you're used to being an "arm's length" band in a garage for a few years."
Salem Builds Christian Radio Empire
Execs Balance Religious, Business Concerns

BY ERIC BOEHLERT

NEW YORK—In 1969, when Salem Communications president Ed Atsinger was just 29 years old and working as an associate professor of speech at the University of the South, he sank his nest egg into building a country radio station, WKQB-AM, just outside Raleigh, N.C. "I would set the station right over here!" he says. "And then wherever you lived, there was a 300-watt station. Today, the FCC requires you to maintain a 300-watt signal around a large city. If you didn't, they would dismiss your application. So I faced a dilemma. I had to choose either to go to Raleigh or to Richmond? To build it meant going to a three-tower directional instead of non-directional, so that [I] would see other people doing the same thing. And I had to build it in the ground. I had to build this thing myself. An as you can make it with this three-tower..."

Atsinger forged ahead and built a modest success at WKQB. "This was a one-man operation," he recalls. "I had the land and the station."

Atsinger is the president and CEO of Salem Communications, a company that has grown to include 90 radio stations and 19 television stations, with a reach of over 25 million people. The company is known for its focus on Christian radio and television programming, and it has a reputation for being one of the most successful Christian media companies in the United States.

Atsinger began his career as a radio station manager in the mid-1970s, and he started his own company in 1981. Today, Salem Communications is one of the largest Christian media companies in the world, with a presence in both radio and television.

The company is known for its conservative programming, which focuses on faith and family values. It has been praised for its commitment to providing a positive and uplifting message to its audience.

The company's success has been built on a strong foundation of local community involvement and a commitment to quality programming. Atsinger has been recognized for his leadership and dedication to the company, and he has received numerous awards and honors for his contributions to the industry.

One of the challenges that Atsinger and his company face is balancing the need for profits with the desire to maintain a strong focus on faith and family values. The company has faced criticism from some quarters for its conservative programming, but Atsinger remains committed to the mission of providing a positive and uplifting message to its audience.

The company's success has helped to shape the Christian media industry, and Atsinger is widely respected for his leadership and vision. He has been a key figure in the development of Christian radio and television, and his commitment to the mission remains as strong as ever.

Radio

30 Years Of Training Students For Radio, TV Marked

BY BRETT ATWOOD

This September, the Connecticut School of Broadcasting, the largest and oldest chain of broadcast schools in the U.S., celebrated a landmark 30 years of operation.

In that time, approximately 10,000 students have graduated from the program, says CSS owner/president Dick Robinson. "Our graduates are present in every element of the broadcasting work force. They come from all walks of life."

Students from the program have infiltrated radio and TV, including WPEC-FM Washington, D.C., APD/Morning show, jingle writer, D.E. Bill Doster, WDRC Hartford, Conn., PD Frank Holler, WXXS New York, midday personality Heidi Hess, and Ron NRC announcer and freelance voice talent Bill St. James.

"It's almost impossible to keep track of all of our graduates," says Robinson, who notes that many personalities change their names for on-air work. "They are literally everywhere."

The five-campus school has locations in Farmington, Conn.; Stratford, Conn.; North Palm Beach, Fla.; Wellesey Hills, Mass.; and Rochelle Park, N.J.

"I think that our students are attracted by the prospect of learning by doing," says Robinson. "Some have master's degrees. Some are lawyers or priests. The link is that they all have been bitten by the bug of broadcasting."

The school was founded in 1964, and the first graduating class contained about 40 students. Robinson advertised the school on local station WDRC Hartford, where he worked at the time.

"I paid about $1 a spot and ran 15 spots a week for the school," he says. "Four hundred people auditioned for only 40 openings. It was a very successful program from day one."

One of the charter graduates of the program is 1965 class member Frank Holler, now a PD/afternoon driver at WDRC.

"I grew up in a very exciting time in rock 'n' roll," says Holler. "The British invasion and the Motown sound meant that there was an extraordinary amount of interest in radio. I was 16 when I heard the spots for Dick's program, and I was really excited about the opportunity to learn with working professionals at the school. It taught me about credibility and confidence."

The CSS staff is composed of past or present professionals in the broadcasting industry, many of whom were once students at the school.

"Someone who graduates from college may send in a demo tape that isn't very good," says Robinson. "Some of the tapes that I get from guys with master's degrees do not compare well to high school-aged clones. Not to put a rap on the value of [graduate] education, but it plays less of a role in this field."

The program is offered three times a year, with new courses beginning in October, March, and July. Since it is a private school, tuition is paid in full by attending students, although some local stations offer complete or partial scholarships to the program, including WDRC and crosstown WTIC-AM/FM, WXXS-AM/FM Boston, WPLR and WKN (WTKI) New Haven, Conn., and WDRE Long Island, N.Y.

"I never really thought about the program in the long term," says Robinson. "We have kept the same class size and frequency over the years without really tinkering with the basic format of the curriculum, though we have adapted to the rise of jobs in television. Also, we've made attempts to get more women involved in broadcasting."

Robinson recalls a dramatic rise in females at the school in the mid-70s, which he credits to the Equal Employment Opportunity Commission guidelines that were adopted in that decade. Approximately 30%-40% of new students are female, Robinson estimates.

VERSATILITY IMPORTANT

"It's all hands-on learning," he says. "The skills for going on-air are still the same as they were 30 years ago. We train our students to be more than just a jock. Versatility is important. Skills that used to consist of copywriting, sports and weather reading, news reporting—we teach it all."

"Changing technology has meant updating the studios with digital sound boards, but the tools of the past still serve a useful function."

"We can't get rid of the older boards, because many stations do not have the financial ability to be state of the art," says Robinson.

The school helps find past and present graduates employment through an up-to-date job listing, which averages about 300 openings at any given time.

"Our graduates are everywhere, and they form a large network of job opportunities," says Robinson. "As a job opens up, our former students let us know."

It is this invaluable network that helps Virgin broadcasters get their elusive “first break” in the business.

"I went there for the connections, which they have," says Heidi Hess, WXXS New York midday personality and class veteran of 1988. "It’s a really competitive advantage to say that you have a friend who has done this."

"The classes are small, and there is one-on-one training. Dick congratulated me on my first job, and he very gently told me..."
Hi-Tech Tools Changing Face Of Promo Biz
New Machines, Services Point Toward Radio's Future

LOS ANGELES—The tools of the trade for radio promotion and marketing directors of the '90s have gone well beyond the mainstays of checklists and contest rules.

On the technology front, WKQX (Q101) Chicago director of marketing Sam Gennaway says he is using an ISDN machine for remotes now. The machine is what affiliates of Satellite Network's "Modern Rock Live" use to broadcast the show.

"It allows you to use phones lines cheaply to broadcast digitally from anywhere," says Gennaway. "And the quality is better."

Another new toy he is using more now is a portable, scrolling electronic sign, which the station sometimes uses in lieu of station banners.

And, of course, American Online and other computer online services are now being used for brainstorming sessions and a way for stations to become plugged into what listeners are talking about.

KEY (K102) Minneapolis marketing manager Paul Mialdil and WCBS New York director of marketing and promotion Ted Kelly both cited online services as their newest tools.

As for the old standby—marketing books—a number of new publications were noted. Paige Niemier, VP of fun and games for consultancy New World Communications, recommends "Getting Even," which shows how to mess with a competitor legally, and "Wack On The Side Of The Head," which comes with flashcards to get creative juices flowing.

For instance, one card suggests thinking of the most creative thing you did yesterday and trying to find a way to make it better today.

In addition, Kelly pointed to "7 Habits Of Highly Effective People," and Dave Hickey's "Promotion!" AP/MD of WCN1 Columbus, Ohio, cites "22 Immutable Laws Of Marketing" as a good read.

WAVQ AM-FM Chicago marketing and promotion director Rosalie Bucci recommends a newsletter called "The Marketing Report."

Niemier also suggests re-evaluating the use of vans as station vehicles. "They started in the '70s because they were cool vehicles then," he says. "You don't hear many kids asking their parents for vans these days."

He suggests customizing a station vehicle to the market and audience. A natural vehicle for a New York station, for example, would be a cab.

IDEA MILL: CASH REUNION

WGCMI-AM Chicago is running a "Cash Reunion" contest in which listeners tune in to hear their graduation year being called on the air. The first caller who can prove he graduated that year wins $113,500. The station is calling out the graduating years of its target audience and airs new or recently shuffled music from the year being mentioned.

WRXJ Chicago held a rocking chair marathon to give listeners the chance to win tickets and backstage passes to a Rolling Stones concert.

Contestants were allowed to have one five-minute break per hour.

KNDD (the End) Seattle took a creative approach in announcing its "End It" concert to benefit Artists For A Hate-Free America. The station sent the press release and biographical information on the bands in the form of a license plate holder.

The first page served as a mock license plate, with the letters END IT as the plate number, the event's date where the auto registration date would be, and the location of the event in the place of a slogan. To go along with the theme, a car air freshener and the End key chain were included in the package.

For the sixth year, New World Communications client stations will hand together for a one-day moratorium on violence, "Stop The Violence Day" will be held Nov. 22, the day John F. Kennedy was killed.

KROQ Los Angeles and Ogilw Record, the independent label which released "Richard Blair's Flashback Favorites," CDs, teamed to give away some of the KROQ jock's CDs, and a CD wallet to store them in, during the station's flashback weekend.

KMUQ Houston morning team Smokin' Tony Richards and T.C. Bandit, aka Smokin' And Bandit, broadcast live from school buses for a back-to-school promotion. Prizes were given away and discussions were held on-air about problems teens-agers face today.

WKQX (Q101) Chicago began broadcasting its afternoon show with Steve Fisher live at college campuses Sept. 16. The station gives away approximately 1,000 bags with sample items at each school. Fisher also will host tailgate parties at all Northwestern University home football games.

WLUI Chicago's Kevin Matthews welcomed the Great Moscow Circus to town by making breakfast for one of the circus' Russian brown bears, Andrushinka.

KJIT (the Beat) Los Angeles' "Street Science" show will broadcast live from the L.A. County Probation Department's Juvenile Institutions Bureau to discuss the new law known as "Three Strikes, You're Out."

KMOX St. Louis' Kevin Horrigan and Charles Brennan's Red Wine Vinaigrette Salad Dressing has raised $10,000 for the Assistance League of St. Louis. More than 9,627 bottles of the morning duo's dressing have been sold.

WTRQ (Hot 97) New York's "Old School Throwdown II" raised $11,692.40 for the station's newly formed Hip Hop Has Heart Foundation, The Sugarhill Gang, Whodini, and Biz Markie were among the performers.

Broadcast Manager Inc., a software company owned by Hot 97 director of marketing and advertising Rocco Macri, has introduced PromoSuite For Windows for the Microsoft Windows environment. The seven programs are listener database, polls and surveys, contesting, events, appearances and remotes, prize closet, and sales promotion management.

Free demo disks are available, and the software is being offered on a leasing plan either in its entirety or as separate programs.

PRO-PROMOTIONS

Dave Karsnowski, WSCR Chicago's coordinator of marketing and promotion, exitos to become marketing manager and promotion director at crosstown rival WMVP.

WERQ Baltimore promotion director Hal Martin joins crosstown WLIF as promotion director, replacing Kelly Swift, who exits. WERQ assistant promotion director Delinda Tomsen replaces Martin.

Former WAFF Boston promotion director Sarah Duhaime joins WIOD Miami in the newly created position of promotion director.

NEW YORK—Arbitron is taking a hi-tech step with the introduction of a computer imaging-based diary storage and review system.

The system was developed jointly by Arbitron and IBM. It is designed to capture exact images of every page of each diary and store it on high-exact optical discs for easy retrieval during processing and review.

Human editors will still process the diaries and give credit to the stations, but those editors will access a scanned image of the diary pages rather than the actual diaries. Arbitron stresses that the new system does not use artificial intelligence or handwriting-recognition software.

Current edit rules and diary credit qualification steps will remain unchanged.

Arbitron clients and consultants who visit the company's Maryland headquarters to perform diary reviews will access the information at the workstation, which Arbitron says will speed the review process, since diaries can be selected, sorted, and tabulated in seconds. It also means that more stations can review a market's diaries within a shorter period of time, since diaries do not have to be reflipped between reviews.

The move was brought about, in part, by Arbitron's sample-size increase program, which has resulted in thousands of extra diaries to review and credit.

The new system initially will be used during the fall survey for 20 of the 172 markets measured by the ratings company. Arbitron plans to expand the system to the remaining markets, effective with the winter 1995 survey.

The first 20 markets to get the system are Albuquerque, N.M.; Buffalo, N.Y.; Chicago; Detroit; El Paso, Texas; Fresno, Calif.; Greenville, N.C.; Houston; Little Rock, Ark.; Lincoln, Neb.; Minneapolis, Minnesota; Nashville, Ohio; Orlando, Fla.; Pittsburgh, Ore.; Rochester, N.Y.; Salt Lake City, and Syracuse, N.Y.

SALEM BUILDS CHRISTIAN RADIO EMPIRE (Continued from preceding page)

Seattle offers "Positive Country," mixing both secular and Christian country sounds.

Diopoules have been a double-edged sword for Salem. With so many broadcasters in the market for new stations, Salem property values have skyrocketed. "We've had offers for most of our major properties," Atsinger notes. Those offers include $25 million for WYLL Chicago and $70 million for the booming signal of KKLA Los Angeles. However, Salem declines to sell stations that would "compromise the format."

The flip side of diopoules is that, like those other shoppers, Salem is also in the market for properties and battles the same industrywide inflation.

Clearly, Salem, with enviable dial positions in scores of major markets such as Philadelphia, Denver, San Francisco, and Pittsburgh, could make much more money broadcasting another format. "Oh, there's no question about it," Atsinger says. "Does he ever lose sleep contemplating the cash-flow possibilities?" "Not at all, Spoken like a true believer."

TO OUR READERS

Washington Roundup will return next week.
The First Annual T.J. Martell Wine & Music Aficionado Dinner

Thursday, October 27th

Black Tie
Champagne Reception at 6:30 pm
Dinner will be served at 8 o'clock sharp

The Burden Mansion
1-7 East 91st Street
New York City

A champagne reception by Mumm followed by a five course dinner prepared by Jean-Michel Diot of New York’s famed Park Bistro and accompanied by nine wines from France and California.

Amongst the vintners in attendance to talk about their wines will be Patrice Noyelle from Mommessin, Bob Long of Long Vineyards and Jed Steele from Steele Wines.

A Grand Auction led by Joe Smith promises exotic wines and killer prizes.

Robert Parker, the noted author and wine guru, will be amongst our guests to give the evening a perfect score of 100!

Attendance is limited to 150. There are some remaining tickets at $500 per person.
Contact Muriel Max at The TJ Martell Foundation for Leukemia, Cancer and AIDS Research: 212.245.1818 for Availability.
KAREN TOBIN must sometimes feel like radio's equivalent of E.Y. Hutton, when she speaks, particularly at gatherings of radio promotion and marketing directors, people not only listen, they respect and follow her advice.

Tobin, vice president of marketing at top 40 KIIS Los Angeles, gives her advice, and her time, freely to those who want to learn more about radio marketing, and she is frequently cited as a mentor by others in the field. A three-time winner of the Billboard/Airplay Monitor Radio Award as marketing director of the year, Tobin's favorite bit of advice these days relates to making the promotion fit the station.

"Don't try to put a square peg into a round hole," she says. "It's got to be a win-win and fit the format, and let the listener hear what it is for the station. If you do . . . you have to know who your audience really is and stay on the cutting edge, have your ear to the ground, and know of every available opportunity."

A Northern California native, Tobin got her degree in zoology at the University of California-Davis and completed two years of veterinary medical school before literally running away to join the circus, after answering an ad for a marketing job at Circus Vargas. Tobin distinctly remembers the walk-a-thon, which was advertised, sounded funny on the air, and gave the airline great exposure. "It was a win-win," says Tobin, stressing her No. 1 promotional benchmark.

Among Tobin's other favorite bits of advice are establishing synergy among the other marketing and promotion directors within a broadcast group and networking. KIIS parent company Gamma Communications is a promotion department conference calls bimonthly.

As for networking, Tobin recommends extending your circle beyond radio people. "Don't just look at what other stations are doing, broaden your horizons," she suggests. "Look at what other broadcast media and other products are doing. Don't limit yourself just to radio.

"In marketing, things change over the years, but they don't change. It's just putting new clothes on different ideas," adds Tobin.

One thing that clearly has changed, however, is the ethnic composition of the market. In L.A. County alone, the ethnic makeup is now 40% white, 40% Hispanic, 10% African-American, and 10% Asian. Back in 1980, the county was 66.5% white, 19.2% Hispanic, 7.5% African-American, and 6.7% Asian, according to Tobin, who notes that by the year 2000 that population will have surpassed the white population.

For Tobin, this means more marketing challenges ahead, because the market will be "more of a melting pot. There's more diversity. You have to understand the Latino market because it's very important. You just have to be in tune with the culture. Brand marketing is very important [because] the Hispanic market is very loyal."
"The story of a guy, I guess me, coming back to the city from some kind of exile. I don't want to be too vague about it, but my idea is to start a small town. I can put your own story on it... A guy who's singing about his return and asking some woman or lover to take him back."

When Johnston's narrator hits the city streets at Manhattan's Herald Square, he delivers the line "Seven years disappear below my feet." "Oh boy, that's sort of a personal reference," he says. "There's nothing specific about it; it's a personal reference to my life. It's not literal. God, it's really personal. Somebody has to have this really complicated idea of what it means. But for me it's just a verse. That's why interviews with songwriters—I love it when they just go off on stuff rather than get specific about their songs."

"It's strange for me that 'Bad Reputation' is the one song that I'm being asked to dissect, and I'm using it to write songs that I can really tell you everything about. And here's one where I just kinda grooved with it and used the words that I had worked up."
Industry's Best Turn Out For Radio Awards

NEW YORK—Many prominent personalities, programmers, and managers in the radio and record businesses were on hand at the Billboard/Airplay Monitor Radio Seminar and Awards, Sept. 8-10 at the New York Hilton & Towers hotel. During the gala awards ceremony, 87 trophies were divided among six radio networks and 61 stations representing 36 markets. (Photos: Chuck Pulin)

Billboard's senior radio editor, Phyllis Stark, congratulates WPLJ New York's Scott Shannon, left, and Todd Pettengill, right, on their Radio Awards win as local air personalities of the year.

The country contingent shares hugs at the welcoming cocktail party. Shown from left, are Country Radio Broadcasters executive director Dave Nichols; Marco Promotions' promotion coordinator Joe Redmond; Alison House, wife of WSIX Nashville morning man Gerry House; Gerry House himself; and Jeff Walker, president of Aristo/Allied/Marco Music Group.

Tommy Boy Records chairman Tom Silverman makes a point during the "Breaking An Artist In The '90s" session, while co-facilitator Rick Bisceglia, left, senior VP of Arista Records, listens.

The Leeds brothers share a moment of sibling rivalry as they track their respective projects on Airplay Monitor's charts. Pictured are Island VP of alternative and video promotion Steve Leeds, left, and Epic VP/promotion Harvey Leeds.

Facilitators at the adult contemporary format session were, from left, Billboard/Airplay Monitor AC chart manager Steve Graybow, WQX Washington, D.C.; PD Lorn Palagi, and WPLJ New York APD Mike Preston.

KIIS Los Angeles morning co-host Ellen K congratulates local air personality winners Bubba The Love Sponge of WFLZ Tampa, Fla., left, and KIIS' Rick Dees, right.

Active Industry Research CEO Jonas Cash, center, chats with Broadcast Data Systems executive VP Paul Gorup, left, and Joe Wallace, VP of the BDS music division, during the welcoming cocktail party.

Joe Wallace, VP of the music division of Broadcast Data Systems, answers a question at the "BDS From A To Z" session while George Chittas, GM of BDS' Western region, listens.
Radio Billboard's radio features editor Eric Boehlert congratulates the country Radio Awards winners for station of the year. Pictured, from left, are KWNR Las Vegas PD Gary Moss and VP/GM Mike Ginsburg, WSIX Nashville PD Doug Baker, Boehlert, and KKBQ Houston PD Dene Hallam and GM Don Trout.

Radio Award winners share a handshake as they come off stage during the ceremony. Pictured, from left, are WPLJ New York APD Mike Preston, WKTI Milwaukee MD John Woody Harrison, and WNCI Columbus, Ohio, PD Dave Robbins.

Radio Award winners in the promotion/marketing director category included, from left, KROQ Los Angeles' Stacie Seifrit; KIIS Los Angeles' Karen Tobin; Joe Pogge, formerly of KMMX Houston; and WRKS New York's Wendi Caplan.

Radio and record executives had plenty of time to schmooze during the three-day Radio Seminar. Pictured lining up at the awards, from left, are KKFJ Phoenix MD Mario DeVoe, KKIQ Omaha 'Nets', MD Michael Steele, Columbia's Jerry Blair, and EMI's Monte Lipman.

Radio Award winners in the promotion/marketing director category included, from left, KROQ Los Angeles' Stacie Seifrit; KIIS Los Angeles' Karen Tobin; Joe Pogge, formerly of KMMX Houston; and WRKS New York's Wendi Caplan.

WFBQ Indianapolis PD Marty Bender telepathically sends a message of congratulations to his morning team, Bob Kevoian and Tom Griswold, who won the local air personality of the year award once again but were unable to attend the ceremony.

WPLJ New York PD/morning co-host Scott Shannon, center, brings up a point at the adult contemporary format session, while Atlantic Records' national director, adult formats Steve Ellis, left, and WSTR (Star 94) Atlanta OM Tony Novia react.

Seminar attendees had a chance to learn about monitoring and Broadcast Data Systems during a two-day, hands-on computer workshop presented by BDS.

Co-facilitating the "Modern Rock: On The Rise" session, from left, were KROQ Los Angeles PD Kevin Weatherly, Billboard/Airplay Monitor modern rock chart manager Mark Marone, and Mutant Promotions' Max Tolkoff.

KLBJ FM Austin, Texas, PD Jeff Carroll, left, and WXTB (98 Rock) Tampa, Fla., PD Greg Mull, right, co-facilitated the "Album Rock: Winning With Currents" session along with Billboard/Airplay Monitor album rock chart manager AnthonyColombo.

Billboard's Latin American bureau chief John Lannert, left, makes a point during the contentious Latin format panel as CBS Americas GM Gerry Villacres looks on.
Radio

Program/operations director of the year winners included, from left, KROQ Los Angeles' Kevin Weatherly, WSIX Nashville's Doug Baker, KMPS Seattle's Tony Thomas, former KVIS Oklahoma City PD Jon Zellner, and WPLJ New York's Scott Shannon.

Wall Media president Garry Wall focused on the future of radio during his well-attended keynote address.


Country music director of the year winners Wade Jessen of WSM-AM-FM Nashville, left, and Mac Daniels of WMZQ Washington, D.C., congratulated each other during the Radio Awards ceremony.

Three top record promotion professionals co-facilitated the "Breaking An Artist In The '90s" session. Pictured, from left, are Arista senior VP Rick Bisceglia, 550 Music GM Polly Anthony, and EastWest Records executive VP Craig Lambert.

WUSL/WIOQ Philadelphia OM Dave Allen expresses his views during the "R&B: The Big Picture" session, while WJLB Detroit MD and panel co-facilitator Frankie Darcell looks on.

Billboard managing editor Ken Schlager, center, congratulates WPLJ New York president/GM Mitch Dolan, left, and VP/programming Tom Cuddy. WPLJ swept the radio awards with wins in four categories, including station of the year.

Co-facilitators at the "Radio Business In The Mid-1990s" session were Mary Catherine Sinnicoff, left, executive VP/Programming of Summit Communications, and Steve Goldstein, executive VP/Group PD of Saga Communications.

Answering the question "How To Get The Most Out Of Your Consultant," from left, were New World Communications president Jerry Clifton, Bill Richards of Radio Consulting's Bill Richards, and Guy Zapoleon of Zapoleon Media Strategies.
A Akron Station's Marathon Laments Strike; Global Files Suit in Dispute With KLSX

by Phyllis Stark

wrgk-am-fm/wgcx and flipped classic rock WGQ to country KDWQ (Billboard, Sept. 24). Johnson has now bought over 15 former employees from WKSJ and local marketing agreement partner WAVH. WKSJ station manager Bill Roth oversees editing and promotion. Steve Errich has been named PD at WAVM- FM Orlando, Fla. Israel most recently was director of research at RCA, and previously was APD at WAXQ (New York). He replaces Nick Sanders. WPXY Rochester, N.Y., PD/morn- ing man John Ivey exits for the long vac- ant PD position at WYYH (WY107) Nashville. Former WZMX Hartford, Conn., OM Herb Crowe joins KRT/RIHM Tucson, Ariz., as VP of programming, replacing former OM Erik Foxo, who exits.

WGU Atlanta, which had been talk, flips back to religious. Major Networks OM Brian Kelly is upped to PD, replacing John Edwards, who exited to start his own consultancy (Billboard, Aug. 27). Westwood One has dropped the syndicated talk show hosted by Brooke Daniels and Roberta Gale. Now Toledo, Ohio, "pure" rock sta- tion to 106.5. The sta- tion is targeting 18-34-year-old men and is consulted by Joint Communications. "Bob Elliot (who also programs WJXK)" New York) and John Par- d冷却.

KOFX El Paso, Texas, is "in transition" from classic rock to oldies, according to VP of operations Brian Kennedy. New sister station KSET's morning co-host, Ray Potter, joins KOFX for middays, replacing Tony Bravo, who exits. KSET overnight Gil Munoz joins KOFX for the same duties, replacing Dave Presley, who exits. Joining Kennedy as morning host at KSET is John Sarrels, who once co-hosted a morning show at crosstown KRET with Kennedy. WBWB Paso Robles, Calif., drops WDM Dave Nathan joins KKKK-FM/KKR Bakersfield, Calif., for GM duties. Also joining the station is consultant Chris Whittington.

KING-AM Seattle has applied for the new calls KINF ... Consultant Dennis Constantine ins new client KMTT Seattle. KCW San Diego PD Rich Brother has left the station. Program- ming consultant Jack McCoy fills in as interim PD. In the wake of KYGO-AM Denver's flip to classic rock from all-sports (Billboard, Sept. 24), the station's old format will continue at new station KXXQ as an AM. John Milford, who remains PD at KWIN.

WV 12250: Charlton, W.Va., OM Burke Allen exits for PD duties at WABV Savannah, Ga. No replacement has been named at WSRD, but PD Bill Shaffer, who has been holding an PM position at the station, will replace the outgoing Johnson. New station manager at KRUN/KKRM is to be announced by the station.

New standards WQEW New York adds a new Friday-evening program, "Live From The Rainbow Room," the first of its kind to be held in that venerable New York nightclub. WQEW PD Stan Martin hosts the show.

N/T WKZO Kalamazoo, Mich., has an OM opening in the wake of Mike Sudrovech's departure from radio. Send T&R/is consultant Chuck Dees at the station.

PEOPLE: LITTLE UPPED AT WBLS

When New York midday host He- len Little is upped to MD, replacing Pierre Bradshaw, who exits. At crosstown WKRS, night host Wendy Williams is upped to mornings. She replaces Jeff Foxo, who exits, and Ken Webb, who moves to over- nights. Former overnight host Yvonne Mobley also exits.

WQCD (CD101.9) New York MD Steve Williams is upped to APD. WXYL (W105) Baltimore night jock Mike Johnson is upped to MD, replacing Stan Jacobs, who exits. Former WJZD Chicago afternoon host Bob Dearborn joins KRRS-FM Portland, Ore., for mornings, replacing John Williams, who exits. WLUP/Chicago has signed star Tom Seha to host a four-hour Saturday night- talk show.

Gary McKee joins WBLS-FM as morning co-host. Former WMZQ O'Brien, who exited. McKee will be paired with his former partner, Trevor Johns. The pair previously hosted af- ternoons at WBSW-AM.

Former KING-AM Seattle morning man Pat Cashman, one of six staffers let go when the station picked up the Associated Press' all-news format (Billboard, Sept. 17), moves to sister station KIRO-FM for the same shift, this time to the Seattle Times.

Former KDMM Dallas jock Rick O'Bryan joins KWXM Denver for nights. Ex- jock veteran Danny Wright joins WCAR Cleveland for middays, replacing Erin Kelly, who is now in morn- ing. Kelly, who most recently had been working for a local ad agency.

WLTM (Hot 102) Milwaukee af- ternoon jock D.J. Barry exits and is look- ing for a new gig. Reach him at 414- 326-0511.

Terry Boyd from KIFM San Diego joins WJRQ (Q910) Cincinnati as morning co-host, replacing the Cin- cinnati Enquirer. Boyd replaces Dave Mason, who is now programming sister

TV

neph WWNY

Sacramento, Calif., radio veterans Tim Roye from KFBE and Gran Na- pear from KSAS join KHTK for after- noons, where they are paired with cur- rent co-hosts and former L.A. Ram Jack Youngblood. Former after- noon co-host Jack Remy is now doing morning and afternoon news at the sta- tion.

Eighth rock Greg Kihn lands an on-air job at KUSF San Jose, Calif., where the "deejay" singer is now heard weeknights from 6 p.m.-mid- night. Kihn replaces Renee Thomas, who moves to a part-time on-air position at crosstown KBAY.

WJUX/WSJS Roanoke/Lynchburg, Va., overnight host Karen "Stormy" Parker moves to late nights at WNYZ Norfolk, Va.

Kris Kelly is upped from PT to overnight at WSKR Dayton, Ohio. Former WHFB Greenfield, Ohio, after- noon host Mike Gallagher joins WGY Albany, N.Y., for that shift. He replaces Jack Ricciardi, who exits. WGY also picks up the syndicated Tom Leykas and Dr. Laura Sessionsharing shows at night.

KSSK-AM Honolulu weekender Steve Clark is upped to overnight at the station.

WWZV Charleston, S.C., morning co-host Patrice Smith exits for cross- town WCV-TV, PD George Hamilton is looking for a replacement and wants T&R.

MWEF Fort Wayne, Ind., jock Scott Dugan joins crosstown WBTU as morning co-host. Also shifting to morning is WAPL night-timeer TJ. McKay, who replaces the KEYV Las Vegas-bound Dick Rowley. Dugan and McKay co-host Jeanette Rinar to form the new morning team at the station.

Louv Bortone, VP/promotion and coordination manager for Max-Max International, exits to become di- rector of marketing at television syndi- cator SABAN Entertainment in Beverly Hills, Calif.

Veteran Toronto newspaper Larry Silver joins CCF (297.3) as morning news anchor.

Assistance in preparing this column was provided by Carrie Boriszki in L.A.
Top 40 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems’ Radio Track service to Top 40 Airplay/Mainstream and R&B/Top 40/Rhythm-Crossover stations electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BDS Communications, Inc.

Top 40/Mainstream

<table>
<thead>
<tr>
<th>NO. 1</th>
<th>TITLE</th>
<th>ARTIST LABEL (DISTRIBUTING LABEL)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;I Make Love To Get High&quot;</td>
<td>ARTIST (BAD BOY RECORDS)</td>
</tr>
<tr>
<td>2</td>
<td>&quot;I Wish You Loved Me&quot;</td>
<td>ARTIST (HOLLYWOOD)</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Dreaming Of You&quot;</td>
<td>ARTIST (COLUMBIA)</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Falling In Love&quot;</td>
<td>ARTIST (COLUMBIA)</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Someday&quot;</td>
<td>ARTIST (BAD BOY RECORDS)</td>
</tr>
</tbody>
</table>

Top 40/Rhythm-Crossover

<table>
<thead>
<tr>
<th>NO. 1</th>
<th>TITLE</th>
<th>ARTIST LABEL (DISTRIBUTING LABEL)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;I Make Love To Get High&quot;</td>
<td>ARTIST (BAD BOY RECORDS)</td>
</tr>
<tr>
<td>2</td>
<td>&quot;I Wish You Loved Me&quot;</td>
<td>ARTIST (HOLLYWOOD)</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Dreaming Of You&quot;</td>
<td>ARTIST (COLUMBIA)</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Falling In Love&quot;</td>
<td>ARTIST (COLUMBIA)</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Someday&quot;</td>
<td>ARTIST (BAD BOY RECORDS)</td>
</tr>
</tbody>
</table>

**Top acts raid retail with October releases**

(Continued from page 10)

include "Crash! Boom! Bang!" by Roxette (EMI, Oct. 4); "Night Music" by Joe Jackson (Virgin, Oct. 4) (see story, page 10); "The Lead And How To Swing It" by Tom Jones (Interscope, Oct. 13); "Singin' With The Big Bands" by Barry Manilow (Arista, Oct. 13); and a brand new CD by Suede (Epix, Oct. 11). Scouring Smashing Pumpkins b-sides fill "Pissac Iscarot," due Oct. 4 on Virgin. The group went triple-platinum with last year's major-label debut, "Siamese Dream." Modern rock releases for October include the Brian Eno-produced "Wah Wah" by James (Mercury, Oct. 13), "Dog Man Star" by the London Suede (Nude/Columbia, Oct. 25); "Flamboyant" by the Tanzanian Roots Orchestra (Atco, Oct. 11); "Stoneer Witch" by the Melvins (Atlantic, Oct. 18); and "Home Of The Brave" by Black 47 (Chrysalis/EMI, Oct. 25).

"Beat The Retreat: A Tribute To Richard Thompson," which includes tracks by Kansas, Blue Rodeo, Steve Earle, Waddy Wachtel and more, is due Oct. 4 on Capitol.

It's been four years since Queensryche released its last studio album, the double-platinum "Empire." The quintet returns Oct. 18 with EMI's "Promised Land." "Even More Dazed And Confused" is a second '70s rock compilation inspired by the 1993 film. Though "Dazed And Confused" fuzzes up the box presentation, the soundtrack has moved 484,000 units, according to SoundScan. Peter Frampton, ZZ Top, and the Steve Miller Band contribute two cuts each.


Bon Jovi’s "Cross Road" (Mercury, Oct. 18) features 11 of the band's greatest hits, a re-recording of "Livin' On A Prayer." (Note: The current US Airplay version of the hit single is being used for the October release and not the U.K. album version.)

On the country front, Mary Chapin Carpenter unveils her fifth Columbia album, "Stones In The Road," Oct. 4, and Clint Black's "One Emotion" is due Oct. 4 on RCA.

Other country releases include "The Bradley Barn Sessions" by George Jones (MCA, Oct. 11); "Without Walls" by Tammy Wynette (Epic, Oct. 19); "Country 'Til I Die" by John Anderson (BNA, Oct. 11); the self-titled sophomore effort by Davis Daniels (Polydor, Oct. 14); "Simpatico" by Suzy Bogguss and Chet Atkins (MCA, Oct. 18); and "The Essential Collection Of One Number Hits" by the Judds (RCA, Oct. 25).

Both Lynyrd Skynyrd and Merle Haggard are the subjects of country tribute albums this month. "Mama’s Country Eyes: A Tribute To Merle Haggard," due Oct. 11 on Arista, represents the new traditional wave. The album features a collection of country acts, including Clint Black, Alabama, Diamond Rio, and Brooks & Dunn. "Skynyrd’s Frydels" is due Oct. 25 on MCA. It features Wynonna, Alabama, and Travis Tritt, among others.

E.M. Boutique releases include "Heart Of A Man" by Tony Terry (Virgin, Oct. 4) and "The Iron Is Love" by Barry White (EMI, Oct. 1), "I'm Your Baby Tonight." Pioneer bass act D.J. Magic Mike should make noise Oct. 4 with his latest...
"The Complete Blue Note & Root Recordings" is packaged like recent Blue Note career retrospectives on trumpet. Clad in thin flaxen cardboard jackets by Joe Henderson. A compact box holds four individual jewel boxes and a 40-page booklet including liner notes by the six main producers. For once a look at Powell's first session as a leader in 1947 through a trio number cut during a 1963 Paris session led by Dizzy Gillespie.

Both labels hope that the boxes will result in a renewed evaluation of the work of Powell, a stylistic innovator whose originals were often recorded by those of his contemporaries, altos Charlie Parker and trumpeter Dizzy Gillespie. Powell's work and Gus Ciccarelli, producer of the Blue Note box, says, "He's one of those guys who is always talking about and never listened to, which actually was true of [Parker's] work. These things these kiles of reissues accomplish is to really draw attention to the person, in the sense of people really listening to the music."

In a July Village Voice supplement devoted to Powell, critic Gary Giddins calls him "the musical central figure in the holy hexagon of jazz piano." which includes Earl Hines, Teddy Wilson, Art Tatum, Thelonious Monk, and Cole Porter.

Powell's drive and virtuosity as a performer and his sizable catalog of now-standard compositions place him in the top rank of jazz pianists. But he was also a deeply troubled man whose severe psychiatric problems (which required a series of shock treatments) and addiction to alcohol and drugs limited his recorded output; his work for Blue Note and Verve is but a fraction of the majority of his U.S. studio discography.

In 1959, Powell left the country for France, his domestic studio career virtually over. His next session was a five-ephemera in 1964, and died at age 41 in 1966, a shadow of himself for entry. As the 10th birthday affords the label an opportunity to reiterate his position in jazz history, Verve director of catalog development Michael Lang, who co-supervised production of his label's boxed set with Peter Pullman, says, "With an artist like Powell, who is pretty much a core jazz artist—other words, he doesn't have a lot of recognition outside of jazz, unlike a Billie Holiday or an Ella Fitzgerald, or even a Paul Robeson," adds Pullman, "we're trying to figure out ways to harness any outside promotional forces we can.

In the same breath as the debut pianist's eight astonishing trio performances recorded for Roost Records in 47. It includes a second 1953 Roost session on a hard bop session featuring trumpeter Fats Navarro and tenorist Sonny Rollins; a trio date cut between 1961-65 (including one aug- mented by the likes of Miles Davis, and the lone trio track cut in Paris during a '65 session on which Powell backed saxophonist Stan Getz); and an extensive solo recital based on Powell in the 1986 film "Round Midnight").

For producer Cuscas, it is the second release from the Blue Note vaults, following the 1996, Mosaic Records, the Stanford, Conn- based mail order label he runs with partner Charlie Louie, issued Powell's complete U.S. sessions as a five-CD set out in 7,000.

Cuscas says, "When Mosaic started to do the first set of their series, I told them, 'I'd like to do a CD, I held back on the Bud Powell and the other ones I knew but personally that I would want to do it at Blue Note,' and they said, 'No, we're going to do the LP versions out at that time.'"

Cuscas says the sound on the new Blue Note CDs has been vastly improved by a CEDAR noise-reduction system.

The first release of Powell's new Blue Note work was his 1978 Blue Note release "Le Voyage," sold only 300,000 units. The album was released after it was announced that Patty was going through a divorce. Though such news would not necessarily affect a mainstream artist's sales, some feel it could have been a factor in Patty's case. "I think he's a very tight player through a tough through time, people kind of ununderstandably need to step back and just kind of see what kind of things are going to happen," says Pullman. "And be naive and say that I don't think that anything that was going on in my personal life affected my career, 'cause I'm saying that it didn't." But Pullman says other factors added to the record. "I think it was the fact that she really didn't tour behind that record," he says. "You know, the lifeblood of record sales is live performance in front of consumers, and that's not something that we were able to do anymore."

The Verve set—art-directed by Phil Schep, who won a Grammy this year for his packaging of "The Complete Ella Fitzgerald Song Books," (Billboard, Oct. 16, 1993). The board-bound package, whose cover art is by designer Tom Craven, includes a 150-page booklet incorporating a discography, a career overview by Pullman, interviews with musicians like saxophonist Johnny Griffin and Jackie McLean, reminiscences by the likes of Sonny Rollins and Horace Silver, track-by-track analyses by pianists Harry Harris and Michael Weiss, and a wealth of photos by jazz specialist Herman Leonard and others.

The material, recorded sporadically by Phil Schep, includes all of Powell's 1951-56 recordings for Groan, which were highlighted by a dazzling 'ol solo version of "Round Midnight." The box, like Blue Note's "Celia" and "Tempus Fugit-I" are heard."

Like Blue Note, Verve will work the press angle on Powell's 70th birthday, and has serviced the Voice supplement to writers. We may take out an ad here and there," says Lang. "I certainly will be supported in op advertising... For most of our projects, we really rely on word-of-mouth and the fact that the rele- ease itself generates enough interest in the press and with reviewers.

JOE JACKSON FEARS TOWARD CLASSICAL MUSIC

(Continued from page 10)

But Dourias is more about Powell's "piano, but he calls it the "spiritual center of the record—what it all comes together." Tim Devin, GM of Manhattan's downtown Tower Records outlet, feels that the cut is "fantastic, as a good pop song as he's ever written."

"The new Patty album had initial doubts. "At first I thought the num- nights broke the record up too much, but now I think it really flows. The rest of it is a lot of exciting, and I like it a lot, though I had to give it a few listens. Listening to it in the office is not quite the same experience."

"Every After," Jackson notes, has been released as a single in Spain, where "they absolutely had to have it."

Powell's "Ornette" album was our best-of anything. For me, that was always more about being in those five albums. We're more interested in being part of the 'in crowd': They're OK for what they are, but don't have a lot of relevance to me who am now.

Now, he notes, he cares more about the quality of his life and his contribu- tions to the world, which will include much more than jazz. "My roots are in classical music more than anything else," he says. "But I make eclectic music because I'm an eclectic person, which most of us are these days. To me, it's more natural and honest way to go, rather than to just sit back and play jazz. I want to do a lot of other things. That's why I can't help it."
### Hot 100 Airplay

**For Week Ending October 1, 1994**

<table>
<thead>
<tr>
<th>No. 1</th>
<th>Artist</th>
<th>Title</th>
<th>Label/Distributor/Parent Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Liz Phair</td>
<td>Letting Go to Devil</td>
<td>Prince, Warner Bros.</td>
</tr>
<tr>
<td>3</td>
<td>Tom Petty &amp; the Heartbreakers</td>
<td>Change</td>
<td>MCA, Warner Bros.</td>
</tr>
<tr>
<td>4</td>
<td>The Pretenders</td>
<td>Back on the Chain</td>
<td>Capitol, EMI America</td>
</tr>
<tr>
<td>5</td>
<td>Sheryl Crow</td>
<td>All I Wanna Do</td>
<td>Atlantic, BMG USA</td>
</tr>
</tbody>
</table>

**Additional Information**

- Tracks moving up the chart with airplay gains. © 1994 Billboard/SPR Communications.

### Hot 100 Singles Sales

**For Week Ending October 1, 1994**

<table>
<thead>
<tr>
<th>No. 1</th>
<th>Artist</th>
<th>Title</th>
<th>Label/Distributor/Parent Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>'N Sync</td>
<td>Towertalkin'</td>
<td>RCA, Polygram</td>
</tr>
<tr>
<td>2</td>
<td>'N Sync</td>
<td>Never Again</td>
<td>RCA, Polygram</td>
</tr>
<tr>
<td>3</td>
<td>R. Kelly</td>
<td>I Want You Back</td>
<td>Jodeci, Arista</td>
</tr>
<tr>
<td>4</td>
<td>'N Sync</td>
<td>Flying Without Wings</td>
<td>RCA, Polygram</td>
</tr>
<tr>
<td>5</td>
<td>'N Sync</td>
<td>Gin and Juice</td>
<td>RCA, Polygram</td>
</tr>
</tbody>
</table>

**Additional Information**

- Singles with the greatest sale. © 1994, Billboard/SPR Communications and SoundScan, Inc.
BOYZ II MEN HOLDS at No. 1 for the sixth week, with "I'll Make Love To You" (Motown) still holding an almost two-to-one lead over all competitors. Its airplay continues to increase, while its sales continue to slip. This week's sales for "I'll Make Love" are just under 100,000, still an impressive number, but more than two-to-one ahead of the 45,000 units registered by runner-up "Strobe Light" by Changing Faces (Big Beat/Atlantic). The two challengers for the top spot are at least two weeks away from dethroning Boyz II Men. "Endless Love" by Luther Vandross & Mariah Carey (Columbia), at No. 2, is the third-biggest point winner on the entire chart; however, it's just slightly ahead of Sheryl Crow's "All I Wanna Do" (A&M), which is the top point winner on the chart and jumps 7-3.

"ALL I WANNA DO" is also the biggest airplay winner on the entire chart. The next-biggest airplay winner is not even in the top 10. It's Gloria Estefan's cover of "Turn The Beat Around" (Crescent Moon/Epic Soundtrack), a No. 10 hit for Vicki Sue Robinson in 1976. "Turn" wins Greatest Airplay Honors as the No. 1 winner below the top 20, and rockets 40 places to No. 54. The new "Turn" seems likely to repeat the success of the original, with early top 10 airplay at WLNY Albany, N.Y., WPW (Power 96) Miami, and WKTU (The Bullet) New York. The 100 is the winner on the entire chart—and the No. 2 overall point winner after "All I Wanna Do"—is R.E.M.'s "What's The Frequency, Kenneth?" (Warner Bros.) It zooms 54-2, with early top 10 airplay at WHTZ (Z100) New York, WLMU Milwaukee, and WPST Trenton, N.J. It's also No. 1 at nine modern rock stations on the Hot 100 panel.

MELISSA ETHERIDGE'S NEW SINGLE, "I'm The Only One" (I-land), is the runner-up for the Greatest Airplay/Gainer after winning last week. It's top 10 at 10 monitored stations so far, including No. 1 at WSTW Wilmington, Del., and WKZ Wilkes-Barre, Pa. Meanwhile, Ethridge's previous single just won't die. "Come To My Window" holds at No. 25 in its 32nd week on the chart. "Window" is still top five at 19 stations, including No. 1 at WBT Charlotte, N.C., and WTMX Chicago.

"THE TOP TWO NEW entries are both by new artists. Teen-age ace-ress/singer Brandy has the Hot Shot Debut at No. 61 with "I Wanna Be Down" (Atlantic). Brandy's debut is mostly (10%) due to sales stemming from her top 10 presence on the Hot R&B Singles Sales chart. The second-highest entry is "Lucas With The Lid Off" by Lucas (Big Beat/Atlantic), which debuts on both the Top Rap Singles chart (No. 49) and Modern Rock Tracks chart (No. 37) this week. It is highly unusual for a record to appear on both of these charts. The broad appeal of "Lucas"—shaped like a great success on the Hot 100, as well. "Lucas" is off to a great start at radio—it's already No. 5 at Q102 Philadelphia and No. 7 at KSFM (FM102) Sacramento. Calif. The third new artist to enter the Hot 100 is the L.A.-based rock band Weezer, bowing at No. 59 with "Undone—The Sweater Song" (DG/Geffen). "Undone" is top five in airplay at six modern rock stations and No. 6 at WLMU Milwaukee.

Recording Copyright Owners (ARCO), has declared that it will stop making under-the-table payments to production houses which are underwriting recording artists access to national television. The move, if fully implemented, stands to save record companies at least $12 million a year in one of Asia's most important markets. That figure is almost 5% of the retail value of trade shipments in Taiwan, which the IFPI puts at about $250 million per year.

Officials at ARCO say its 23 member firms have signed an agreement to share in the money, more than doubling ARCO's previous multi-million dollar commitment. ARCO says Wu Tsu-Tsu, ARCO chairman and president of UFO Records, the local affiliate of Warner Music International. The move is a sign of the growing success of Taiwan's music market, growing up in the next-to-the-biggest point winner on the entire chart, but it's just slightly ahead of Sheryl Crow's "All I Wanna Do" (A&M), which is the top point winner on the chart and jumps 7-3.

TAIN LABELS END TV PAYOLA
(Continued from page 1)

and in perpetuity. Much of the one-page document was a broad, somewhat vague promise to refrain from improper behavior. However, the language of the clause in question was quite clear: "We will no longer use unreasonable, unfair, secret, or illegal methods in dealings with any member of the music industry, nor will we offer [them] special treatment or extraordinary payments."

Also clear were the consequences of disobedience: "If for any reason [these conditions] are not met, I will ruin my reputation and face the contempt of my fellow men in the industry. Further, I will destroy the image of my company, by which I mean the company I work for."

Regardless of the legal enforceability of the pledge made by ARCO members, the ARCO record companies have good reason to hope for favorable reception. "You have to remember that we are the ones who started this," says ARCO executive director Robin Lee. "It was the record companies that first offered money to the production houses."

The cost to the industry is extremely high. According to ARCO, the cost of these payments average 10%-20% of the total promotion and marketing cost of every album, plus the equipment and production the artist promoted with lots of TV exposure, $38,400 ($1 million Taiwanese) and sometimes many times that amount is handled as payola during the release of an album. For lesser-known acts, the average might be around $18,000 for a limited number of TV plays. According to ARCO, a VJ show expects to pay $1,000-$3,000 for a single three-minute music video. An average variety show will demand $7,000-$11,500 for a five-minute appearance by an artist. Pricing for smoking popular prime-time soap operas runs much higher. Based on an average of 45 releases per month—which of 10 are heavily promoted albums, and the other 30 receive "average" promotion—the annual cost to the industry is $12.7 million ($380 million Taiwanese). Aside from this system's drain on label profitability during a difficult sales season, sources say another factor in the ARCO decision is the recent emergence of a media alternative to national TV: the island's fledgling cable industry, which offers the 24-hour music video Channel V from Hong Kong, and a host of other music programming. The three terrestrial, CTS, and MTV, still dominate at prime time, but Taiwan's cable channels now have a collective viewership of up to 50% of TV households during off-peak hours, especially in the late evening.

When asked if ARCO will succeed in eliminating this industry practice, label executives are guarded in their comments. "We certainly hope so," says Kannie Lin, manager of the leading independent label, Rock Records. "But it takes the cooperation of all ARCO members."
The newest hit from the mega-platinum album "janet."

Produced by Jimmy Jam & Terry Lewis and Janet Jackson.

Out to radio September 23

©1994 Virgin Records Ltd.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>LAST WEEK CHART</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NEW</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>2</td>
<td>NEW</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>NEW</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>10</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td></td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td></td>
<td>12</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td></td>
<td>13</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td></td>
<td>14</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td></td>
<td>15</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td></td>
<td>16</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td></td>
<td>17</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td></td>
<td>18</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td></td>
<td>19</td>
<td>20</td>
</tr>
</tbody>
</table>

**FOR WEEK ENDING OCTOBER 1, 1994**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ERIC CLAPTON</td>
<td>WEihnachtspost</td>
<td>MCA 31430 (10.98/15.98)</td>
<td></td>
</tr>
<tr>
<td>BOY IN MEN</td>
<td>12TH MAN</td>
<td>EMI 743 (9.98/13.98)</td>
<td></td>
</tr>
<tr>
<td>ANITA BAKER</td>
<td>Heart to Heart</td>
<td>Epic 45024 (9.98/16.98)</td>
<td></td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>Music From Another Dimension</td>
<td>Warner Bros 35026 (9.98/13.98)</td>
<td></td>
</tr>
<tr>
<td>SHERYL CROW</td>
<td>If I Can Dream</td>
<td>Atlantic 43182 (9.98/13.98)</td>
<td></td>
</tr>
<tr>
<td>STONE TEMPLE PILOTS</td>
<td>High Twenty</td>
<td>Interscope 5700 (9.98/13.98)</td>
<td></td>
</tr>
<tr>
<td>CANDY CROWLEY</td>
<td>What Time Is It</td>
<td>Elektra 6150 (9.98/16.98)</td>
<td></td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>Pulp Fiction</td>
<td>Interscope 5700 (9.98/13.98)</td>
<td></td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>Shrek</td>
<td>Interscope 5700 (9.98/13.98)</td>
<td></td>
</tr>
<tr>
<td>SHERRY SUNRISE</td>
<td>Shout</td>
<td>Atlantic 43182 (9.98/13.98)</td>
<td></td>
</tr>
<tr>
<td>THE SHADOWS</td>
<td>I Can Help</td>
<td>Epic 45024 (9.98/16.98)</td>
<td></td>
</tr>
<tr>
<td>DOE KISS</td>
<td>One Last Kiss</td>
<td>Epic 45024 (9.98/16.98)</td>
<td></td>
</tr>
<tr>
<td>BRENDAN MCLACHLAN</td>
<td>The Devil You Know</td>
<td>Warner Bros 35026 (9.98/13.98)</td>
<td></td>
</tr>
<tr>
<td>BONNIE RAITT</td>
<td>Just Like That</td>
<td>Warner Bros 35026 (9.98/13.98)</td>
<td></td>
</tr>
<tr>
<td>DEA LAURENS</td>
<td>Heart to Heart</td>
<td>Epic 45024 (9.98/16.98)</td>
<td></td>
</tr>
<tr>
<td>DJ JASON</td>
<td>DJ JASON</td>
<td>Ruff Records 6002 (9.98/13.98)</td>
<td></td>
</tr>
<tr>
<td>THE SUGARBABIES</td>
<td>Heaven</td>
<td>Interscope 5700 (9.98/13.98)</td>
<td></td>
</tr>
<tr>
<td>AARON HALL</td>
<td>Just A Kiss</td>
<td>Jive 58992 (9.98/13.98)</td>
<td></td>
</tr>
<tr>
<td>AARON HALL</td>
<td>Just A Kiss</td>
<td>Jive 58992 (9.98/13.98)</td>
<td></td>
</tr>
<tr>
<td>KENNY G</td>
<td>Touch Me Too</td>
<td>MCA 31311 (9.98/13.98)</td>
<td></td>
</tr>
<tr>
<td>JANET JACkSON</td>
<td>No Rain</td>
<td>Epic 45024 (9.98/16.98)</td>
<td></td>
</tr>
</tbody>
</table>

**THE TOP-SELLING ALBUMS COMPARED TO A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY BILLBOARD/BPI COMMUNICATIONS, AND SOUNDSCAN, INC.**

- **Note:** All albums with the greatest sales gains this week:
  - Recording Industry Assoc. of America (RIAA) certification for sales of 500,000 units to 250,000 albums (250,000 for EPs).
  - RIAA certification for shipment of 1 million units (500,000 for EPs), with minimum titles indicated by a numeral following the symbol. Asterisk indicates LPs available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked £, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer chart's largest and increases, Facetseller indicates greatest percentage growth. Heatseeker Impact chart shows artists from Heatseekers this week. **indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and Soundscan, Inc.**
“Night Moves" is a hot seller through the competitive Christmas season. In addition, the label will support the release with pricing and positioning at retail. “People are going to fall over it when they walk into stores,” Kirkland says.

Capitol also will tap into Seger's connection with Chevy trucks: His “Like A Rock” has been used in the manufacturer's TV spots for the past five years. An insert promoting the album will be distributed in the November mailings from the GM MasterCard, which goes out to 10 million cardholders, Kirkland says.

Seger makes no apologies for his involvement in the Chevy campaign. “It wasn’t a matter of money,” he says, noting that he has been paid to make “Greatest Hits” a hot seller through the competitive Christmas season.

To lbl,” the singer says that when the automaker approached him more than five years ago, the auto industry was in a major slump. “It became a perfect tentacle to the auto industry. If the auto industry has a cold, Michigan has pneumonia.”

Initially, Seger was hesitant to get involved in the commercial campaign, but he made his decision after being approached by a stranger in a bar. “He said, ‘How come you never do anything for the auto industry?’” Seger says.

The following day, the singer gave Chevy the go-ahead to use the song. Seger’s five-year deal with the auto manufacturer recently, but Chevy signed on for an additional year.

In January, Kirkland says, Capitol will release “In Your Time,” the see-through trailer that will give us another three or four months on the album, then it will become a catalog title, where at least 50,000 units will be one of our most significant titles, he says.

The statement is simply incorrect under the Copyright Act as it now exists—certainly inssofar as copyrighted musical compositions are concerned,” according to the ASCAP testimony. The societies also disagree with the working draft language that a transmission of a copy or display (in whole or in part by electronic means) is either a public performance or a distribution, but not both.

“Portraits From Blues Heaven,” a special still picture and video exhibit chronicling the careers of blues artists, was mounted in a smaller format in 1979, but the larger version is now open at the Hotel Bradley in New York and will take on an additional 200 artists in the spring. The exhibit is a joint project of the New York State Council on the Arts and the Jazz Foundation of America, a nonprofit educational and recording organization.

As of this writing, the exhibit was being shown in New York and will be coming to a city near you.

Styne was the subject of a recent musical, “Darling Of The Day,” which he wrote with W. S. Phoenix, and which was recently produced in Paris. The show is a musical biography of the songwriter, and is currently being planned for a New York production.

Styne has long been interested in the theatre and has written several plays, including “The World Of Musical Comedy,” which opened in 1962 at the Playwright’s Theatre. He has written the libretto for “The World Of Musical Comedy,” which is currently being performed at the New York Theatre Workshop.

Styne was born in 1902 in London’s East End, the son of Ukrainian-Jewish parents; the family emigrated to Chicago in 1912. A child prodigy at the piano, he abandoned the concert hall as a youth to become a vocal coach in New York and later play in a band. In 1926, he wrote his first hit, “Sunday,” with lyricist Ned Miller while he was a pianist/arranger for Arnold John- son’s Orchestra in Chicago.

Styne was the subject of a recent musical, “Darling Of The Day,” which he wrote with W. S. Phoenix, and which was recently produced in Paris. The show is a musical biography of the songwriter, and is currently being planned for a New York production.

Styne has long been interested in the theatre and has written several plays, including “The World Of Musical Comedy,” which opened in 1962 at the Playwright’s Theatre. He has written the libretto for “The World Of Musical Comedy,” which is currently being performed at the New York Theatre Workshop.

Styne was born in 1902 in London’s East End, the son of Ukrainian-Jewish parents; the family emigrated to Chicago in 1912. A child prodigy at the piano, he abandoned the concert hall as a youth to become a vocal coach in New York and later play in a band. In 1926, he wrote his first hit, “Sunday,” with lyricist Ned Miller while he was a pianist/arranger for Arnold John- son’s Orchestra in Chicago.

Styne has long been interested in the theatre and has written several plays, including “The World Of Musical Comedy,” which opened in 1962 at the Playwright’s Theatre. He has written the libretto for “The World Of Musical Comedy,” which is currently being performed at the New York Theatre Workshop.

Styne was born in 1902 in London’s East End, the son of Ukrainian-Jewish parents; the family emigrated to Chicago in 1912. A child prodigy at the piano, he abandoned the concert hall as a youth to become a vocal coach in New York and later play in a band. In 1926, he wrote his first hit, “Sunday,” with lyricist Ned Miller while he was a pianist/arranger for Arnold John-son’s Orchestra in Chicago.

Styne has long been interested in the theatre and has written several plays, including “The World Of Musical Comedy,” which opened in 1962 at the Playwright’s Theatre. He has written the libretto for “The World Of Musical Comedy,” which is currently being performed at the New York Theatre Workshop.

Styne was born in 1902 in London’s East End, the son of Ukrainian-Jewish parents; the family emigrated to Chicago in 1912. A child prodigy at the piano, he abandoned the concert hall as a youth to become a vocal coach in New York and later play in a band. In 1926, he wrote his first hit, “Sunday,” with lyricist Ned Miller while he was a pianist/arranger for Arnold John-son’s Orchestra in Chicago.

Styne has long been interested in the theatre and has written several plays, including “The World Of Musical Comedy,” which opened in 1962 at the Playwright’s Theatre. He has written the libretto for “The World Of Musical Comedy,” which is currently being performed at the New York Theatre Workshop.

Styne was born in 1902 in London’s East End, the son of Ukrainian-Jewish parents; the family emigrated to Chicago in 1912. A child prodigy at the piano, he abandoned the concert hall as a youth to become a vocal coach in New York and later play in a band. In 1926, he wrote his first hit, “Sunday,” with lyricist Ned Miller while he was a pianist/arranger for Arnold John-son’s Orchestra in Chicago.

Styne has long been interested in the theatre and has written several plays, including “The World Of Musical Comedy,” which opened in 1962 at the Playwright’s Theatre. He has written the libretto for “The World Of Musical Comedy,” which is currently being performed at the New York Theatre Workshop.

Styne was born in 1902 in London’s East End, the son of Ukrainian-Jewish parents; the family emigrated to Chicago in 1912. A child prodigy at the piano, he abandoned the concert hall as a youth to become a vocal coach in New York and later play in a band. In 1926, he wrote his first hit, “Sunday,” with lyricist Ned Miller while he was a pianist/arranger for Arnold John-son’s Orchestra in Chicago.
LIVIN’ ON BLUES POWER: It’s not every guy who can record an out-and-out blues album and, without the benefit of a hot single or widespread video exposure, storm The Billboard 200 with a chart-topping debut. Then again, veteran superstar Eric Clapton is not your average musician. With opening-week sales of almost 200,000 units, his back-to-the-roots “From The Cradle” eclipses Boyz II Men’s “II,” still strong with more than 202,000 units, by a 3% margin. Clapton is riding some rock airplay, as “Tore Down” bullets at No. 5 on Album Rock Tracks, but his biggest trump card appears to be the goodwill he earned with his latest album, the Grammy-sweeping “Unplugged,” which spent 38 weeks in the No. 10, including four weeks at No. 1. Given that this year’s fourth-quarter assault of high-profile artists seems even more crowded than quartiles of other years, and the fact that the Clapton album’s blues orientation makes it an unlikely candidate for broad radio support, EC’s best shot to reach No. 1 was his first week out—and he made it.

BAKED, NOT FRIED: Close on Boyz II Men’s heels is the soulful Anita Baker, who debuts at No. 3 with more than 180,000 units. She leads the No. 4 soundtrack to “The Lion King” (125,000 units) by a 6% margin. On Top R&B Albums, which reflects sales from a pool of core stores that specialize in R&B product, Baker surpasses the Boyz and debuts at No. 1. The top four titles are the only ones on the chart that exceed 100,000 units. Green Day, on the other hand, falls just shy of that mark. Meanwhile, one of the band’s pre-Warner albums, “Kerplunk,” on the Caroline-distributed Lookout label, debuts at No. 14 on Top Pop Catalog with close to 7,000 units.

FRESH BLOOD: Over and above Clapton and Baker, The Billboard 200 is fat with new titles, as a total of 14 debut this week, including the bow by rap nouveau Notorious B.I.G. (No. 11, with 55,000 units) and a live set from Peter Gabriel (No. 23, with 38,000 units). Also debuting at the top 50 are Sinéad O’Connor (No. 37, with almost 26,000 units) and Nanci Griffith (No. 46, with 21,000 units). Another trio of albums pop up between Nos. 59 and 60, as Glady’s Knight (No. 52), Blues Traveler (No. 55), and They Might Be Giants (No. 59) bow with sales ranging from 18,000 to 20,000 units... O’Connor will be interesting to watch. Her last effort, the big-hand-’il-Am I Not Your Girl,” debuted a little higher, at No. 37, but, affected in part by the huck- lash stirred when she slapped up a photo of Pope John Paul II on “Saturday Night Live,” it only charted for nine weeks... WEA and Uni each distribute four of the week’s debuting titles, but with three of the six highest entries, including the top two, five bows, WEA holds the hotter hand. The new titles help juice volume on The Billboard 200 by 10% over the previous week, but, as noted in Market Watch, industrywide sales of all albums and singles rise by just 2.5%.

WITH FRIES, PLEASE: Of the artists featured in EMI Record’s controversial Donaldson’s promotion, Garth Brooks continues to be the most obvious beneficiary at conventional music outlets (Billboard, Sept. 24). As a result of the heavy TV advertising, four of his Warner/Country albums top On Country Albums (Nos. 7, 22, 30, and 40); the three that appear on the big chart also retain bullets (Nos. 72, 140, and 171). “In Pieces” leads his pack with a one-week sum exceeding 16,000 units, an improvement over last week’s sum. US3 might be another beneficiary; the group’s “Cantaloupe” track is featured on a regional spot for the MacDonald’s “Hipp Hop N’ Jazz” set, which may explain why the “Hand On The Torch” re-enters The Billboard 200 for the first time since August, 20 is issued in a single/EP format. As the campaign in the marketplace are not realizing chart highs. A best-of Elton John slides 16-22 on Top Pop Catalog; Tina Turner and Roxette haven’t dented either the catalog list or the big chart since the promotion kicked in.

AS THE CROWS FLY: In the week she enters the top 10, Sheryl Crow (11-8) has now flown past both Counting Crows (No. 12) and the soundtrack from “The Cross” (No. 8). She also tops The Billboard 200’s largest unit gain for the second time in four weeks. A 17,000-unit gain boosts her one-week sum to 80,000 units.

WIDESPREAD PANIC’S ‘AIRPLANE’ TAKES OFF

(Continued from page 1)

“Everyday,” which entered The Billboard 200 at No. 184 on April 10, 1993, the album peaked at No. 10 on the Hot Albums chart that week, “Ain’t Life Grand,” however, bypassed the Heat-seekers chart with its high debut on The Billboard 200, making the act a Heat-seekers Impact honoree.

This week, “Ain’t Life Grand,” released Sept. 11, flips to No. 147. According to SoundScan, the album has sold more than 13,000 units.

“Airplane,” which was serviced to college, modern rock, album alternative, and radio public stations. July 26 and to album rock Aug. 23, has received the strongest across-the-board response in the band’s eight-year history. “Ain’t Life Grand,” recorded in the sextet’s hometown of Athens, Ga., features more of a live feel than the band’s previous recordings. Singer/guitarist John Bell says the group didn’t take more than three or four “wipes” at a song, with one or two takes being the average.

This type of sound is core for us,” says Bob Bittens, VP of programming at album rock WHCN Hartford, Conn. “It works very well for us. We’re still a mainstream AOR station, but we’re ag-gressive about new music. Basically, the Grateful Dead and the Allman Brothers are staples of the station, and Panic is picking up where they left off.”

Bittens says that bands like Widespread Panic help the station increase its core demographics.

“We’re a 25-to-44-targeted station, and our growth has been in the 35-44 area for the last few years,” he says.

Jeff Cook, VP of promotion at Capricorn, cites the growing album alterna-tive format and a new open-mindedness at FM rock pack and alternative-rock stations as key factors to the strong first week-sales of the group’s album.

“Until now, [the band] has somewhat fallen between the cracks at radio,” says Cook, “But they’ve always been sup-ported by triple-A. With ‘Airplane’, we’re getting commercial alternative airplay for the first time.”

Bob Goldstone, VP of sales at Capri-corn, sees the warm multifORMAT re-ception as part of “a trend toward greater music and great players playing more than three-minute songs.”

Cook adds, “We didn’t make a big dent at AOR or alternative radio be-fore.” He says the perception that the group only attracts older demos is be-ginning to change. “But otherwise we see large numbers of college people and mid-20s audiences at shows.

That’s why we think ‘Airplane’ is per-fect for the alternative market,” he adds, “We’re really making a concentrated at-tack at the format, and are getting good early feedback.”

WHGT-FM Mzoombu, N.J., is one of the modern rock outlets playing “Air-plane.” PD Matt Pinfield says, “No one else in our market plays bands like Widespread Panic or Phish or Big Head Todd & the Monsters, and we feel there is a serious audience for this stuff, and we need to take care of that. We’ve al-ways supported the H.O.R.D.E. tours.” Widespread Panic participated in H.O.R.D.E. in 1992 and 1993.

Goldstone cites the group’s constant touring as contributing to the healthy first week of sales. Bell says the band

---

UPCOMING IN Billboard

COUNTRY MUSIC ISSUE DATE: OCTOBER 8 CLOSING

E.B. MARKS 100TH ISSUE DATE: OCTOBER 8 CLOSING

WORLDWIDE DANCE ISSUE DATE: OCTOBER 15 CLOSING

HEALTH & FITNESS/ SPECIAL INTEREST VIDEO ISSUE DATE: OCTOBER 22 AD CLOSE: SEPTEMBER 27

UK SPOTLIGHT ISSUE DATE: OCTOBER 29 AD close: OCTOBER 4

BERRY CORDY ISSUE DATE: NOVEMBER 5 AD CLOSE: OCTOBER 11

PROFESSIONAL SOUND ISSUE DATE: NOVEMBER 12 AD close: OCTOBER 18

AUSTRALIA ISSUE DATE: NOVEMBER 12 AD close: OCTOBER 18

GERMANY, SWITZERLAND, AUSTRIA ISSUE DATE: NOVEMBER 19 AD close: OCTOBER 25

VIVA MEXICO ISSUE DATE: NOVEMBER 26 AD close: NOVEMBER 1

RAP ISSUE DATE: NOVEMBER 26 AD close: NOVEMBER 1

ABCS OF SOUTH AMERICA ISSUE DATE: DECEMBER 3 AD close: NOVEMBER 8

SWEDEN ISSUE DATE: DECEMBER 17 AD close: NOVEMBER 22

YEAR IN MUSIC ISSUE DATE: DECEMBER 24 AD close: NOVEMBER 29

NY: 212-356-5004
LA: 213-525-2308
NASHVILLE: 615-321-4294
UK & EUROPE: 44-71-833-6686
Bertelsmann Music Group reports that worldwide sales rose 10% in the fiscal year that ended June 30, to a record $3.15 billion. The New York-based owner of the Arista, RCA, Zoo, and Private Music labels says its worldwide market share is 14%.

**How to Defeat CD-R Piracy**

The Recording Industry Assn. of America met with global label group IFPI and the Recording Industry of Japan earlier this month to discuss methods of defeating pirates who use consumer-targeted recordable CD players. The focus was not on the anti-copying age, but on possible new ways of tricking down commercial pirates—for example, through "signatureID" number encodings on blank discs or new recorders. The three groups often meet to discuss technology, a source says, but the CD-R topic was significant, given Pioneer's announcement of its new CD-R equipment (see story, page 68).

**Hollywood Via Pgd**

Walt Disney's Hollywood Records has signed a three-year distribution deal with PGD following the end of its initial pact with WEA and Elektra Entertainment. The deal goes into effect Monday (26). The first Hollywood title to go through the PGD pipeline will be the soundtrack to "Quiz Show," due Tuesday (27). PGC president Jim Caparro says the deal is an "opportunity to establish a partnership with a quality organization." The new agreement also marks PGD's second big pickup this year, following its pact in June with Rush Associated Labels.

**Bergman, Preston Cisac Roles**

Look for ASCAP president Marilyn Bergman to get a two-year term as head of CISAC, the international copyright group that just met in Washington, D.C., for the first time in more than four decades (see story, page 6). The Oscar-winning lyricist will continue in her ASCAP post. Also, BMI president/CEO Francie Preston has been named to CISAC's executive bureau.

**Duets II Has Due Date**

Capitol has set a Nov. 22 release date for Frank Sinatra's "Duets II." Among his partners are Linda Ronstadt, Willie Nelson, Lena Horne, Neil Diamond, Patti Labelle, Jon Secada, Lorrie Morgan, Stevie Wonder, and Chrosie Hynde. A network TV special also is in the works.

**American Abroad Via Bmg**

American Recordings, led by a dispute with Phonogram U.K. Ltd. (Billboard, Sept. 17), has confirmed it will release four albums outside North America in October via BMG Slayer's "Divine Intervention," Danzig's "Danzig IV," the Black Crowes' "América," and Johnny Cash's "American Recordings."

**Four Start a Kiddie Line**

Four entities are joining hands to reach the nippett market. ABC Children's Entertainment, ABC Music, Atlantic Records, and TW Kids have a new label, ABC Kids, which will draw on the audio portions of selected children's programming broadcast by the ABC Television Network. Atlantic Records and TW Kids, a unit of Time Warner AudioBooks, are distributing the catalog, and the line bowes early next year with "Bump In The Night," a collection featuring selections from ABC's new stop-motion animated Saturday morning series. TW Kids will also derive from independent audio books from selected ABC children's programs.

**Feldman Buys Out Agency**

Vancouver booking agency S.I. Feldman & Associates has bought out its Toronto-based rival The Agency for an undisclosed amount, establishing itself as the dominant booking agency in Canada. According to sources, Agency principals BCL Entertainment and David Bluestein hold a minority stake of 20% in the newly formed corporation, which is still named S.I. Feldman & Associates.

**Indi's George Hooten Retiring**

After 43 years in the music business, independent National Distributors Inc. chairman George Hooten is retiring, effective Friday (30). Hooten will remain an INDI board member and consultant for the company on special projects. INDI president Billy Emerson will assume Hooten's title, and Rick Hooton will assume responsibility for the operations of California Record Distributors, which the elder Hooten sold to INDI in 1990.

**Clapton Cradles A 2nd Straight No. 1**

**Eric Clapton** collects his second consecutive No. 1 album as his collection of traditional blues songs, "From The Cradle," makes a smashing entrance on The Billboard 200 right at the top. It's the first time in Clapton's career that he's had two No. 1 albums in a row, and it's his fifth chart-topping disc overall. The first was "Wheels On Fire," from his Cream days with Ginger Baker and Jack Bruce. That album enjoyed a four-week reign. A year after, the lone Blind Faith release, featuring Clapton, Baker, Steve Winwood, and Ginger, spent two weeks at the top of the album chart. In 1974, Clapton's "461 Ocean Boulevard," recorded at hi's Hamburg and A PunaU! track at a new peak in its 13th chart week, moving up two places to No. 41.

**Looking Out For Shout**

"The Isley Brothers can thank Aaliyah for extending their Hot 100 chart span as songwriters to an amazing 35 years and two weeks. That's the amount of time between the debut of "Shout—Part I" back in September 1969 and this week's rise into the top 10 for "At Your Best (You Are Love)," a remake of a song from the Isley's 1972 "Harvest For The World" album. The Isleys have now six top 10 songwriting credits in their column, dating back to Joey Dee & The Starliters' cover of "Shout," a No. 6 single in 1962. Over on Hot R&B Singles, Aaliyah holds at No. 2 for a second week, but loses her bullet, that makes it unlikely that Ernie, Marvin, O'Kelly, Ronald, and Rudolph Isley and their cousin Chris Jasper will collect a seventh No. 1 R&B single as songwriters.**
"Lovett's greatest appeal is the smokey warmth of his singing and the simple, inviting musicality of his arrangements...
The sound goes down like honey. It is only when you really pay attention that you notice how skewered the lyrics are."

— Musician

Everybody I Love Everybody I Love Everybody I Love

Lyle Lovett

Following his Gold album Joshua Judges Ruth: 18 songs written over the course of his career and recorded for the first time.

I Love Everybody features the song and video "Penguins."

CURB MCA.

Produced by Lyle Lovett and Billy Williams  Management: Ken Levitan for Vector Management and Will Botwin for Side One Management
WILL THE REAL SALT LAKE

THE HEAVY METAL SHOP
1074 East 2100, South Salt Lake City
Initial order on Slayer, Divine Intervention: 1000

WHAT NEXT


Also available:

LIVE REGIME AT AGGRESSION (1972-1974)
Certified Gold

Certified Gold
It’s a man’s world?
Guess again.

Karyn White: Make Him Do Right
4/2-45400

The new album
Featuring the first single and video:
“Hungah” 2/4-18121

Produced by: Babyface, Jimmy Jam, Jellybean Johnson, Terry Lewis, McKinley Horton, Daryl Simmons, and Karyn White

Warner Bros. Records