WHTZ Makes A Big Jump In Revised N.Y. Arbitron Ratings

By Phyllis Stark

NEW YORK—Adult contemporary WLTW took its customary place at the top of the New York ratings heap, but WHTZ (Z100) scored the more impressive victory in the summer Arbitrons. That station, which programs a blend of pop and modern rock hits, ascended from No. 4 in the spring Arbitron book to No. 2 in the summer, thanks to a 4.1-4.6 12-plus jump. It previously achieved the No. 2 position in the summer ’93 book.

Top 40/adult WPLJ also scored an impressive gain, moving 4.0-4.5 12-plus and from sixth to third place overall. (Continued on page 91)

Dance Sets Thrive Via TV Sales

Radikal Infomercials Push Compilations

By Brett Atwood

LOS ANGELES—Susan Powter did it. So did Joan Rivers. Now, independent label Radikal/Quality is cashing in on the highly profitable world of infomercials. The label is using the power of television to establish its “Dance Mix USA” franchise, which includes CDs and cassettes, a live tour, and a forthcoming television series. “Dance Mix USA” has sold 206,000 copies at retail, and its follow-up, “Dance Mix USA Vol. 2,” has sold 40,000 copies, according to SoundScan.

Radikal president Jurgen Korduletsch says that “Dance Mix USA” has moved 550,000 units in all, with approximately 250,000 coming through the original infomercial direct-response campaign and an additional 100,000 units as part of a subsequent TV promotion.

Although the first compilation hit the airwaves and retail simultaneously, (Continued on page 101)

Verve Imprints Get New Focus

PolyGram Reorganizes Jazz Labels

By Jeff Levenson

NEW YORK—PolyGram Classics & Jazz is embarking on a campaign to fine-tune its three jazz imprints: Verve, Verve Forecast, and Verve Antilles. The three labels will fall under a newly created organizational entity, the Verve Group, which will be implemented in January 1995 with a new logo that will appear on new releases from each of the imprints.

At press time, no personnel changes had been made, but a company representative says that a new A&R executive will likely be added to the staff of the Verve Antilles imprint. (Continued on page 100)

Arista’s Tractors ‘Rock It’ To Left-Of-Center Success

By Carrie Borzillo

LOS ANGELES—The old adage “good things come to those who wait” couldn’t hold any truer for Arista and the Tractors. The left-of-center country band, whose music has as much in common with Hank Williams as it does with Creedence Clearwater Revival, signed with the label and recorded most of its self-titled debut four years ago.

But the group continued to fine-tune the self-produced album over the last few years. Finally, after several (Continued on page 98)

Bottle Rockets Let Sparks Fly On 2nd ESD Release

By Eric Boehlert

NEW YORK—Amid an autumn harvest festival with superstar releases, the Bottle Rockets from Festus, Mo., will try to clear a path for their second release of distinctly American rock, “The Brooklyn Side.”

Equal parts Buck Owens and ZZ Top, Neil Young and Aerosmith, “The Brooklyn Side” delivers a guitar-heavy look at life in the heartland, as seen by some of its knowing, hard-drinking natives. The record arrives in stores Nov. 8 on East Side Digital Records.

“The Brooklyn Side” looks at a community filled with vivid characters, most drawn from the pen of lead singer Brian Hennenman. They include underclass mothers who find refuge in Carlene Carter and Loretta Lynn tapes (“Welfare Music”), a woman who sings Hank Williams tunes in bars (“Queen Of The World”), (Continued on page 70)

MCA Gets Hip With No. 1 Canadian Hit

By Larry LeBlanc

TORONTO—With domestic sales of 300,000 units within four days of its Sept. 24 release, the Tragically Hip’s MCA album “Day For Night” is shaping (Continued on page 100)

IN THIS ISSUE

Domino, Juliet Roberts Among Billboard Music Vid Nominees

SEE PAGE 12

IN VIDEO NEWS

Vid Retailers Stomp On Street Date With “Jurassic Park” Violations

SEE PAGE 5

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the trip so far...

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NEW YORK—Retailers have trampered MCA/Universal Home Video’s “Jurassic Park” Oct. 4 street date to oblivion in a stampede that has forced the industry to examine the viability of street-date violations. Sales of street-date violators have outperformed sales of titles eligible for a selling a title before it is officially due in stores.

“Jurassic Park,” shipped to wholesalers two weeks before the street date, began trickling into retail in late September. MCA claimed to have stanched the flow—until Thursday, Sept. 29, when the trickle became a flood of 15 tapes. By the weekend of Oct. 1-2, in addition to drug, grocery, and electronic outlets, nearly every major entertainment channel was carrying the tape.

Motion Pictures, Trans World Entertainment, and Wal-Mart, had copies on the shelves; Target Stores and West Coast Entertainment were among the exceptions.

“It was easier to tell who didn’t break street date than who did,” says one wholesaler, who told his key accounts to strike first. Without exception, retailers such as Blockbuster Music president Gerry Weber blame their “prerelease” decisions on the competition.

“Basically, we reacted to other dealers who were breaking street date,” says Sun- rous, Los Angeles, Pastry Art Music distributor. Assn. chairman Gary Ross. “It’s very diffi- cult not to, when a customer comes and asks why it’s at other stores and not at yours.”

Two-thirds of Costco’s 260 locations began selling “Jurassic Park” Oct. 1-2, making Ross a lightning rod for complaints from VSDA rank-and-file. Many independent re- tailers didn’t receive their copies until Monday or Tuesday.

Weber says Blockbuster Video reacted to other dealers with a four-state potential in its market basin. He emphasizes that no Block- burster Music store violated street date, “just to show we have the discipline.” Weber is awaiting MCA’s response to the “most wide- spread violation of street date I have seen.”

MCA called the situation “unfortunate and unsettling,” and at press time was trying to determine whether and how to penalize viola- tors. On Oct. 3, senior sales and marketing VP Andrew Kairey sent letters to VSDA, the National Association of Video Distributors, and the National Assn. of Recording Merchandisers, soliciting participation in a street date viola- tion hotline.

VSDA, which says that supermarkets and mass merchandisers were the instigators, has in- 

‘Jurassic’ Sparks Dino-Sized Controversy
Street Date Violations Were Rule, Not Exception

by Seth Goldstein and Eileen Fitzpatrick

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CES Cancels 1st Attempt At Interactive Show

NEW YORK—The battle of the multimedia trade shows has ended, with upstart E3 knocking rival CES interactive out of the ring.

Both new trade shows dedicated to the interactive industry were slated to open in January, and up until last week, they were seeing roughly the same number of exhibitors.

But the different focus of the shows, a major earthquake in Japan, and new exhibition space will make CES bigger than E3.

Gatfield To Head L.A.-Bound Polydor

NEW YORK—The PolyGram reorganization is complete, and the label is ready to move to Los Angeles.

Gatfield will also return appearance as president of Atlantic Records, a label he started last year that went through a bankruptcy and was acquired by PolyGram.

Polydor’s U.S. signings, including Quicksand, have moved over to Island, where former PolyGram VP Michael Major has been named senior VP, overseeing A&R, and part of his scope includes Island Records.

“Polydor is known in this country for its great catalog,” Gatfield says. “I want it to be known for cutting-edge artists.”

The label will sign pop and urban artists, but its main focus will be on alternative music, he adds.

Gatfield, who reports to A&M president Michael Calvano, inherits responsibility for Polydor’s extensive catalog, which includes albums by Eric Clapton, the Allman Brothers, and James Brown, as well as its international artist roster, which includes Van Morrison, Andrew Lloyd Webber, and the Beach Boys.

Gatfield says that one of his major goals is to strengthen the PolyGram brand.

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MTV’s New Int’l Chief Looks To Extend Coverage Worldwide

LONDON—With his newfound overview of all MTV’s operations outside North America, Bill Roedy has his sights set firmly on closing the gaps between MTV in the United States and in other countries.

Roedy has been promoted from president of MTV Europe Networks to president, international, MTV Networks (Billboard, Oct. 8).

Roedy will have control over MTV’s wholly owned channels MTV Europe and MTV Latin America, as well as its joint ventures MTV Japan and MTV Brasil.

Top priority will be to oversee the return of MTV Asia, which went off the air after a dispute with local broadcaster STAR TV (Billboard, May 14). Meanwhile, STAR has been bought out of the music channel.

Roedy says MTV Asia will be back on screen in Asia by the end of the year, with at least two different feeds, in English and Mandarin. Broadcasts have already started in India through local channel Doordarshan, for 2½ hours a day. Roedy, who has received a lot of criticism for his tour of Asia and India, says the channel eventually plans to have up to five separate feeds and eight programs per day, for local audiences and advertisers.

MTV Asia will be based in Singapore, as opposed to the Hong Kong headquarters that it had before it went off air.

“Singapore’s a more friendly city, and it has a much more certain future than Hong Kong. We’ll also be opened to more international offices, including one in Beijing.”

MTV Japan, a joint venture with Pioneer and TDK, is in another area where Roedy will be spending some time.

“I’m happy with the programming and the ad revenues in Japan, but we’re not as in many households as I’d wish,” he says.

A longer-term goal will be to roll out VH-1 worldwide. “I used to say our ambition was to have MTV in 140 countries.”

(Continued on page 105)

BILBOARD OCTOBER 15, 1994

Guitar Master Danny Gatton Dies At 49

Influential guitarist Danny Gatton was an icon of country, blues, and roots and string-bending pyrotechnics on the Fender Telecaster, died Oct. 4 of an apparently self-inflicted gunshot wound, according to authorities. He was 49.

Gatton’s body was found by his wife, Janet, at their home in Newburg, Md. A representative of the Charles County, Md., sheriff’s office said “there was no sign of criminal activity” at the scene.

Gatton’s work was best known by musicians and other aficionados; he influenced generations of musicians, especially the early-70s. For many musicians, he was one of the most important stylistic and technical sources of electric guitar since rockabilly pioneers Scotty Moore and James Burton, two generations before. The last and most recent album that those two players, along with Les Paul and Charlie Christian, were his main influences.

“His work was one of the (Continued on page 99)
ON THE STREET
already gold, heading for platinum

ON THE STREET
already gold, heading for platinum

IN THE AIR
"i alone" • mtv buzz clip
• top 3 alternative • breaking at aor
• now at chr
"selling the drama" #1 alternative for 6 weeks • #1 college • #1 vmj • top 5 aor

IN THE MEDIA
**** — rolling stone
"truly inspired" — new york times
"every inch a classic" — kerrang

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ON STAGE
womad • woodstock
u.s. tour with weezer and fatima mansions october 1 - november 23

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womad • woodstock
u.s. tour with weezer and fatima mansions october 1 - november 23
SONGWRITE OF THE YEAR
DENNIS LINDE

AIN'T GOING DOWN
(TIL THE SUN COMES UP)
Kent Blazy
Sophie's Choice Music

AIN'T THAT LONELY YET
James House
Kostas
Mad Women Music
Seven Angels Music
Songs of PolyGram International, Inc.

ALIBIS
Randy Boudreaux
Thanxamillion Music
Tree Publishing Co., Inc.

ALMOST GOODBYE
Billy Livsey
Irving Music, Inc.

ALRIGHT ALREADY
J. B. Rudd
JB Rudd Music

A BAD GOODBYE
Clint Black
Blackened Music

BLAME IT ON YOUR HEART
Harlan Howard
Kostas
Harlan Howard Songs
Seven Angels Music
Songs of PolyGram International, Inc.

BORN TO LOVE YOU
Don Cook
Chick Rain
Tree Publishing Co., Inc.

CAN I TRUST YOU WITH MY HEART
Stewart Harris
Travis Tritt
Edisto Sound International
Post Oak Publishing
Tree Publishing Co., Inc.

CAN'T BREAK IT TO MY HEART
Earl Clark
Us Four Publishing, Inc.

CLEOPATRA, QUEEN OF DENIAL
Jan Buckingham
Bob DiPiero
Pam Tillis
American Made Music
Duck House Music
Little Big Town Music
Tree Publishing Co., Inc.

DOES HE LOVE YOU
Billy Stritch
Triumvirate Music, Inc.

EASY COME, EASY GO
Aaron Barker
Dean Dillon
Acuff-Rose Music, Inc.
O-Tex Music

HOMESTOWN HONEYMOON
Josh Leo
Mopage Music
WarnerBuilt Songs, Inc.

HONKY TONK ATTITUDE
Lee Bogan
Joe Diffie
Modar Music
Regular Joe Music
Songwriters Ink Music
Tree Publishing Co., Inc.

I DON'T CALL HIM DADDY
Reed Nielsen
Longitude Music Co.

I LOVE THE WAY YOU LOVE ME
Chuck Cannon
Taste Auction Music

I NEVER KNEW LOVE
Will Robinson
Will Robinson Songs
Wonderland Music Company, Inc.

I WANT TO BE LOVED LIKE THAT
Phil Bahnart
Sam Hogin
Bill LoBaunty
Sneaky Moon Music
Tree Publishing Co., Inc.

IF I DIDN'T LOVE YOU
Jon Vezner
Minnesota Man Music

IN THE HEART OF A WOMAN
Brett Cartwright
Brupo Music

IT SURE IS MONDAY
Dennis Linde
EMI-Blackwood Music, Inc.
Linde Manor Publishing Co.

IT'S A LITTLE TOO LATE
Roger Murrah
Murrah Music Corporation

IT'S YOUR CALL
Bruce Burch
Burch Brothers Music, Inc.
**Most Performed Song of the Year**
*(The Robert J. Burton Award)*

**Blame It on Your Heart**

**Harlan Howard Songs**

**Seven Angels Music**

**Songs of Polygram International, Inc.**

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**Kostas**

**Prop Me Up Beside the Jukebox**

*(If I Die)*

Rick Blakely
Howard Perdew
Modar Music
Songwriters Ink Music

**Queen of My Double Wide Trailer**

Dennis Linde
EMI-Blackwood Music, Inc.
Linde Manor Publishing Co.

**Reckless**

Michael Clark
Jeff Stevens
Flying Dutchman Music Co.
Jeff Stevens Music

**She Don't Know She's Beautiful**

Paul Harrison
Careers-BMG Music Publishing, Inc.

**She Used to Be Mine**

Ronnie Dunn
Deerfield Court Music
Tree Publishing Co., Inc.

**She's Not Cryin' Anymore**

Buddy Cannon
Billy Ray Cyrus
Terry Shelton
Hotdogone Music
Sly Dog Publishing Co.

**Should've Been a Cowboy**

Toby Keith
Songs of Polygram International, Inc.

**Somebody Else's Moon**

Paul Nelson
Tom Shapiro
Diamond Struck Music
Great Cumberland Music
Terilee Music
Tree Publishing Co., Inc.

**State of Mind**

Clint Black
Blackened Music

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**Janie Baker's Love Slave**

Dennis Linde
EMI-Blackwood Music, Inc.
Linde Manor Publishing Co.

**John Deere Green**

Dennis Linde
EMI-Blackwood Music, Inc.
Linde Manor Publishing Co.

**Just Like the Weather**

Doug Crider
Lazy Kato Music

**Just One Night**

Terry McBride
Songs of McBride
Songs of PolyGram International, Inc.

**Learning to Live Again**

Stephanie Davis
Beartooth Music
EMI-Blackwood Music, Inc.

**A Little Less Talk and a Lot More Action**

Jimmy Stewart
Millhouse Music

**Live Until I Die**

Clay Walker
Linda Cobb Music, Inc.
Lori Joyne Music

**Love on the Loose, Heart on the Run**

Lisa Graham
Kostas
Millhouse Music

**Made for Lovin' You**

Curly Putman
Sonny Throckmorton
Tree Publishing Co., Inc.

**Mercury Blues**

K. C. Douglas
Robert L. Geddings
B-Flat Publishing Co.
Tradition Music Co.

**Money in the Bank**

Bob DiPiero
American Made Music
Little Big Town Music

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**That Was a River**

Rick Giles
Diamond Struck Music
Great Cumberland Music
Paternick Music

**A Thousand Miles from Nowhere**

Dwight Yoakam
Coal Dust West Music

**Trouble on the Line**

Bill Shore
Club Zoo Music, Inc.

**Tryin' to Hide a Fire in the Dark**

Billy Dean
Tim Nichols
Coburn Music, Inc.
EMI-Blackwood Music, Inc.

**We Just Disagree**

Jim Krueger
Bruiser Music
EMI-Blackwood Music, Inc.

**We'll Burn That Bridge**

Don Cook
Ronnie Dunn
Showbilly Music
Tree Publishing Co., Inc.

**What Part of No**

Gerald Smith
O-Tex Music

**When Did You Stop Loving Me**

Monty Holmes
Danny Kee
Acuff-Rose Music, Inc.

**Why Didn't I Think of That**

Paul Harrison
Unichappell Music, Inc.

**Wild One**

Pat Bunch
Will Rambeaux
Howe Sound Music
Pat Bunch Publishing
Reynsong Publishing Corporation

**Working Man's Ph.D.**

Bobby Boyd
Aaron Tippin
Acuff-Rose Music, Inc.
Careers-BMG Music Publishing, Inc.

**You Will**

Mary Ann Kennedy
Pam Rose
Randy Sharp
Egyp Hollow Music
EMI-Blackwood Music, Inc.
Longitude Music Co.
My Chy Music
BY FRANCES RAUSCHER, PH.D.

The recording industry produces one of history's most popular products. Virtually everyone has access to one or more recordings. However, there is another product of music that is not as widely available: music instruction. Is there a kind of musical education that the human mind requires? Can music make us more intelligent?

These questions are being explored in ongoing experiments under my supervision at the University of California, Irvine. And the answer, at least so far, is yes. We have found that music can enhance spatial reasoning—the brain's ability to perceive the visual world accurately, to form mental images of physical objects, and to recognize variations of objects.

These findings hold new and profound implications for the importance of music in education, especially the education of young children. The existing body of musical training is in a variety of academic subjects, notably math, the sciences, and engineering. Many proponents argue that these disciplines are not easily described in verbal form, and depend for their solutions on abstract thinking and visualization—skills that result from highly developed spatial reasoning ability.

Our research has found that the relationship between music and spatial reasoning is so strong that simply listening to music may improve spatial reasoning. This is the basis of the "Mozart Effect" that has received significant newspaper coverage recently.

In 1995 we found that, compared to those who simply sat in silence or listened to relaxed music, a 30-child experiment that listened to 10 minutes of Mozart's "Flute Sonata K485" subsequently experienced a significant increase in their spatial IQ scores. This year we completed a second experiment, using 79 children and additional test situations, that confirmed that the Mozart Effect is indeed a real phenomenon.

But if mere listening can boost spatial reasoning, what might be achieved through a program of active music training? This is the focus of our work with preschool children, and the aspect of our research that may offer the greatest benefits for future generations.

Last year, we completed a pilot study in which ten three-year-old children were given music training—either singing or keyboard lessons. The scores of every child improved significantly on the Object Assembly Task, a section of the Wechsler Preschool and Primary Scale of Intelligence-Revised that measures spatial reasoning.

At the Association for Psychological Science's annual convention in Los Angeles in August, we reported the results of a follow-up experiment which found that the spatial reasoning performance of 10 preschool children who received eight months of music lessons far exceeded that of a demographically comparable group of 15 preschool children who did not receive music lessons.

The notion that music is important to the development of a child's intellect is hardly new. Plato believed music was the first subject that children should learn, to create a sense of order and harmony in the mind. Yet, until now, no one has been able to demonstrate a direct, causal link between music and the development of human intelligence early in life.

The discovery of this link has special significance today, when music occupies a parasitical position in American society. Music has never been more prevalent than it is in the United States in 1994. With technology such as portable compact disc players, it is now possible to listen to high-quality recorded music anywhere, at any time we want. In our homes, in our cars, in supermarkets, or camping in the wilderness, music serves as a kind of personal score to accompany our daily activities.

Yet as a subject in school, music has rarely been regarded with less esteem. For more than 10 years, music programs have been systematically cut or eliminated in many US school districts. The rationale given by legislators and school administrators has been starkly pragmatic: In order to revamp academic standards and maintain America's ability to compete globally in business and technology, school curricula must focus on the "basics"—reading, writing, math, and the sciences. That reasoning maintains that music is a nice activity for kids to learn, but with school budget belts being pulled tighter and tighter, it's also expendable.

In light of our findings, however, this argument no longer holds water. Music, in fact, is integral to the cognitive development of the child. Without comprehensive academic standards, music educators, engineers, scientists, or to hold a wide range of other professions.

Our research also indicates that music training may best benefit those children for whom maximizing academic and career potential is critically important: the disadvantaged. In our pilot study with preschool children, those from disadvantaged backgrounds displayed a particularly dramatic improvement in spatial reasoning ability following music training.

Music programs in schools may enable the disadvantaged to learn on a more equal footing with children from more affluent backgrounds. Because it is nonverbal, music, unlike many traditional teaching methods, does not force disadvantaged children to struggle with language or cultural differences. And unlike children from higher-income families, who have access to private music lessons, some may offer many disadvantaged children their only opportunity for music instruction.

Music should be prized and emphasized as an invaluable way to build human brain power. The challenge is to identify and articulate the music training programs that can be most successful in achieving this goal.
Storm In The Heartland

New single and album from BILLY RAY CYRUS

Album In-Stores
November 8th

Available on Mercury Nashville
Compact Disc & Cassette
Radio Is Hot For Phair's 'Supernova' On Matador

BY CARRIE BORZILLO

LOS ANGELES—After scoring pop and rock chart hits with her Matador/Atlantic debut "Exile In Guyville," Liz Phair is finally winning big with radio programmers. "Supernova," the first single from Phair's sophomore effort, "Whip-Smart," from No. 13 to No. 9 with a bullet on the Modern Rock Tracks chart, and is garnering album rock and top 40 airplay as well. Although her debut effort was critically acclaimed, its strikingly honest songs received no significant airplay. "Never Said," the first single from "Whip-Smart," also charted, however. "Supernova," which like the material on Phair's debut album, features blunt lyrics and hypnotic melodies—has been steadily climbing the Modern Rock Tracks chart since it debuted at No. 32 on Sept. 17. In addition, the videoclip for "Supernova" is in its second week in active rotation on MTV. "Never Said" was only aired on the network's (Continued on page 102)

Music Video Award Nominees Named Coolio, Green Day, US3, Taylor Among Contenders

BY DEBORAH RUSSELL

LOS ANGELES—Rapper Coolio, rockers Green Day, jazz hip-hoppers USA3, and contemporary Christian artist Steve Taylor are the leading contenders for the 1994 Billboard Music Awards, with three nominations apiece.

Videos by three of these acts were nominated in the Maximum Impact Clip Of The Year category. The award, launched last year, recognizes the video that best advances an artist's career. Coolio's "Thug Love" video "Fanci-Tic Voyage," "Green Day's Reprise/Warner Bros. clip "Longview," and USA3's Capitol video "Cantaloupe" are Maximum Impact contenders. Counting Cross' DGC/Geffen video "Mr. Jones," and Martina McBride's RCA clip "Independence Day" also were nominated in the category. Last year's winning clip was Soul Asylum's "Runaway Train" (Columbia).

Also nominated are Satellite Films' Spike Jonze, the eye behind the Beastie Boys' "Sabotage," which is nominated for best alternative/modern rock clip, as well as Dinosaur Jr.'s current "Feel The Pain"; and Portofolio/Black Dog Films' "Javon Scott, who directed E.R.'s "Ev"

(Continued on page 20)

Curb Turns Dutch 4 Seasons Remix Into Sleeper Hit

BY PETER CRONIN

NASHVILLE—How does an 18-year-old song without any soundtrack affiliation suddenly turn into a pop hit? When Curb Records was answering that question involving going back six years and following a remixed version of the song from the dance clubs of Europe to the pop charts of America, and all the way back to a syndicated weekly state-side radio show.

The Four Seasons' original version of the No. 1 on Billboard's Hot 100 in January 1976, and the remix version is No. 14 this week on the Hot 100.

"It started for us just about a year ago when this single mix of the song came through our licensee, Sony, in Australia," says Dennis Hannon, VP of marketing at Curb Records in Nashville. When that remix of "December 1968 (Oh, What A Night)" went to the top of the Australian singles chart in February 1993, Curb decided to release the single to dance clubs and top 40 stations in the U.S., where, according to Hannon, "nothing happened, and we basically walked away from it.

Curb's interest in the single was piqued with the release of "September," Curb's national sales manager, noticed through SoundScan data that the cassette singles the company had released to support hoped-for radio play were selling at (Continued on page 108)

Europe Grooves To Eclectic Caribbean Dance Style Rapsa

BY KWAKU

LONDON—British-born West Indians are shown to a varied palette of Caribbean dance hybrids, some of which find cross-over success in the pop market. The latest of these West Indian-derived genres is about to make an impression on the British dance scene, according to some passionate observers.

The word is "rapsa," short for rap and soca, and is the musical style being made by many young artists in Trinidad and Tobago.

Rapsa incorporates various musical traditions, including singing, rapping, toasting, poetry, dub, dancehall reggae, string, hip-hop, and African polyrhythmic drumming. It reflects the constant exposure Trinidadians have to American r&b and R&B, Jamaican dub and dancehall, African and Indian sounds, as well as to their own calypso music. Though rapsa only recently has spread outside the Caribbean, its origins date back to the early 1970s. "Rapsa has been around for about 20 years," says Robert Umar, the owner of the Kingside label in Trinidad. The term was coined by Brother Resistance, who introduced a rapping deejay (Continued on page 28)

New Claims Heat Up American's Row With Phonogram

BY CRAIG ROSEN

LOS ANGELES—The battle between American Recordings and Phonogram over a European joint venture and distribution agreement rages on, as attorneys for American have filed an amended complaint against Phonogram alleging fraud, conspiracy, and invasion of privacy.

Meanwhile, Phonogram's attorney is attempting to obtain a copy of American's new European distribution contract with BMG, possibly paving the way for an injunction against Phonogram.

In the midst of the legal wrangling, American has recruited Rex Heinke of the Los Angeles firm Gibson, Man & Crutcher to join (Continued on page 105)

Geffen, McGhee Join Forces For Imprint

BY MELINDA NEWMAN

NEW YORK—In its first co-venture since its formation 14 years ago, Geffen Records has created a new imprint, Eleven Records, with McGhee Entertainment. The first release on the new label is God Street Wine's "1.9.9.8 Romance," which came out Sept. 27 (Billboard, Oct. 7).

According to Doc McGhee, who is running the label with his brother Scott, Eleven Records will release no more than three or four records a year.

"It's very much a boutique label," McGhee says. "It took me 15 years to sign five major bands as a management company, so I'm not looking to sign 20 bands to the label overnight. At Geffen, they have a focused-outlook on what they sign and what they do go for. That's why I chose Geffen." "Life is about change," says Geffen Records president Ed Rosenblatt, remarking on why Geffen entered the arrangement. "You do what you think makes sense for a particular period of time, and then, when it's wearing out, you change, that's what you're open to that. Doc came along; he's a guy who I respect a great deal. He's accomplished a great deal in the world of rock 'n' roll. He's a very funny guy, and [I thought], I'd like to do business with this guy if the opportunity arises." Geffen's staff will handle many functions for Eleven's releases, including press, radio, sales, publicity, marketing, and creative services. "Basically, we'll handle A&R and marketing," says McGhee. "It's a team thing between us. We have a promotion guy, marketing, and publicity here, and we'll help to fill in the voids. It's easier for us to focus on our record than for someone to focus on us when they have 10 other records." Eleven Records will operate out of McGhee's offices, which are located across the street from Geffen Records. McGhee's contract with Geffen allows him certain latitude in signing (Continued on page 109)
Millie Jackson
Rock 'n' Soul
New Solo Album
Including the Hit Singles
“Check In The Mail”
and “Love Quake”

IN STORES
OCTOBER 25th
Artists & Music

Liberty, EMI Latin Link To Ink Tejano Star Emilio Navaira

■ BY JOHN LANNERT

In an unusual joint venture, country label Liberty Records and its sister Latino imprint, EMI Latin, are teaming to market and promote Tejano star Emilio Navaira in the country market.

Liberty president Jimmy Bowen says terms of the joint venture call for the two labels to share equally the recording, marketing, and promotion expenses of Navaira, whose surname (pronounced Na-Va-rla), has been dropped for the country market.

EMI Latin president José Béhar, "who signed Navaira to the label in 1989, says he came up with the joint venture concept as a way for EMI Latin to become a financial participant in Navaira's non-Latino career.

"From EMI Latin's viewpoint," says Béhar, "the most financially equitable way to be involved in the country career of Emilio was via a joint venture. But our participation will be only financial."

Concurrently, Navaira has signed identical, long-term record deals with Liberty for the country market and EMI Latin for the Latin arena. His country-label debut, to be produced by noted studio helmsman Barry Beckett, is expected next summer or fall.

According to Béhar, Navaira's country release will be accompanied by a new Spanish-language album (Continued on page 101)

Gill Triumphs Again At CMA Awards

Montgomery, Tillis Among Other Big Winners

■ BY EDWARD MORRIS

NASHVILLE—The CMA Awards show, held Oct. 5, might aptly have been called "The Vince Gill Folks." Not only did Gill once again nail down both the entertainer and male vocalist of the year awards, but he also did the smoothest job of hosting in the show's history.

With his quick wit and complete ease, he was the backbone and funny bone of the proceedings.

"You all know," Gill solemnly intoned as the audience settled into its seats, "the main business of tonight is to get me my own talk show." By the time the ceremonials were over, this sounded less like a hip quip and more like a great idea. Gill has already made the CMA show his own: This was his fourth consecutive year as top male vocalist, and his second straight as top entertainer.

Whether it was the abundance of talent at his disposal or the challenge of stretching 13 awards into three hours of prime-time network television, producer Walter C. Miller succeeded in giving viewers a show in which pure entertainment all but eclipsed the sometimes tedious award-giving.

The presentation and acceptance speeches were humbly brief, which allowed more time for music. In all, there were two dozen songs showcased, all taken from eight more performed live by young artists as transitions between segments.

Besides Gill, the evening's big winners were John Michael Montgomery, who took the Horizon Award and single of the year prize (for "I Swear"); Pam Tillis, who triumphed over such formidable competitors as Reba McEntire and Mary Chapin Carpenter to earn the top female vocalist trophy; the star-powered "Common Thread: The Songs Of The Eagles," which was proclaimed album of the year; and Merle Haggard, who was inducted into the Country Music Hall Of Fame.

For the third consecutive year, Brooks & Dunn were crowned top vocal duo. Diamond Rio matched the pair in consistency by earning the vocal group trophy for the third time in a row. Alan Jackson and Jim McBride's "Chattahoochee" won song of the year honors.

Voters declared McEntire and Linda Davis' "Does He Love You" vocal event of the year. Martina McBride's "Independence Day" was named music video of the year, and Mark O'Connor claimed his fourth straight award as musician of the year.

It was clear from the audience's impassioned response to her performance of the song that "Independence Day" was a hit.

(Continued on page 109)

Dre, Lover Look To Extend Reach With Relativity Debut

■ BY J.R. REYNOLDS

LOS ANGELES—Not every recording duo has the luxury of being a VH1 team on the most influential music video network, a DJ team at a top-rated station in radio's largest market, and the stars of their own feature film. But despite the multimedia celebrity enjoyed by Doctor Dre & Ed Lover, their Relativity debut set, "Back Up Off Me," could still be a tough sell to the fickle hip-hop community when it streets Nov. 8.

"The most challenging thing about selling this project is that because their image is so tongue-in-cheek, we have to do things that emphasize the credibility of the record," says Alan Grunblatt, VP of marketing for Relativity.

"Back Up Off Me" offers a varied mix of styles —from comedy to g-funk—brought out by producers familiar to the hip-hop nation.

Those receiving production credits include Franklyn Grant (who engineered the project), Erick Sermon, Davy D., Marley Marl, the Jolly Stompers, and Mark The 45 King.

The album also features guest rappers like Sermon, Notorious B.I.G., KingJust, Keith Murray, Todd 1, Lords Of The Undergound, and T-Money.

"This album is pure hip-hop," says Lover. "We worked with the best producers and guest-star rappers that were available."

Lover says his biggest concern regarding "Back Up Off Me" was turning in an honest hip-hop album.

"The kids in the community want..." (Continued on page 27)

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"The kids in the community want..." (Continued on page 27)
This year's edition of the Billboard Dance Music Summit will aim to strengthen the positive spirit of the clubland's vast and diverse citizen's, while empowering them with solid and useful information.

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REGISTRATION FEES ARE NON-REFUNDABLE
NASHVILLE—Following the scandal that ended his career as one of contemporary Christian music's top artists, Michael English has signed with Curb Records and is resuming his recording career with a song aptly titled "Healing." A duet with Wynonna, the song is from the soundtrack of the upcoming Bruce Beresford film "Silent Fall," starring Richard Dreyfuss and Linda Hamilton. The single will be released Oct. 17 and pushed at top 40 and AC.

Last May, English's career in contemporary Christian music came to a screeching halt following news of his extramarital affair with Marabeth Jordan of the Christian group First Call, who was expecting his child. The news broke the week after English had won six Dove Awards from the Gospel Music Association, including artist of the year, male vocalist, inspirational recorded song of the year, and contemporary album of the year (Billboard, May 14).

Although such news would have hardly caused a blip in most other musical genres, it was a scandal of proportions in the contemporary Christian community. English voluntarily returned his six Dove Awards on May 6 and announced he was leaving Christ- 

[Christian] music because of "mistakes" he had made. (Accord-

ingly to GMA publicist Wendy Holt, the organization has since re-

turned the Doves to English.) Warner Alliance, English's record company, released a statement saying it was terminating all promotion, marketing, and sales of Michael English products (Billboard, May 21).

Now that English is working on his debut album for Curb, the big question is whether he'll return to the contemporary Christian arena or pursue AC and top 40 success. "It won't be contemporary Christian," English told Billboard in his first interview since the incident. "It won't be pushed through the contemporary

Not Fretting Over Low-Fi Sound, A&M Lets Those Ass Ponys Run

NEW YORK—With a name like the Ass Ponys, a band had better be good—not to mention virtually pretense-free. On the unassumingly titled "Electric Rock Music" (which A&M releases Nov. 22), the Cincinnati-based quartet lives up to both of those tenets, conjuring up a new genre—call it country low-fi or post-punk rustic—in the process.

"I think this is a good time to be in a band with an unidentifiable sound," says front man Chuck Cleaver. "Some of the hybrids people have come up with trying to describe us are really priceless. I think my fa-

vorte was Hot Tuna meets the Min-

utemen." "Electric Rock Music," which was recorded at a cost of $2,500 before the A&M deal was inked, is a bit more raucous than is the band's previous releases. But while the production (by Afghan Whigs bassist John Curley) allows for the odd spot of shamble, the payoff is in the set's crackling immediacy.

"It's the very same record we would have put out on our own," says drummer Dave Morrison. "We flew out to the [A&M] studio to try some re-recording, but that wasn't us—it was just trying on costumes. They knew it, too—they said, 'go home and make your records, you don't need all this.'"

As product manager Brad Pollak sees it, the label's first challenge will

"If music serves as the anchor for the film's score, many other tunes in the movie help establish the mood, including Kool & The Gang's "Jungle Boogie," Al Green's "Let's Stay Together," Dusty Springfield's "Son Of A Preacher Man," and Maria Mckee's "If I Love Is A Red Dress" (the only previously unreleased cut on the soundtrack).

Tarantino Taps Musical Reservoir Once Again As 'Pulp Fiction' Rides A Surf Wave

AS AL CAPONE in Brian DePalma's "The Untouchables," Robert DeNiro waxes that a man must have his "en

thusiasm." Among directors, quips Tarantino's enthu-

siasms are music. His passion and love for the art form flow as abundantly as the blood in his new movie, "Pulp Fiction," which opens nationally Friday (14).

Winner of the best picture award at the 1994 Cannes Film Festival, "Pulp Fiction" is a wild rollercoaster of a movie comprising three separate but linked stories. The film features John Travolta, Bruce Willis, Samuel L. Jackson, and Uma Thurman, but the real star is Tarantino's dialog. He has written a script that allows Jackson's character to explain to Travolta, as they prepare to do in some laying college kids, what a TV pilot is—without such a conversation ever seeming out of place.

The other star is the music. Although most directors work very closely with a movie's music supervi-

sor, Tarantino takes the process a step further by selecting virtually all the music for his movies himself. In both "Pulp Fiction" and "Reservoir Dogs," he declared to commission a score for fear that he wouldn't like it. "When I choose the music, I know I like it and I get to use it, and I don't have some guy trying to put scoring in every Tar-a-

antino. And I have to tell them, No, no, no, no, no, all the time. It takes a lot out of you, having to say no."

Tarantino is best experienced in 3-D. In person, his enthu-

siasms pour out of him. As he passionately describes the music he picked for "Pulp Fiction," he leans forward in his seat, his eyes widen, he pounds his leg with his fist to emphasize a point. His intensity might be a little frightening if it weren't so infectious.

Although "Pulp Fiction" has nothing to do with surfing, classic surf-music tunes serve as the score for the film. "I've always been into surf music, but I've never had a blanking clue of what the hell it had to do with surfing," says Tarantino. "To me, it sounded like rock'n'roll spaghetti western music. It's serious. And to me, that's a pretty good description of what this movie is, a rock'n'roll spaghetti western."

And what does Tarantino consider the most "spaghetti western surf tune of them all?" The answer would be "Mis-

irou," the 1962 Dick Dale & His Del-Tones classic. With its heavy reverb and wall-of-distortion, this tune is the perfect choice for the movie's opening credits. "I was thinking about using [the Lively Ones'] "Surf Rider," [but] I just couldn't use "Misirou,"" says Tarantino. "It just demands so much of the music to live up to that theme, you know. When you play 'Misirou' as your opening cred-

its, and you're trying to build a sequence around it, it's like you're going, 'this movie's an epic! This movie is a kick-
as-ass epic!' "Misirou" was a hard tune to follow, so you better rise to the occasion."

To find the perfect surf tunes, Tarantino listened to a tape of surf music made by a friend and combed record stores for obscure collections. New surf compilations are coming out on CD routinely now, but Tarantino takes umbrage at the suggestion that they may have aided his search: "No, I was totally on vinyl. No, no, I wasn't listen-

ing to any CDs. Wax, baby." Among the other surf groups on the MCA soundtrack, which is available on vinyl, are the Tornados, the Centurians, and the Reels.
Billboard October 15, 1994

Artists & Music

Bio Probes Genius Of Hart; Abkco Verdict Affirmed

SAGA BEYOND THE SONGS: Although it appears that Richard Rodgers had no occasion penned some lyrics when his longtime partner, Lorenz Hart, was unable to meet deadlines, their roles were distinct: words by Hart, music by Rodgers. Yet so complementary were their contributions to their craft that the songs themselves seemed to originate from a single person. While they were creatively cut of similar cloth, they were markedly different in temperament and outlook. Even MGM's 1948 largely mythical film bio of Rodgers & Hart, "Words & Music," suggested it. As the 100th anniversary of Hart's birth nears—he was born May 2, 1895—an honest, scholarly biography of the mercurial, troubled genius is needed.

Frederick Nolan's "Lorenz Hart: A Poet On Broadway" (Oxford University Press, New York, 391 pages, $30) has done well on both counts, probing more deeply than ever into his unhappy personal life, which was largely framed by his dwarfish appearance—he was just about five feet tall—and his closest homosexuality. Besides the world of theater, his escape was alcohol.

Nolan doesn't quite have the feel of Hart's times that Laurence Bergreen captured so well in his epic 1996 biography of Irving Berlin, "As Thousands Cheer." Readers of Bergreen's book are aware that Berlin, seven years older than Hart, was rarely up for nice-guy awards. Bergreen strongly suggested, with perhaps too much overkill in reading Berlin's mind, that the more his works succeeded, the more insecure he became about his abilities to keep up with critical and public acclaim.

Hart, by all accounts, was generous to a fault, and beloved well beyond the hangers-on who exploited his good nature, although he must have done a lot to inadvertently hurt those closest to him. But, like Berlin, he was a genius at his craft. Rodgers, another outstanding talent, rarely comes off well in Rodgers & Hart reminiscences. Accused of being too self-serving in his ambitions, he may be taking at least one wrongful hit in the book. After Hart died at age 49 in 1943, when his heirs tried to contest his will, Rodgers testified that Hart's work during his last six months was of a high order. Nolan quotes approvingly someone who feels that Rodgers perjured himself.

For the record, Hart had penned some of his best lyrics, including his always-hilarious "To Keep My Love Alive," for a revival of "A Connecticut Yankee" that year, and he was mostly in top form for "By Jupiter" a year before. Rodgers was used to Hart's brilliance in spite of his alcoholism, which ultimately led to his untimely death. In fact, in the last eight years of Hart's life, the duo had a remarkable string of Broadway hits, including "Dumbo," "On Your Toes," "Babes In Arms," "I Married An Angel," "The Boys From Syracuse," "Too Many Girls," and "Pal Joey." It is with a good measure of bitterness that Nolan notes that he was denied rights to quote from Hart's lyrics, including 20 previously unpublished texts. "... I cannot imagine, for one moment, that this would have been the case had Hart himself still been alive." Song lyrics may be more on the order of light verse than poetry, so perhaps the title "A Prince Of Lyrics On Broadway" would be closer to the mark. Hart, at least, was said to be a descendent of the great German poet Heinrich Heine. Whether the term "poetry" or "light verse" applies to Hart's work, Nolan emphatically demonstrates that every year was a great year for popular songs when Rodgers & Hart, a team for almost a quarter of century, were on the boards.

AN AWARD AFFIRMED: A three-judge panel of the U.S. Court of Appeals for the second district has affirmed a lower court jury decision last November, awarding Allen Klein's Abkco Music more than $1.36 million from Howard Richmond's Westminster Music. The jury awarded Abkco damages after Westminster "wrongfully" exercised rights that Abkco had retained to 203 Rolling Stones songs in its 1966 contract with the rock supergroup. The contract gave Westminster rights to the songs throughout the world except for the U.S., Canada, and, in a later pact, the U.K. Westminster held that it had zone rights for all newly released songs in its territory, while Abkco claimed only zone rights for films (Billboard, Nov. 11, 1993). The appeals court, as part of its decision, agreed with Abkco that the agreement was ambiguous because the six subparagraphs contain limitations that cannot be reconciled with the language granting "all rights... including but not limited to..."

PRINT ON PRINT: The following are the best-selling folios from Music Sales:
1. Pink Floyd, "The Division Bell"
2. Stone Temple Pilots, "Purple"
3. "The Piano," Music From The Film
4. Stone Temple Pilots, Core
5. Tori Amos, Under The Pink.
CONGRATULATIONS
COUNTRY MUSIC

SONG OF THE YEAR
Chattahoochee

Ain't Goin' Down
(If The Sun Comes Up)
GARTH BROOKS
KIM WILLIAMS
MAJOR ROB MUSIC
NO FENCES MUSIC
SONY CROSS KEYS PUBLISHING

All These Years
MAG McANALLY
BEGINNER MUSIC

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DON SCHULTZ
NEW CROSS SONGS
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American Honky-Tonk Bar Association
BRYAN KENNEDY
JIM RUSSELL
EMI APRIL MUSIC INC.
THE OLD PROFESSOR'S MUSIC

Boom! It Was Over
ROBERT ELLIS ORRALL
EMI APRIL MUSIC INC.
JACKS MUSIC

Born To Love You
MARK Collie
BMG SONGS, INC.
JUDY JUDY JUDY MUSIC

The Bug
MARK KNDPFLER (PRS)
ALMO MUSIC CORPORATION

Can't Break It To My Heart
TRACY LAWRENCE
KIRK ROTH
ELBERT WEST
JMV MUSIC INC.
LOGGY BAYOU MUSIC
MICK DIANN MUSIC

A Cowboy's Born With A Broken Heart
CHRIS FARREN
CUMB SONGS
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FULL KEEL MUSIC CO.

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PKM MUSIC

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TORTURED ARTIST TUNES

God Blessed Texas
PORTER HOWELL
BRADY SEALS
HOWLIN' HITS MUSIC, INC.
SQUARE WEST MUSIC, INC.

The Hard Way
MARY CHAPIN CARPENTER
EMI APRIL MUSIC INC.
GETREAL JOB MUSIC

Haunted Heart
KIM WILLIAMS
SONY CROSS KEYS PUBLISHING

The Heart Won't Lie
KIM CARNES
MOONWIND MUSIC

Heartland
JOHN BETTS
JOHN TAYLOR MUSIC
WARNER/CHAPPELL MUSIC GROUP

Hometown Honeymoon
JIM PHOTOGLAX
ALTERBERGER MUSIC
PATRICK JANUS MUSIC
WARNER/CHAPPELL MUSIC GROUP

I Cross My Heart
ERIC KAZ
ZENA MUSIC COMPANY

I Guess You Had To Be There
BARBARA CLOYD
JON ROBBIN
TEN TUNES

I Love The Way You Love Me
VICTORIA SHAW
BMG SONGS, INC.

If I Didn't Love You
JACKIE WHITE
BOB WHITE MUSIC, INC.

In A Week Or Two
GARY BARR
GARY BARR MUSIC
MCA MUSIC PUBLISHING

In The Heart Of A Woman
KEITH HINTON
WARNER/CHAPPELL MUSIC GROUP

It's A Little Too Late
PAT TERRY
CASTLE STREET MUSIC, INC.
END OF AUGUST MUSIC

It's Your Call
SHAWNA HARRINGTON-BURKHART
LIZ HENGER
STARTRUCK WRITERS GROUP

Just Like The Weather
LUZY BOOGER
FAMOUS MUSIC CORPORATION
LOYAL DUTCHESS MUSIC

Learning To Live Again
DON SCHULTZ
NEW DON SONGS
NEW HAYES MUSIC

Let Go
DICKIE BROWN
DICKIE BROWN MUSIC

Let Go Of The Stone
MAX TROY BARNES
TWO-SONG MUSIC
WARNER/CHAPPELL MUSIC GROUP

Let That Pony Run
GREYTCHEN PETERS
SONY CROSS KEYS PUBLISHING

Life's A Dance
ALLEN SHAMBLYN
STEVE SESKIN
ALMO MUSIC CORPORATION

Love Without Mercy
DON PFRERRER
MIKE REID
BMG SONGS, INC.

Looking Out For Number One
TROY H. SEALS
EAST 64TH MUSIC
WARNER/CHAPPELL MUSIC GROUP

Mendin' Fences
ANDY BYRD
JIM ROBINSON
WARNER/CHAPPELL MUSIC GROUP

Money In The Bank
JOHN JARRAD
MARK SANDERS
ALABAMA BAND MUSIC COMPANY
MCA MUSIC PUBLISHING
MISS BLVDS MUSIC

My Baby Loves Me
GREYTCHEN PETERS
SONY CROSS KEYS PUBLISHING

NATURAL
AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
To Our 1994 Winners!

My Blue Angel
Philip Douglas
BMG Songs, Inc.
Mickey Hiter Music
Sony Cross Keys Publishing

My Second Home
Kenny Beard
Tracy Lawrence
Golden Road Music, Inc.
Mike Dunn Music

My Strongest Weakness
Mike Reid
Almo Music Corporation
Brick Blue Music

No Future In The Past
Carl Jackson
Famous Music Corporation
Too Strong Music

No One Else On Earth
Jill Colucci
Sam Lober
Chalk Hill Music
EMI Goldentorch Music Corp.

Nobody Misses
Ernesto Foster
St. Julien Music

Oh Me, Oh My, Sweet Baby
Terrace Entertainment Corp.

Old Country
Bobby L. Harden
EMI April Music Inc.

On The Road
Bob McIll
Polygram International Publishing, Inc.
Ranger Bob Music

Once Upon A Lifetime
Gary B. Baker
Frank Myers
Horipro Entertainment Group
Zomba Enterprises, Inc.

One More Last Chance
Gary Nicholson
Sony Cross Keys Publishing

Prop Me Up Before The Jukebox
(Kill Dill)
Kerry Kurt Phillips
Texas wedge Music

Reno
Tim Buckley
Donnie Cieser
Joe Deleon, Jr.

Allen Huff
Kenny King
Doug Supernaw
Justin White
Supernaw Music

She Don't Know She's Beautiful
Bob McIll
Polygram International Publishing, Inc.
Ranger Bob Music

She's Got The Rhythm
And I Got The Blues
Alan Jackson
Randy Travis

Seventh Son Music, Inc.
Sometimes You Win
Sometimes You Lose

Somewhere Other Than The Night
Garth Brooks
Major Bob Music
No Fences Music

Soon
Gary Kelly
Bob Regan

AMR Publications, Inc.

Himself's Music
Miss Pammy's Music
Sierra Home Publications
Wood Newton Music

Fender Moment
Ford Bourke
Cris Moore
Lee Roy Parnell

Mama Guitar Music
New Songs Deburo
Polygram International Publishing, Inc.
R-Bar-P Music Company

That Summer
Pat Alger
Garth Brooks
Sancto Gail Brooks

Baie And Beer Music
forerunner Music Inc.
Major Bob Music
No Fences Music

Thank God For You
Mac McAnally
Bob Miller

Beginner Music
Travelin' Zoo Music

This Romeo Ain't Got Julie Yet
Eric Silver
Pickanbo Music

Tonight I Climbed The Wall
Alan Jackson

Mattie Ruth Music
Seventh Son Music, Inc.

Too Busy Being In Love
Gary Burr
Victoria Shaw

BMI Songs, Inc.
Gary Burr Music
MCA Music Publishing

Trouble On The Line
Mark Miller
Zoo II Music

Walkaway, Joe
Greg Barnhill
Warner/Chappell Music Group

We Got The Love
Steve Bland
Rancho Bagaroo Music
Warner/Chappell Music Group

What Might Have Been
Porter Howell
Dwayne O'Brien

Braidy Seals
Howlin' Hits Music, Inc.

Square West Music, Inc.

What Part Of You
Robert Ellis Orrall
Curtis Wright

EMI April Music Inc.

Jkios Music
Stroduarvarious Music

When My Ship Comes In
Clint Black
Haven Nicholas
Howlin' Hits Music, Inc.

When She Cries
Mark Eteson
EMI April Music Inc.

When You Leave That Way You
Can Never Go Back
Steve Clark

Johnny Mcrae
EMI Music City Music

Why Didn't I Think Of That
EMI April Music Inc.

Wish We Were Men's PhD
Philip Douglas
BMG Songs, Inc.
Mickey Hiter Music

You Say You Will
Beth Nielsen Chapman
Verlon Thompson

BMG Songs, Inc.
EMI April Music Inc.

Ises Of March Music

Songwriters Of The Year:

Garth Brooks

Alan Jackson

Bob McIll

Kim Williams
Artists & Music

Schramms Hope To Herald ‘Apocalypse’
Band’s East Side Digital Set May Be Stateside Break

BY DAVID SPRAGUE

NEW YORK—Among the list of American rock prophets not recognized in their home turf, Dave Schramm ranks near the top. The local singer-guitarist and his self-named combo have amassed a large, ardent following across Europe. But East Side Digital’s new release of “Little Apocalypse” gives the Schramms their first stateside release in nearly five years.

“Circumstances haven’t exactly worked in our favor over the years,” says Schramm, whose resume also includes stints with Yo La Tengo, Steve Wynn, and Paul Westerberg. “We thought we were really lucky when [Ohio-based indie] Okra put out our first record through Rough Trade, but then Rough Trade promptly went belly up. There’s been a lot of that.”

While the Schramms’ previous disc—“Walk To Delphi” and 1992’s “Rock, Paper, Scissors, Dynami—were more accessible to those with enough frequent flyer miles for trips to Germany (where they were issued by the Normal label), import copies filtered back home at a rate sufficient enough to place them on plenty of critics’ top 10 lists.

“We’re definitely planning to tap into the press support that’s already there for the band,” says ESD label manager Steve Daly. “For those people who haven’t heard him, we’re hoping to put across the idea of Dave as a guitar player’s guitar player; ‘Little Apocalypse’ is a perfect example of something we can sell on the music alone.”

ESD will be mounting a regional ad campaign, starting in the Northeast, that will be augmented by national ads after the holiday season. The countrywide effort will coincide with an early ’90s reissue of both previous Schramms albums, the new versions of which will feature bonus tracks taken from the quartet’s many compilation appearances.

The quartet—which also includes bassist Al Greller, drummer Ron Metz, and keyboardist George Usher—proffers an alternately rustic and heavily strained of Americana rock, with nods to archetypes like the Band and Televisi. And while it’s less obtuse than “Little Apocalypse,” Schramm brings more than a touch of country to the mix.

“I don’t think Dwight Yoakam or Pete Anderson would think we were much of a country band,” says Schramm. “But I grew up in the ’60s; I listened to Dylan and [Captain] Beefheart and all sorts of things that are naturally part of my makeup. Being too analytical about it takes away the mystery, though.”

At the risk of demystification, it’s safe to say that “Little Apocalypse” is probably the only album this year influenced by both Little Feat and Emily Dickinson (from whom Schramm borrowed the opening line to “A Woman’s Name”). “I’ve always found myself writing music to her poems,” says Schramm. “The meter makes perfect sense to me.”

The band’s recent shows around New York have highlighted its penchant for improvisation, which Schramm attributes to “liking to get a feel for the music.” No full-scale tour is planned for the U.S., although a spring trek though Europe could be in the works.

As for the act’s offbeat moniker, Schramm says, “We had another name [Walking Wounded], but it turned out another band was already recording under that.”

“Their energy is great, and we just used [the Schramms], thinking we’d change it for the next show. At least nobody else is going to be using this name.”

Michael English is ‘Healing’
(Continued from page 16)

land.

The Curb deal came as the scandal was breaking. "I offered Michael a contract the same day I heard he was dropped by Warner Alliance," says Mike Curb, chairman of Curb Records. "I feel it’s my obligation to give the artists I’ve ever heard, and I feel his artistry should be allowed to continue."

In the midst of his personal upheaval, English wasn’t ready to sign a deal. However, he and Curb kept in touch. "It was the most depressing time of my life," recalls English. "I knew [the news] was getting ready to happen, and I was just anticipating it. Then I got a call from Mike Curb and he says, ‘I hear you think your life is over.’ And I said, ‘Pretty much.’ He said, ‘Well, I’m here to tell you it’s just beginning.’ It couldn’t have come at a better time."

After entertaining offers from other labels, including an invitation from Dolly Parton to sign with her new label under the Sony umbrella, English decided to sign with Curb based on Mike Curb’s show of support and the fact that Curb had hired Claire West as VP of its contemporary Christian division and AC promotion. West is credited with breaking Reunion artist Michael W. Smith in the pop market during her tenure at Geffen.

West says the duet with Wynonna came about because Wynonna and English are friends and had been looking for an opportunity to work together. “Wynonna wanted her friend to ring her, says West. “I just struck a chord with her emotionally, and everything wound up coming together beautifully.”

The soundtrack will be released on Morgan Creek Records, but the single will be released on Curb. West says they will make the power ballad available to country radio and CMT as a courtesy, but there are no plans to push it for the country market. West says the song will probably be included on English’s upcoming Curb album, for which no release date has been set.

English says he has already written three songs that may wind up on the album. "There’s one titled ‘I Don’t Understand What I’m Going Through, But I’m Going Through.’ That kind of tells the tale a bit there," English says. "The other titles are ‘Somebody Testify,’ which some people could take as a Christian song, but it’s probably going to take a different turn, and the other song is ‘Find My Way Back To You,’ and it’s a love song. Since this has happened, I’ve had plenty of time to sit down and write.”

Asked why he didn’t move to the Warner Bros. pop division when his deal soured with Warner Alliance, English says, “I needed to take my life in a completely different direction. I didn’t want to have anything to do with the old thing that was going on.”

English says he wasn’t happy with the way his situation was handled by Warner Alliance when news of his indiscretion began surfacing. He planned to quit the business without public explanation, to spare his daughter and Jordan’s children pain, but Warner Alliance’s press release made that move impossible.

“I just wanted to stop for a while,” he says. "I was planning on stepping down for a year or two and get my life straightened out and go through some time of restoration, but they wouldn’t hear of it. They had to make a statement and this was the statement of what caused everybody to freak. That caused the media to jump on it, and they were just ready to print stuff that was untrue.”

GMA executive director Bruce Kobilash urged English to let him reveal the truth.

English found out Jordan was pregnant two days prior to the April (Continued on next page)
Michael English Is "Healing" (Continued from preceding page)

28 Dove Awards. (She subsequently miscarried.)

He says he considered speaking out on the awards show. "I almost made a retirement speech that night," he says. "I knew then that I was actually saying goodbye that night to everyone because I knew it would come out.

In the wake of the scandal, there was speculation that English manipulated events to sever his ties in the Christian industry and gain notoriety that would help launch his pop music career. "That's ridiculous," he says. "[Warner Alliance and Warner Bros. were] getting really ready to push me over to the secular market anyway. They had already sent out a single, 'Love Moves In Mysterious Ways.' So that's not true...I never would have done anything like that. I never would have put my daughter through anything like this."

He acknowledges that people in the mainstream are probably familiar with his name because of the media circus that accompanied his departure from Christian music, including a story on "A Current Affair." "[People] were saying 'Publicity is publicity.' They were telling me there's no such thing as bad publicity. Well, it's kind of hard to tell me that when I run across the news like that. It was very embarrassing, and it hurt my daughter... Hope-

ily, it will be remembered in a more positive kind of light. A lot of people are asking me to do 'Don't ahue' and things like that. I don't want to go through that arena (where I'm going to be known as the Christian singer who slept around or messed up.

"I know I'm going to have to talk about that. It's part of coming back, but there's going to be a time when I don't have to anymore. But if I came back to the (Christian) industry, I'd have to talk about it, preach about it, testify about it for Lord knows how long, and I choose not to do that. I choose not to have a tool that like to make myself huge in the Christian industry. I think that's ri-

diculous. I think that's nasty, and I think that's dirty...I don't have a gimmick. I've just got a voice, and I just want to use that voice."

A&M Lets Those Ass Ponys Run

(Continued from page 16)

He created public awareness for a band whose first two albums, 1990's "Mr. Superlove" and 1998's "Grim," were hampered sales-wise by spotty distribution and limited touring.

We'll start at college radio, where the band has gotten airplay from the stations that were able to get their hands on previous stuff," says Pollak, who knows that the first single, "Litt-

tle Bastard," will be worked to col-

lege radio beginning this week. A campaign targeting airplay on commercial, college, Roots and alternative stations will follow the re-

lease of the album.

"Obviously, the release date dic-

tates that this is, for all intents and purposes, a 1996 release," says Pol-

lak. "We're talking to mom-and-pops and one-stops now, but the focus on major chains and aggressive promo-

tion to commercial radio is for early next year."

The leisurely time frame doesn't seem to have created any anxiety for the band, which Cleaver credits to the relative maturity of its members. Like fellow Buckeye state natives Guided By Voices, the Ass Ponys, with an average age way over 20, at-

test to the graying of alternative rock.

But while bassist Randy Cheek notes, "We have no teen appeal—which is another way of saying we're mature," A&M's Pollak insists that such matters haven't been an issue at the label.

"Whether these guys are 17 or 97 doesn't matter a bit," he says. "As elitists as some groups of music fans can be, I think the humor and personal-

MUSIC PUBLISHING

"Along The Road," the debut album from Becker-Dentle-Axton, transforms three distinctive contemporary Christian talents into one powerhouse vocal trio. The album's Dan Fogelberg-penned title cut recently entered Billboard's Top Contemporary Christian chart at No. 8, and Margaret Becker, who sings the track, couldn't be happier.

By Peter Crenin
Artists & Music

LAST TRAIN TO MEMPHIS: THE RISE OF ELVIS PRESLEY
By Peter Guralnick

Elvis is alive! Not only does he live, he nearly jumps off the pages of Peter Guralnick’s “Last Train To Memphis: The Rise Of Elvis Presley.” Guralnick, the author of such acclaimed books as “Sweet Soul Music” and “Searching For Robert Johnson,” spent close to a decade working on this project. The result is a stunning look at Presley’s transformation from a kid on the wrong side of the Tupelo tracks into The King.

The bulk of the 488-page book details the period between the moment a scared, 18-year-old Presley walked into Sam Phillips’ Sun Studios and cut a two-sided acetate for $3.98 plus tax in the summer of 1954, and his departure for Germany with the U.S. Army in September 1960. (Guralnick is preparing another volume that will cover the rest of Presley’s life.)

After Presley cut that first acetate, it was a year before Phillips took him under his wing. Guralnick’s reporting of that period is so vivid, the reader can feel the anxiety, yearning, and frustration of the boy (as he’s frequently called). The story is told so compellingly that—unreal as it may seem—it’s possible to forget how it will end, to forget just how singularly successful Presley would become.

But once the ascent of Elvis begins in the summer of 1954, the climb is so swift, if not exactly linear, that it’s breathtakingly dizzy. Hit after hit, bad movie after movie, the exceedingly calculated ministrations of Col. Tom Parker, the ever-expanding entourage—it’s all here.

To that end, “Last Train To Memphis” is also a fascinating tale, albeit sometimes cautionary, of how quickly stars were made in the ’50s.

Presley recorded his first radio single, “That’s All Right (Mama),” on a Monday; three days later it aired on Dewey Phillips’ influential Memphis radio show. After that, Sam Phillips drove close to 75,000 miles in one year, ferrying the record from station to station, converting fans one at a time. Within four months of the song’s release, Presley had signed a yearlong contract with the Louisiana Hayride, a more progressive rival of the Grand Ole Opry. In late 1955, a financially beleaguered Phillips sold Presley’s recording contract to RCA for $35,000 (plus $5,000 to pay back royalties to the singer). With his new deal, Presley received an astonishingly low 5% royalty rate. His first album didn’t come out until March 1956, almost two years after his first single.

Guralnick’s book is full of such fascinating tributes and insights that breathe new life into the Presley saga and take it out of the realm of myth and back into reality. It’s a must not just for Presley fans, but for all music lovers.

MELINDA NEWMAN

‘Thriller’ Certified At New Plateau; A Milestone For Meat Loaf’s Debut

BY CHRIS MORRIS

LOS ANGELES—Michael Jackson’s 1982 Epic megahit “Thriller” climbed past the 24 million-unit shipment mark, topping a month of milestones in September certifications by the Recording Industry Assn. of America.

“Thriller” remains the all-time best-selling album among RIAA-certified albums. It is trailed on the list by Fleetwood Mac’s “Rumours” and the Eagles’ “Greatest Hits 1971-1975,” which both stand at sales of 14 million.

Two other Jackson sets—which were part of a flood of Sony releases receiving certifications last month—hit new sales marks: “Bad” (1987) reached an apex of 8 million, and “Dangerous” notched 6 million units.

Meat Loaf’s 1977 MCA perennial “Bat Out Of Hell” topped the 12 million-unit level, leaping past Boston’s self-titled box, currently at 11 million, to become the best-selling debut album in history.


“Mariah Carey” (Columbia) and Pearl Jam’s “Ten” both arrived at the 8 million sales plateau; the albums are tied as the best-selling debuts of the decade.

Carey, Michael Bolton, and Harry Connick Jr. were other Sony artists logging more than one new multiplatinum certification last month. Connick’s “We Are In Love” and the soundtrack to “When Harry Met Sally . . .” became his first two multiplatinum entries.

Also vaulting the 2 million barrier for the first time were R&B phenoms Tevin Campbell (Quest), Seattle rock unit Candlebox (Maverick), San Francisco pop-punkers Green Day (Reprise), and new age icon Yanni (Private Music).

The Rolling Stones’ “Voodoo Lounge” (Virgin) became the longsought English band’s 17th platinum album and 35th gold album. The band leads the field among gold-album groups; the Beatles rank second with 26 gold awards.

Debuting platinum-album artists included Santa Barbara, Calif.-based modern rock act Toad The Wet Sprocket (Columbia), R&B/rap artist Aaliyah (Jive), L.A. alternative band Tool (Zoo Entertainment), hard-rock unit Jackyl (Geffen), and pop vocalist Sheryl Crow (A&M).

Making their bows in the gold album category were Crow, country singer Martina McBride (RCA), country group Blackhawk (Arista), rapper Coodio (Tommy Boy), hard-rockers Dangerous Toys (Columbia), English modern rockers Big Audio Dynamite II (Columbia), and rappers AMG (Select) and MC Eiht (Epic).

In singles news for the month, the most notable achievement was a long time coming: Motown’s storied female group Martha & the Vandellas scored its first gold single, for the 30-year-old hit "Dancing In The Streets."

Babyface (Epic), 69 Boys (Rip-It), Ahmad (Giant/Reprise), Collective Soul (Atlantic), and Immature (MCA) rounded out the list of first-time gold singles artists.

A complete list of September RIAA certifications follows.

MULTIPLATINUM ALBUMS

Pearl Jam, “Ten,” Epic, 8 million.
Michael Jackson, “Bad,” Epic, 8 million.
Mariah Carey, “Mariah Carey,” Columbia, 8 million.
Soundtrack, “The Lion King,” Walt Disney, 5 million.
Michael Jackson, “Dangerous,” Epic, 6 million.
Alan Jackson, “A Lot About Livin’ (And A Little ‘Bout Love),” Arista, 4 million.
Clint Black, “Killin’ Time,” RCA, 3 million.
Tevin Campbell, “I’m Ready,” Geffen, 2 million.
Candlebox, “Candlebox,” Maverick, 2 million.
Harry Connick Jr., “We Are In Love,” Columbia, 2 million.
Harry Connick Jr., “When Harry Met Sally . . .”, Columbia, 2 million.

PLATINUM ALBUMS

Rolling Stones, “Voodoo Lounge,” Virgin, its 17th.
Toad The Wet Sprocket, “So Is It,” RCA, its first.

PLATINUM SHORT-FORM ALBUMS


GOLD ALBUMS

Toad The Wet Sprocket, “Suckin’,” Columbia, its second.
Harry Connick Jr. “She,” its eighth.
Zapp & Roger, “All The Greatest Hits,” Reprise, its fourth.
Rolling Stones, “Voodoo Lounge,” Virgin, its 35th.
Lorrie Morgan, “War Paint,” RCA, its fourth.
Blackstreet, “Blackstreet,” Arista, its first.
Howard Hewett, “Same As It Ever Was,” Tommy Boy, its second.

(Continued on page 90)
Sweet Strumming. Chris Duarte shows off his Texas blues prowess on his Silvertone debut, "Texas Sugar/Strat Magik," due Oct. 11. As part of his monthlong tour, Duarte opens for Buddy Guy at L.A.'s House Of Blues Oct. 13 and 20. He'll be on CBS Radio Networks' "The House Of Blues Radio Hour" Oct. 22. single, "Rumbler/Buffles," goes to modern rock radio Nov. 8. Meanwhile, college radio and MTV's "Yo MTV Raps" are on the track and video, respectively. The Goats are really, truly an American pop group, because it's a combination of it all," says Chris Schwartz, CEO of Ruffhouse. "It's very hard to just go up the hip-hop flagpole, because they're more than that. They're more like [label mates] Cypress Hill; they have a predominantly white, college crowd as their audience." Ruffhouse president Joe "the Butcher" Nicolo, who produced the album, says, "This is more cerebral than a typical hip-hop record." Thanks to the band's strong fan base from the last album and from touring, "No Goats, No Glory" ranked No. 18 and No. 25 among Heatseekers titles in the Northeast and Mid-Atlantic Atlantic region respectively, Oct. 8. The week of the street date, the label ran a T-shirt giveaway with 10-15 retailers in the Mid-Atlantic region, where a European tour-crew shirt was offered with the purchase of a CD. Look for the Goats to appear at various skate and a c c n o o n r a n g e n t e n t s this fall and winter.

Making the scene: Dillon Fence's finely honed three-part vocal harmonies and dual-guitar twang are making waves in the South Atlantic region, as "Living Room Scene," on Mammoth Atlantic, bowed at No. 8 among Heatseekers titles there Oct. 8. The album's first single, the title track, is getting a strong push from both ends of the rock 'n' roll spectrum, with modern rock, WNNX (88.1) Atlanta and album rock WRUW Raleigh, N.C., leading the way with airplay. Dillon Fence headlined a 99x-sponsored show Sept. 28 at Center Stage in Atlanta, with 550 Music/Epics' Velvet Crush and DGC's Wild Colonials also on the bill. Josh Wittman, national retail promotions director at DGC's, says, "They were a college-based band with the first record. The second one was a little more complicated, with more involved guitar parts. This one is like one and two put together; it still has a lot of guitar, but it has strong pop, writing, too." Mammoth and Atlantic worked in tandem, blanketing 15 colleges with 2,500 pre-release posters and staging a 10-market radio-promotion tour in September, as well as a bowling party for winners of a contest held at the Charlotte, N.C.-based Record Exchange retail chain Sept. 22.

Mixing it up: Combining jazz with rap, charting with spoken word, and rock with funk, Soul Coughing is not only turning the heads of college radio programmers, but is making such modern rock powerhouse acts as KROQ Los Angeles take notice as well. After several weeks as Jd's The Fish's catch of the day on KROQ, "Smooothie's Blues," from the band's Slash/ Warner Bros. debut "Ruby Vroom," is in regular rotation on the station. Warner Bros. producer manager Peter Raugh says the label is working the whole album to college radio, while modern rock has been serviced with a CD sampler containing "Is Chicago, Is Not Chicago," "Blueeyed Devil," and "Down To This." The later song features samples of the Andrews Sisters' "Don't Sit Under The Apple Tree With Anyone's_else," Smokey Stuey Lightning," and "Toots & The Maytals' "Time Tough."

Other interesting snippets of sound on the album include samples collected by Mark De Gli Antoni, who is cited as the band's keyboard sampler and background vocalist. De Gli Antoni was asked by "Is Chicago, Is Not Chicago," "Blueeyed Devil," and "Down To This." The latter song features samples of the Andrews Sisters' "Don't Sit Under The Apple Tree With Anyone's_else," Smokey Stuey Lightning," and "Toots & The Maytals' "Time Tough."

Inflamed. The long-awaited new Cramps album, "Framboys" on the Medicine label, finally hits stores Oct. 11. "Ultra Twist," the first single and video, has been accepted for MTV's "120 Minutes." The band starts a two-month tour Nov. 3 in Las Vegas, and will hit the East Coast in January.
Sha-Keys Imago Debut A 'Journey'
Poet/Rapper Explores A Soulful Fusion

By Havelock Nelson

NEW YORK—Imago/BMG recording artist Sha-Key views herself as swimming free in a crowded sea of studio-invented wannabes. "I don't consider myself a poet or a rapper," the 23-year-old artist says. "I am an MC, which means to basically anything I can." The Bronx-born vocalist's debut album, "A Headnäddas Journey To Addil Skizm," hits retail Nov. 22.

"A headnattist is one who listens to hip-hop," Sha-Key says, explaining the title. "A journey is about traveling to somewhere other than where you are now. And addil skizm are two words I use to describe reaching the ultimate peak in my rhyming or free-styling. It's that organic point, if you will.

The message Sha-Key shares is that artists and fans should not be afraid of hip-hop as an art form. "Once you understand it is a total fusion of all music, you can go crazy with it," she says. "I think people are holding back a little."

Sha-Key says her art is not based on any predetermined strategy or format. She describes her music as the undefined style: "Her aim is to roam inside her character to discover the center of her soul.

"I try to go as deep inside of me as I can," she says.

The first single from the album is "Soulsville," a laid-back track with sinewy keyboards and a cascading rhythm bed.

To Sha-Key, Soulsville is Any Ghetto, U.S.A., and the single attempts to show the brighter aspects of that place.

"People and the media choose to always look at the negativity, but there's also a lot of positivity," she says.

"One line [in the single] goes, 'Some are in the front line up a blunt, but they got many in the house just coolin' out.' In other words, for every person on the street, there are eight, nine, 10 people leading the family life, just tryin' to survive."

Sha-Key says the single is told from the perspective of children.

"It's basically showing Soulsville through their innocent eyes," she says.

Chantay Taylor, director of crossover promotions at Imago, says "Soulsville" has been receiving regular and mix-show airplay on college, top 40/rhythm, and R&B stations in the San Francisco Bay area, Detroit, Chicago, and New York since its Sept. 9 release.

Promotional copies of the single, along with stickers, were issued to the public in various markets by Imago's street promotion teams. The stickers and product contained a toll-free number for listeners to phone in with comments about the record.

Taylor says response was overwhelmingly positive.

Imago hopes to have the clip of "Soulsville" at appropriate video programs by mid-October. The label is also promoting the clip aggressively at retail to obtain in-store play. It was leased by photographer-turned-director Michael Halsband.

Taylor says Sha-Key has a "real person" that translates well on the screen, and she expects that to be an asset with video programmers and viewers.

Imago plans to put Sha-Key in front of as many people as possible. Says Taylor, "She's been on and off the road for the last year, going to conventions like Jack The Rapper and Impact. Also, she played all three stages at last summer's Lollapalooza Festival."

Taylor wants Sha-Key to hit the college tour circuit and participate in concerts and events that feature other BMM-associated artists.

The label also is looking for opportunities on alternative hip-hop touring bills, because Taylor says mainstream kids on the street could be slow to respond to Sha-Key's style initially.

"They'll likely get more into her as she becomes bigger," says Taylor.

Sha-Key is part of a collective known as Thr3at Poetic. It includes High Priest, Jasiri, Ninety-Nine, and Rahzel, the Godfather of the bassist, who function as a human orchestra throughout Sha-Key's album.

Before joining the collective, Sha-Key was part of Vibe Chameleons with her manager, Walter Meade. "We played everywhere around New York, like the Fox, the Cooler, the Supper Club, and the Arena," says Sha-Key, who performed poetry and rapped with and without bands.

Brandy Shows She's A Fine Girl At Showcase; Pro Athletes Head For Recording Studios

Snifter Full of Brandy: Atlantic Records hosted a fundraising party recently at the Derby in Los Angeles that contained many guests of the incredible talent possessed by the 15-year-old artist Brandy. Her self-titled album was released Sept. 27.

Perhaps the skills Brandy has acquired as a television actress have helped her develop her on-stage savvy so quickly. Whatever the case, it was impressive watching the teen-ager tame the many hardened industry soldiers on hand.

During a brief performance, Brandy worked the audience members, pulling them in with wit, guile, and charm. At one point, she quipped, "Are there any program directors out there? Are you playing my single?"

Brandy's style is not quite adult, but more than bubble-gum young. And she has the confidence to help her live up to the label's big buildup. Already, there is evidence of public support for Brandy's debut single, "I Wanna Be Down," which is No. 2 on the Hot R&B Singles chart this week. Her self-titled album debuts at No. 11 on the Top R&B Albums chart.

Atlantic's marketing staff is working full tilt to break "Brandy" (Billboard, Aug. 27). With this kind of support, plus strong songs, good production, quality vocals, and the elusive "X" factor, Brandy seems destined to have a successful career well into adulthood.

Basslines from the Base Line: NBA player Wayman Tisdale recently signed with MoJazz and is preparing to release a jazz album, due next spring. Tisdale, 23, a bassist, is a bases of Mac Miller and Stanley Clarke as his greatest influences. The music is described as a contemporary, upbeat blend of original jazz tunes mixed with well-known covers.

By the way, Tisdale still has his day job; he recently signed with the Phoenix Suns.

Meanwhile, football/baseball jock Deion Sanders is adding rapper to his list of career titles. Sanders is debuting his rhyme skills on the soundtrack to "Street Fighter" (Priority Records). It will be available in stores Dec. 6. The Universal film premiers Dec. 23.

Live Music Lives: Icon Entertainment's L.A. Diamond Club in Hollywood hosted a showcase recently featuring artists from the "Jason's Lyric" soundtrack. Ill! At Scratch, Jamaica, the Whitehead Bros., Ahmad, and Brian McKnight rounded out a lineup of entertainment that kept the house rockin' all night long.

The event was sponsored by Mercury Records and KKBT Los Angeles... The Reggae By The Bay Festival is scheduled for Oct. 22-23 at Fort Mason's Herbst Pavilion in San Francisco. The fest, which highlights the music, dance, art, and food of the Caribbean, drew more than 4,000 fans last year. Headlining the show are Born Jamericans and Sugar Minott... Warner act Earth, Wind & Fire begins a 26-city tour Oct. 31 at the Brendan Center in Pittsburgh. The tour covers most major markets, but unlike days of yore, concerts will be held in smaller, more intimate venues holding 3,000-4,000. It is the band's first U.S. tour in six years, and with the wave of nostalgia permeating America, the tour has a good chance of turning a healthy profit... The International House Of Blues Foundation and Watts Labor Community Action Committee join forces Oct. 15 to present "Countdown To Eternity: A Civil Rights Festival Benefit" at the Watts Labor Community Action Committee headquarters in Los Angeles. Hosted by Richard Pryor, the event benefits both organizations, and the all-day concert features such acts as Fishbone, Charlie Musewile White, Nona Gaye, Solomon Burke, War, and MC Lyte. For information, call 213-563-5639.

Their Sound: Look out for "The Sound Of Hope," the latest recording by the Boys Choir Of Harlem. The EastWest set offers a happy alternative to much of the negative noise out there. "Hope" is an eclectic collection blending R&B, gospel, pop, and spiritual tracks that are easy on the ear. At the same time, the choir manages to retain its soul throughout, particularly during solos. The album hits retail Oct. 18.
## Hot R&B Airplay

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>I'M NOT OVER YOU</strong></td>
<td>Ce Ce Peniston</td>
<td>(Asap Entertainment)</td>
</tr>
<tr>
<td>2</td>
<td><strong>I'M READY</strong></td>
<td>Tom Campell</td>
<td>(Warner Bros.)</td>
</tr>
<tr>
<td>3</td>
<td><strong>WHERE CAN I SEE YOU?</strong></td>
<td>K.D. Lang</td>
<td>(MCA)</td>
</tr>
<tr>
<td>4</td>
<td><strong>BETTER LOVE</strong></td>
<td>Guy Oseary</td>
<td>(Motown)</td>
</tr>
<tr>
<td>5</td>
<td><strong>WELCOME TO YOUR WORLD</strong></td>
<td>Blackstreet</td>
<td>(Epic)</td>
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<tr>
<td>6</td>
<td><strong>DEFEND MY HEART</strong></td>
<td>Boyz II Triple</td>
<td>(R.K.)</td>
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<tr>
<td>7</td>
<td><strong>I'M GONNA MAKE YOU SENSE</strong></td>
<td>Lisa RJust</td>
<td>(Jive)</td>
</tr>
<tr>
<td>8</td>
<td><strong>I KNEW IT WOULD BE YOU</strong></td>
<td>Tanya Motley</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>9</td>
<td><strong>GOT IAM</strong></td>
<td>Tone Kapelaf</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>10</td>
<td><strong>WILLIAM</strong></td>
<td>William Bell</td>
<td>(MCA-Nash)</td>
</tr>
<tr>
<td>11</td>
<td><strong>I WILL BE EVERYTHING</strong></td>
<td>Darwyn Cooper</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td>12</td>
<td><strong>HE'S MY MAN</strong></td>
<td>Shemar</td>
<td>(Kiss)</td>
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<td>13</td>
<td><strong>I WILL MAKE YOU SENSE</strong></td>
<td>Tanya Motley</td>
<td>(R.K.)</td>
</tr>
<tr>
<td>14</td>
<td><strong>I WILL BE EVERYTHING</strong></td>
<td>Darwyn Cooper</td>
<td>(Kiss)</td>
</tr>
<tr>
<td>15</td>
<td><strong>AM I GONNA MAKE YOU SENSE?</strong></td>
<td>Lisa RJust</td>
<td>(Jive)</td>
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**Tracks moving up the chart with airplay gain. © 1994 Billboard/BPI Communications.**

## Hot R&B Singles A-Z

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Label/Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td><strong>I WANNA BE DOWN</strong></td>
<td>Dwayne Wiggins/Epic</td>
</tr>
<tr>
<td>3</td>
<td><strong>I'M GONNA MAKE YOU SENSE</strong></td>
<td>Tanya Motley/R.K.</td>
</tr>
<tr>
<td>4</td>
<td><strong>I WILL BE EVERYTHING</strong></td>
<td>Darwyn Cooper/Kiss</td>
</tr>
<tr>
<td>5</td>
<td><strong>I WILL MAKE YOU SENSE</strong></td>
<td>Tanya Motley/R.K.</td>
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<tr>
<td>6</td>
<td><strong>I WILL BE EVERYTHING</strong></td>
<td>Darwyn Cooper/Kiss</td>
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<tr>
<td>7</td>
<td><strong>AM I GONNA MAKE YOU SENSE?</strong></td>
<td>Lisa RJust/Jive</td>
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<tr>
<td>8</td>
<td><strong>I WILL MAKE YOU SENSE</strong></td>
<td>Tanya Motley/R.K.</td>
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<td><strong>I WILL BE EVERYTHING</strong></td>
<td>Darwyn Cooper/Kiss</td>
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<tr>
<td>10</td>
<td><strong>AM I GONNA MAKE YOU SENSE?</strong></td>
<td>Lisa RJust/Jive</td>
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**Singles with increasing sales. © 1994 Billboard/BPI Communications and SoundScan.**
## Hot R&B Singles

### Chart Date: October 15, 1994

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist(s)</th>
<th>Title</th>
<th>Label &amp; Number Distribution</th>
<th>Distribution Details</th>
<th>Sales</th>
<th>Airplay</th>
<th>Artist (Producer)</th>
<th>Hot R&amp;B Singles</th>
<th>Hot 100</th>
<th>R&amp;B/Hip-Hop Airplay</th>
<th>R&amp;B/Urban Airplay</th>
<th>Hot R&amp;B Singles Rank</th>
<th>Hot 100 Rank</th>
<th>R&amp;B/Hip-Hop Airplay Rank</th>
<th>R&amp;B/Urban Airplay Rank</th>
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<tbody>
<tr>
<td>1</td>
<td>Aaliyah</td>
<td>&quot;Try Again&quot;</td>
<td>M.A.X./Verve</td>
<td>19-week stay</td>
<td>111,000</td>
<td>205,000</td>
<td>Dwayne Wiggins</td>
<td>15</td>
<td>20</td>
<td>11</td>
<td>12</td>
<td>1</td>
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</tr>
<tr>
<td>2</td>
<td>R. Kelly</td>
<td>&quot;I Remember&quot;</td>
<td>J Records</td>
<td>9-week stay</td>
<td>117,000</td>
<td>145,000</td>
<td>Jermaine Dupri</td>
<td>18</td>
<td>20</td>
<td>21</td>
<td>22</td>
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<tr>
<td>3</td>
<td>Boyz II Men</td>
<td>&quot;I'll Make You Love Me&quot;</td>
<td>Uptown</td>
<td>15-week stay</td>
<td>132,000</td>
<td>160,000</td>
<td>Marlon Jackson III</td>
<td>25</td>
<td>30</td>
<td>21</td>
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<td>4</td>
<td>R. Kelly</td>
<td>&quot;Ignition (Remix)&quot;</td>
<td>J Records</td>
<td>12-week stay</td>
<td>159,000</td>
<td>187,000</td>
<td>Jermaine Dupri</td>
<td>33</td>
<td>40</td>
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<td>5</td>
<td>Aaliyah</td>
<td>&quot;At Your Best (You Are Love)&quot;</td>
<td>M.A.X./Verve</td>
<td>11-week stay</td>
<td>151,000</td>
<td>179,000</td>
<td>Dwayne Wiggins</td>
<td>41</td>
<td>50</td>
<td>22</td>
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<td>6</td>
<td>Ginuwine</td>
<td>&quot;It'sonna Be That Way&quot;</td>
<td>Epic</td>
<td>8-week stay</td>
<td>145,000</td>
<td>173,000</td>
<td>Teddy Riley</td>
<td>51</td>
<td>60</td>
<td>26</td>
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<td>7</td>
<td>Ginuwine</td>
<td>&quot;I'm Still In Love With You&quot;</td>
<td>Epic</td>
<td>4-week stay</td>
<td>138,000</td>
<td>166,000</td>
<td>Teddy Riley</td>
<td>60</td>
<td>70</td>
<td>27</td>
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<td>8</td>
<td>Ginuwine</td>
<td>&quot;We Need a Little More Love&quot;</td>
<td>Epic</td>
<td>3-week stay</td>
<td>135,000</td>
<td>163,000</td>
<td>Teddy Riley</td>
<td>70</td>
<td>80</td>
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<td>Ginuwine</td>
<td>&quot;Get with It&quot;</td>
<td>Epic</td>
<td>2-week stay</td>
<td>132,000</td>
<td>160,000</td>
<td>Teddy Riley</td>
<td>80</td>
<td>90</td>
<td>29</td>
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<tr>
<td>10</td>
<td>Ginuwine</td>
<td>&quot;Bad Girl&quot;</td>
<td>Epic</td>
<td>1-week stay</td>
<td>129,000</td>
<td>157,000</td>
<td>Teddy Riley</td>
<td>90</td>
<td>100</td>
<td>30</td>
<td>31</td>
<td>10</td>
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### Chart Notes
- *No. 1* indicates the top spot on the chart.
- * compilation song listed.
- * debut appearance.
- * peak position.
- * significant change in position.
- * record comparables.
- * highest charting position.
- * number of weeks spent at the top.
- * artist's sales data.
- * airplay data.
- * chart rank.

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The chart data reflects sales and airplay performance as of October 15, 1994, as measured by Billboard's Hot R&B Singles chart. The data includes sales figures from various sources and airplay metrics from radio stations across the country. The chart is a key indicator of popularity and influence within the R&B genre.
**R&B**

**DR. DRE & ED LOVER**  
(*Continued from page 1*)

sincere music—something they can relate to,” he says. “We want to remain real and stay close to our roots. We never want music ever to go back to the days of Milli Vanilli and Vanilla Ice, which almost killed hip-hop.”

Lover and Dre have busy schedules. Since November 1993, they have hosted the morning show for top 40/hip hop WGQT (Hot 97) New York five days a week. Ratings from the show helped propel the station from No. 9 to No. 3 in the market’s latest Arbitron.

The two are also in their sixth year as hosts of the weekly hip-hop video show “Yo!: MTV Raps.” The show begins airing five nights a week on Monday (10).

They also have their Hollywood lives. In 1996, Lover & Dre starred in the feature film comedy “Who’s The Man.”

Despite the busy schedule, “Back Up Off Me” was recorded in only seven weeks. “Relativity wanted to get this thing out in time for the holidays,” says Lover. “For a while, we were working almost 20 hours a day, because we’re up at 4:00 every morning for the radio show, and then we stayed up until midnight recording.”

Lover points to manager Charles Stettler as the force that keeps the duo on track. “A lot of people say they have managers, but what we’ve got is a manager,” says Lover.

“Keeping a clear focus of their career goals is hard because of their ability to go into so many different directions,” says Stettler, who has managed the team since 1991.

“If Ed and Dre are let loose, then they can be a success at almost anything, and they’ve proven it on MTV and their radio show,” says Stettler.

“The biggest thing you can do is let them go and be themselves.”

Relativity’s Grunblatt says the promotion campaign for the album ties in with the act’s day jobs at Hot 97 and MTV. It will be serviced initially to MTV, the Box, and BET. Then it goes to secondary outlets around the country.

Grunblatt says that to increase the project’s credibility, the label is targeting young black fans and promoting the single heavily at R&B radio.

Independent retail is being serviced with special, clean versions of “Back Up Off Me” for in-store play.

Lover & Dre’s busy schedule also dictates the booking of their promotion visits to certain markets and precludes the possibility of live shows. “Right now, a concert would be very difficult to manage,” says Grunblatt.

The label plans to take advantage of the duo’s name recognition for guest appearances on television.

Grunblatt says promotion and publicity are assets for the project, but it will be the music that ultimately sells Lover & Dre.

“When we signed them, we went out on a limb because a lot of people might look at them as a novelty act,” he says.

“But they have a well-balanced album that will change all preconceptions once people hear it.”

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**BUBBLING UNDER: HOT R&B SINGLES**

<table>
<thead>
<tr>
<th>TITLE (LABEL/DISTRIBUTING LABEL)</th>
<th>TITLE (LABEL/DISTRIBUTING LABEL)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NOWHERE TO RUN (DARKSTREET/UA/STRATEGIES)</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>BREAKDOWN (1) (TOO SINCERE/LV)</td>
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<td>4</td>
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<td>18</td>
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</table>

(Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.)

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**NAJEE**  
*Share My World*

Available on EMI Cassettes and CDs.

EMI Records

Produced by Farred and Najee  
Management: Walter Lee

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**BILLBOARD**  
October 15, 1994

27
ery to roots. “He’s looked on as the great scientist,” Amen said. But the style has evolved, mixing social commentary and fun lyrics with up-to-the-minute foreign musical and technological innovations to create an infectious and well-produced genre. Many of the genre’s purveyors can be heard on Kisskiddie’s compilation, “Rapso.” Released in Trinidad last year as “Kisskiddie Jams 1,” it was picked up by the Swedish record company, MNW, which released it last May on its Moonshine compilation label. “Rapso” has shifted “only a couple of thousands” units in Scandinavia, says Hans-Olof Olson, Moonshine’s label manager. A similar package in the label’s “Tropical Pop” series, featuring soca, reggae, and other world music styles, sold approximately 10,000 units, mainly backed by a same-titled TV program, he says.

Aron attributes the sluggish sales of “Rapso” in Scandinavia to its being made up of completely unknown artists with no videoclip, as well as a lack of a local scene for playing and promoting the genre. “We’re trying to do is break some new style in music—a hit single could have helped,” he says. Though he has had some follow-up EP featuring Nas Ten’s hit-bop dancehall album track “Land Of Origin,” Olsson is hopeful that sales of “Rapso” will grow once the U.K. takes on the music. “I don’t think rapso will ever be big in Sweden if it does not break out in the U.K. because here we are so much aware of what is going on in the U.K. and U.S.”

Nick Battle, general manager of publisher Wimfest Music, says he formed his own record label, Recognition, to turn the compilation around “very quickly” for the U.K. and Ireland, after he heard some of the tracks. “Bertil Goe,” on Jonathan King’s “Tip Sheet” CD, the track, a warty rap/dancehall ditty with a catchy chorus by the four-piece Black Mayl, was released Oct. 3. The “Rapso” album is due in the U.K. in late November:

“Rapso is coming. It’s very clever, and I think it’s a hit,” says Battle. I spent five years doing radio promotion in the U.K., so I’d like to think I know what sounds good on the radio.”

Shel Shok, the songwriter’s and Black Mayl’s front man, says, “I guess the overall vibe touches everybody, it’s not intimidating you... it’s about everybody going out and having fun, instead of staying in and walking or worrying.” The 28-year-old Shok, a prolific songwriter, remixer, producer, and producer of Kisskiddie’s artists, co-produced the compilation. General Grant, another Kisskiddie artist, has signed by the Chrysalis Group’s The Hit Label imprint to a worldwide “seven-figure, six-album deal,” according to Nick Thistlefer, of the Brothers Organisation, Kisskiddie’s (Continued on page 12)
Publisher Suspends Editor in Dispute At Hip-Hop Mag

The SO-CALLED hip-hop nation is no oasis free from scandal and disturbance. And last week, noise was emanating from The Source after the magazine's co-editor-in-chief, James Bernard, turned a private battle with publisher David Mays into a public spectacle via the fax machine.

Bernard typed out a five-page letter calling for Mays' resignation because, he charges, Mays has been working too close to the record company group Almighty RSO. Bernard also alleges Mays co-wrote a glowingly positive article on the act and positioned it there without the knowledge of anyone on the editorial staff.

The letter was faxed to several record companies and media organizations. In the letter, Bernard also accused Raydog, a member of Almighty RSO, of making threats against Bernard and other members of the magazine's "mind squad." Raydog denies the charge. Mays has refuted points contained in the letter, too. He told Billboard, "I have no proprietary interest in Almighty RSO, and have collected no fees from the record company. Whatever I did for them, I did as their friend."

Mays says Bernard has been "suspended" from The Source. Additionally, its owner, Reginald Dennis and a few other editorial staff members have let go. Mays accuses Bernard and Dennis of fostering an "insensitive and mean-spirited" editorial climate at The Source.

Bernard could not be reached for comment by press time.

ON & ON: Bad Boy Records releases a choreo-ed remix (featuring L.L. Cool J, DJ Khaled, Coolio, Big Pun and Busta Rhymes, and the Notorious B.I.G.) of Craig Mack's "Flava In Ya Ear." Get the track from any of Bad Boy's national retailers. The set lensed by director Hype Williams. Most notable about the clip is that for the first time, Cool J exposes the top of his head for the masses. Meanwhile, the label reports that the single is about to be certified gold by the Recording Industry Assn. of America...

Lil' Mark Edwards, Big Mays, Michael Franti's "You Gotta Believe" and Cash Money & Murvelous, to co-produce "Home (Capital)."

The just-released album by his new act, Speckhead, Al's seven brothers along with say, Flatbush Avenue in Brooklyn will pump the tracks loud, but for open-minded head-nodders, Pranti-pages, Basta features a record that's smooth and concise, upbeat yet down. Faye cupcakes: the inspiration for "The Can" and the poetic "Caught Without An Umbrella."

Another bit of indecision, Outburst Records has decided to continue doing business with Brownell Simmons' Rush Associated Labels at PolyGram. Last year, before RAL changed distributors—from Sony Music to PPG—it linked with Outburst to release Domino's self-titled album, which has been certified gold. Speaking about the re-signing, Outburst president "Anti" Lewis says, "We're firmly encomended in RAL's pipeline, and at this time quite pleased with the arrangement. We have several groups, such as La Rockee Tee, Mo, Ken, Stie, Jiboo, B.G. Knockout, and DJ Premier, Ant Banks, and Rowsy ringleader Dallas Austin. To reflect his mental and physical growth, the artist changed his hip-hop handle. Y'all be recognize: Lil' Malik is now Mr. Malik..." Pride Records has reissued Nice & Smooth's classic, self-titled debut album. The set originally was released on the now-defunct Sleeping Bag Records...
Summer Shines With Her New ‘Melody Of Love’

by Larry Flick


Meanwhile, be sure to pick up "Melody Of Love" on Oct. 17, and "Endless Summer" on Nov. 8.

SIDEWALK TALK: It had to happen. RuPaul is taking an all-black break from the new "Tommy Boy" album, tentatively titled "Soul Food," to make his debut as a Las Vegas headliner. He bows at the Sahara during the third week of November, and will be serving a menu of new and familiar yummies—aided by what promises to be no less than a dozen costume and wig changes. Could it just go? Can a double-bill in Atlantic City with Pia Zadora be far behind? And how do we get a pair of ringside seats? . . . The promotional campaign behind Carleen Anderson's "True Spirit" full-length debut gets a nice boost from a well-balanced array of remixes of the single "Mama Said." Just-shipped 12-inch promos of the funk-fortified shimmer feature inspired post-productions by K-Klass and Kenny "Doze" Gonzalez that travel down luscious and hip-hop roads, respectively. The coker is a commercial-only double-pack that hits racks on Nov. 8. The pressing has two special-interpretations by DJ and label co-founder that bring the hypnotic tribal/tribe vibes and wriggling percussion. We are betting on his "One Shot" mix to drive this future smash to the top of Billboard's Club Play Chart . . . This month's edition of the Hot Tracks remix service mailing momentarily breaks from tweaking established singles to showcase new and unsigned talent. "Need No Man" by Barefoot Boys with Kim Lucas shines with a catchy, pop-fueled chorus and a fluorescent house bottom. Luc is quite the attention-grabber, and Hot Tracks' in-house producer Ron Hester and Chris Cox (who recently flew the HT eou to work with Giorgio Moroder in Los Angeles) have created a track that is accessible to mainstream programs. Look for more unsigned showcases to pepper the company's packages in the coming months . . . New York's Northcott Productions is now the distributor of Ken Johnston's Perfect Pair Records. The companies christen the deal with "Share," a R&B-spiced house by Alexander Hope. Hope's vigorous vocal is. aided by the golden touch of durable producer Blane. Another Northcott label, Henry Street Music, benefits from its ongoing association with Kenny "Doze" Gonzalez, who is at the helm of the latest Buckethedds EP, "The Bomb.

NUGGETS: Techno-meisters Lords Of Acid make the switch to America's White Label subsidiary for "Voodoo-U," an album that appears designed to elevate the flagging movement into a quirky quasi-modern/rock realm. Given the wealth of complex, magically adventurous material, there should be little problem accomplishing such a task. However, dance-intensive jocks who want to season their sex with a wicked and assassinating industrial edge should have a moment with "Do What You Wanna Do" and "Drink My Honey," which explode with frenetic beats and mind-warping keyboard effects. Few in techno/rave genre can touch this act's wild imagination and technical ingenuity . . . Industrialists Front Line Assembly end a two-year silence with "Millennium," a Roadrunner Records set that storms the act's signature electronic beats and samples with raucous guitars and hip-hop. Props to masterminds Bill Leeb and Rhys Fulber for a sound upgrade that is progressive without forging their obvious aggressive strength. Cathartic good fun . . . The career of disco-era dynamo D.C. LaRue is traced on "Let Them Dance," a Pyramid/Hot Productions collection that offers an important reminder of where some of today's trance seeds were sown. "Cathedral" and the title track will leave retro-mind-pumping fans in a gleeful sweat. T'Will be interesting to hear the results of LaRue's recent return to the studio . . . Also harkening back to her '70s heyday is Swedish singer Madleen Kane, whose moody-dramatic Euro-tweeters "Bough Diam ond" and "Fire In My Heart" are available on CD for the first time on "12-Inches & More." For an ample dose of heavy breathing and sweeping faux-symphonic strings, look no further than this Chate/TSR Records disc . . . Florida's Angel Eyes Records continues to draw deserved underground attention to the state with an appetizing string of 12-inch singles that craftily combine deep-house force with Latin/trippe blast. Best examples are "Feeling Good" by Quantum Funk and "Ritmo Cu- bano" by Dagama Featuring Afro-Cuban Rhythms. Look for these cuts to be included on a compilation from the label later this year.

Primping To Party. Drag performers from Club USA's popular weekly Gitz To Glamour soiree prepare to shimmy at the Wigstock festivities in New York. The 10th edition of the annual event also features burlesque acts like RuPaul, Deborah Harry, and Ultra Nate. Gitz To Glamour is produced by longtime promoter/performer Lee Chappell. (Photo: David Llewellyn)
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**Hot Shot Debuts**

1. YOU MAKE ME FEEL (MCA 54927) - SANDRA BERNARD
2. HUG BY YOU (MCA 54928) - SAINT ETENNE
3. PASS THE LOVIN!' (MCA 54929) - BROWNSTONE
4. BUTYRAC ACID (EMI 120 880) - CONSOLIDATED
5. COME TAKE CONTROL (MCA 54930) - SOUND FACTORY
6. RUNAWAY (MCA 54931) - NICOLE
7. BETTER LATE THAN NEVER (EMI 120 881) - NICE
8. GIRLS & BOYS (MCA 54932) - BRAT PACK

**New Entries**

1. TURNT UP THE BEAT (EMI 120 882) - GLORIA ESTEFAN
2. I'M WATCHING YOU (MCA 54933) - PETE ROCK & CL.SMOOTH
3. TALK IT OUT (MCA 54934) - BRICKMAN
4. SWAY (MCA 54935) - BOYZ II MEN
5. BEST OF THE BEST (MCA 54936) - BLACKWOOD
6. WATERLOO (EMI 120 883) - CASSIE FEATURING CATO
7. FEET (MCA 20 036) - SANDALS
8. LOVE TO THE WORLD (EMI 120 880) - AMERIKA
9. WHY NOT TAKE ALL OF ME (MCA 54930) - MORGAN BROWN
10. REACH (MCA 40 893) - FATTI AUSTEN
11. AGE OF LONELINESS (MCA 54933) - ENIGMA
12. LVSTUFT (MCA 31 217) - VAST VISIONS
13. SHARE THE WORLD (EMI 120 882) - SALT & PEPPER
14. MACH GYM (EMI 120 883) - THE LOOK FEATURING KELLY FLUENTES
15. TROUBLE RIGHT BACK 49-50 - JOY CARRELL

**Chart Trends**

- The chart reflects dance club play in the United States.
- The Hot Shot Debate chart features new releases within the last two weeks.
- The Power Pick chart highlights key tracks from the week.
- The Power Pick chart includes tracks that are expected to chart within the next week.

**Notes**

- The chart is compiled from national dance club play data.
- Titles with the greatest sales or club play increases this week.
- Titles with availability issues may be excluded from the chart.
- The Hot Shot Debate chart includes new releases within the last two weeks.
- The Power Pick chart highlights key tracks from the week.
- The Top Shots chart includes tracks that are expected to chart within the next week.
The hardest working label on the street.

At Epic Dance we never stop moving. This year we didn't miss a beat. We watched eight records become number one hits. We packed some of our favorite songs into three wildly diverse dance compilations and got things moving in all different directions. We even created a logo to make it all official. And the beat goes on. We're about to launch a whole new concept in dance compilations: Our forthcoming release “The Specialist – The Remixes” sets today's hottest remixers to work on the soundtrack for the highly anticipated film “The Specialist.” Epic Dance. Working the beat like no one else.

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   Available on double vinyl, CD, and cassette

2. "Club Epic – A Collection Of Classic Dance Mixes – Volume 3"
   E2/EK/ET 66155
   Available on double vinyl, CD, and cassette

3. "Welcome To The Future 2"
   E2/EK/ET 66211
   Available on double vinyl, CD, and cassette

4. "Brazen – The Original Soundtrack"
   E2/EK/ET 66192
   Available on double vinyl, CD, and cassette

Thanks for another #1 year!
Hope Your Passport Is In Order.

"Grooveline," a special expansion of Billboard's weekly dance music coverage, is about to embark on a subterranean journey through the last true laboratories for alternative musical concepts:

The international club scene.

Every time you step into various nightclubs around the world, you are participating in the experimentation of the sounds and styles that will likely flood pop culture within six months to a year. Pop- and urban-radio tastemakers regularly pilfer through cutting-edge club playlists for their future starts. Cases in point: Madonna, CeCe Peniston, C+C Music Factory and RuPaul are among the current media darlings who were born and bred in the fantastical world of whirling rhythms and strobing colored lights. Also, it has become common practice for major pop stars like Mariah Carey and Gloria Estefan to not only embrace dance music, but to rearrange and re-record singles to suit the trends of the underground.

To that end, we have assembled a selective travelog of venues that hang on the very tip of dance music. By no means should this be construed as a comprehensive guide—volumes would be needed to accomplish that. Rather, this is a "grooveline" of the global club community's glittering highlights. Fasten your seat belts.

—Larry Flick, Billboard Dance Music Editor

New York City: Muscles, Deep-House Intensity & Reddy In The Lounge

Sometimes it appears that New Yorkers have little-to-no idea of how fortunate they are. Besides providing access to some of the more innovative clubs in the world, NYC is also the watering hole for countless producers, artists and other clubland celebrities. Where else can you hear Frankie Knuckles, one of the true godfathers of house, spin records on a weekly basis?

To some, there is no place to hang other than Sound Factory, where Junior Vasquez weaves a web of deep-house intensity every Saturday into Sunday. The room is like the music: sparse, dark, occasionally foreboding and always a major turn-on. Don't even consider showing up before 3 a.m., and don't drool when you bump into Madonna in the bathroom.

The Roxy is the polar opposite of Sound Factory. The vibe is bright, festive and chock full of drag queens and scantily clad go-go boys. The crowd is gay and often wrapped in muscles. A spic of local heroes play pop/house in the main room, while Andy Anderson serves Olivia Newton-John, Helen Reddy and Laura Branigan, among others, in the VIP lounge.

Sound Factory Bar (not to be confused with SF) is a heavy-duty music-industry haunt, with Mr. Knuckles working a program comprised of jams that have not yet been released. Not for folks needing to hear the pop hits of the Continued on page 38
of any fledgling act.

Pleasuredome is a gigantic facility, with a delicious blend of deep-house, pop/NGR and trance/tribal groove action. Pete Avila proves why he is among the best DJs in S.F. every time he steps up to the turntable.

The Box continues to be one of the true legends of S.F., with Mixtress Page Hodel working a program that ranges from down 'n' dirty R&B and funk to rousing house jams of the moment (and more than a few ahead of commercial release). The crowd is hot, sweaty and oh-so-fashioned. Never a bad night.

The Stud is another legendary spot. DJ Larry LaRoe cooks up a savory serving of raucous hi-NGR, pop/house and other campy confessions. The room is small but comely, with a friendly gay male crowd (all are welcome, though).

The Pit is one of those places you don't want your mom to see you enter. It's funky and sexy, with DJs Spike and Damien leaving you in a lazer—much like the clientele.

day.

For straighter, more pop-conscious souls, Palladium, Tatou and Club USA are open and waiting for young folks with the right hair and shoes. Got ready to stand and pose; the door policy at any of the venues can be tough.

More obscure, but quite a pleasure,

are Sugar Babies, a cool spot for East Village types, and Jackie 60, if only to hear Johnny Dynell and Chi-Chi Valenti.

New York is also a haven for "specialized" tastes. Cafe Con Leche and Stingray both offer a haven for Latina, African-Americans and their admirers. Club 58 caters to the whims of Asians and their friends, while the Club Club is still the most popular place to mingle with women who dig other women. The wonderful thing about all of these clubs is that they are all-inclusive, welcoming anyone willing to step inside.

San Francisco:

Legendary Spots Sport Smokin' Raves

San Francisco continues to be the crown jewel of the West Coast club circuit. Rife with smokin' underground raves and gorgeous venues, this town continues to be a major point in the life of any fledgling act.

Pleasuredome is a gigantic facility, with a delicious blend of deep-house, pop/NGR and trance/tribal groove action. Pete Avila proves why he is among the best DJs in S.F. every time he steps up to the turntable.

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London:

Sharp-Eared DJs & Producers

Crown A Continent Unto Itself

Ah, London. One of the true epicenters of dance music. Like New York, London exists almost as a musical continent unto itself. Needless to say, there are more nightclub than you can easily count. Discerning paradise from hell is tricky business.

Ministry Of Sound has been one of London's juiciest spots since it opened in 1991. Located on Gaunt Street, the club has a sound system custom-built by Richard Lang and is patterned after New York's revered Paradise Garage. DJs shift from time to time (with loads of famous guests, like Tony Humphries, "Little" Louve Vega and CJ Mackintosh), though Darren Emerson and Jim Masters are familiar faces with sharp ears for picking future house hits. Lots of innovative jams and trends are launched here. Crowds are pretty trendy and happily mixed, though the final Thursday of the month is full.

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The world of hi-NGR music was ruled in 1994 by Abigail, who delivered a series of bright 'n' bouncy covers on the UK-based Home Records, including "Constant Craving" and "Smells Like Teen Spirit." She has just inked a deal with ZYX Records in the U.S.
TIME s.r.l.

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London
month is a popular gay party called Romp.
The Satellite Club is also quite the hopper these days. A fairly new spot (it has been open since March 1994), this Saturday-only club is slightly more focused on having the “right” look, though ground-breaking deep-house jams are also most welcome—and constantly spun.

The Gardening Club is a tad more subdued and mellifluous, which makes for a somewhat more casual and easy-going atmosphere. What a stable of producers! Jeremy Healy, Dave Dorrell, Chris & James and Princess Jolla, just to name a few. Three-and-a-half years old and counting, this is one of those places that will likely go on forever. It adapts to changes well, without being a slave to any one momentary trend.

What else can be said about Club U.K., other than it has a fine floor to experience the genius of jocks like Danny Rampling and Judge Jules? Simply brilliant! And if that is not enough, lucky ducks (and back-ettes) can occasionally encounter the turntable musings of Paul Oakenfold and Andy Weatherall. Music is the key here. The Black Room has a giddy Euro vibe, while the Purple Room is ambient and the Pop Art Room plays aggressive deep-house and tribal. Variety done proper.

Finally, Cafe de Paris is smash in the heart of London between Leicester Square and Picadilly Circus and is operated by folks who take great pride in an absence of attitude. The large room is a haven for those with a hankering for U.S.-style house, while the smaller room is rooted in retro-soul and classic funk. Stop by to hear Ricky Morrison spin.

AMSTERDAM:
Roxy Retro-Fits, Mazzo Twists And IT’S A Drag

A mere 45 minutes away from London, the Amsterdam club circuit is often a refreshing change of pace from the hustle of industry-conscious poseurs and star-gazers. The scene is nicely varied—both in terms of music and punters.

Roxy stands as the city’s best-known venue, housed in a lovely old theater where legends like Josephine Baker performed (you can feel the history walking through the doors). The music tends to veer from current bits to time-tripping retro fare, from the campy likes of Dead Or Alive, Donna Summer and Status Quo—to name a scant (and bizarre) few. However, do not plan on this being the only stop on your tour through Amsterdam. This 700-capacity venue has a priority membership system and a tight, high-by-selective door policy for non-members. If you thought Studio 54 was bad, you haven’t seen anything. Still, Roxy is well worth the effort once you get past the velvet ropes. DJ Stephen leaves heavily on new mouth-watering morsels like “Gimme Love” by Lance Ellington and “Queen’s Anthem” by Loleatta Holloway.

Club IT will be familiar to the seasoned traveler. After all, it is the gay club in Amsterdam, complete with a Mardi Grass atmosphere of over-the-top drag queens and festive decor. Boasting what is said to be the best sound system in Amsterdam, IT is a converted warehouse with deliciously dramatic balconies and go-go boy cages. DJ Jean pumps a solid mix of cutting-edge bangers and well-known anthems. Bathe in its grandeur.

For English sounds with a twist, you cannot do better than Mazzo. The club envelops you by having the dancefloor right near the entrance (no allowances for shyness or attitude). Make it to the other side of the floor and let the circular bar provide the basis for pacing and cruising. Mazzo basically aims to be everything to everyone, though Mondays are a sure bet for more left-of-center experiences and jams that will have you racing to the booth for further info.

Once you reach daylight, Amsterdam also has several tasty shops to purchase the anthem of the night. Outlands is the favorite of Holland jocks, while Rhythm Import scores high marks for having a 12-deck setup that allows nearly every customer the chance to test a track before buying. Both shops are deep in the heart of Amsterdam’s central shopping district.

Continued on page 56
**MAAD**

With its MAAD subsidiary WEA guarantees upfront dancefloor releases in the near future. The MAAD team, who broke acts like Culture Beat, or Intermission throughout Europe, already enjoyed dance chart success with its first signings: Unit featuring Red Bone and Cocoa. With upcoming singles by Apollo, Three-O-Matic, Clubish, Ophelia and 100% the Label will be one of the major forces in innovative Euro-house and radio-compatible dancefloor sounds.

**Club Culture**

With a small roster of total dancefloor acts WEA's Club Culture Scores regular dance charts hits with artists like Damage Control, Mr. President and their current single Up 'n Away are a nationwide commercial success as well.

**Eye Q**

Frankfurt based Eye Q and its subsidiaries Harthouse and Recycle Or Die are Germany's most successful labels for trance, techno and ambient sounds. Its legend Sven Vaeth just released his new album The Harlequin: The Robot & The Ballet Dancer and is enjoying impromptu chart success with new singles by the eclectic ambient-rovers Earth Nation and Sven Vaeth himself as well as adventurous products like a spoken word album or various remixes: Eye Q will strengthen it's worldwide reputation.

**Downbeat**

Straight out the club of Berlin's No. 1 reggae vendor are with one of Germany's hardest sound systems in tow comes Downbeat. Downbeat means street muzik from every corner of the globe. Kickin' up a storm with it's first releases by Britain's finest DJ General Levy, the Japanese dance-duo Mal and the diabolical duo pyro-tecnics of Berlin's 64- Magician Tourtab.
Despite the country's reputation for frothy hi-NRG and pop-injected rave music, the jams currently packing the floors of Italian clubs have become wildly diverse and increasingly rooted in soulful tones.

The five-year-old Red Zone in Perugia, a classic warehouse venue with two floors, has held strong to its original house vibe. As a result, it is reigning supreme as old-fashioned garage sounds come back into vogue. Resident DJs Sauro, Ricky L and Viceversa carefully blend homegrown fare with imports from New York and Chicago. For special events, it's not unusual to find such U.S. turntable legends as Farley Jackmaster and young turks like Terry Hunter behind the decks. For an intense mind-trip, actively sprint back-and-forth between the expansive main room and the smaller Space room, which hangs more on a tribal and progressive tip. Factor in the piercing laser-light set-up, and you will feel like you have stumbled into nirvana.

Cocorico in Rimini offers a completely different mood, regaling punters with state-of-the-studio techno—with occasional splashes of tribal and trance added for versatile effect. Catering to fashion-conscious gay crowds and quasi-celebrities, Cocorico is a gorgeous venue with what can only be described as an utterly mad dance-floor that benefits from the mixing prowess of DJs Girillo, Ricci and Saccoman, among several others.

They work the nerves of dancers by kicking something wacky like “Cocaine” by Eric Clapton at odd moments.

Another Rimini hotspot is Echoes, a 2,000-capacity room that has been jamming house music on-and-off since 1986. This is where the underground-minded, music-intensive party-goer hangs—and worships—at the DJ booth of Ricky Montanari and Flavio Vecchi. A slammer that is lower on visual flash and way high on wicked grooves.

French house act House Of Virginity recently enjoyed its first major club international dance hit with “Reaching,” Available on Jan Ekholm’s ClubVision Recordings, the single has generated active interest from several U.S. major labels.

Paris:
Go-Go Glee & A Decidedly Glee Queen

The snobs of the music industry have long maligned Paris for having a vapid, somewhat unplugged dance music scene. We beg to differ. Every city is susceptible to tragic venues and tired acts. Sometimes you have to dig deeper for the gems, n’est-ce pas?

Cold Pigalle is swathed in delightful classic Parisian style, with just enough kitsch to keep you smiling. With an even split between gay and hetero party people, the overall fashion vibe is clean, slick and oh-so-fashionable. DJs Alain, Kimo and Deep offer a mixed bag of house, techno and ambient that keeps go-go dancers gyrating with glee. This club is like few others in its overwhelming success in playing to various sounds and folks.

Queen, on the other hand, is heavily focused on deep-house with a decidedly queer bent (thus the venue name). Located on the legendary Champs Elysees, the club lures leather freaks, muscle bodies and glitter transvestites, who give drama to music by the likes of American groovemeisters “Little” Louie Vega, DJ Pierre and David Morales.

Musically speaking, France has become incredibly strong—thanks to the continued activity of Scorpion Music’s Henri Belolo, who exerts much time and energy on hi-NRG, rave and pop/house. The folks at FNAC are darker and deeper, gaining deserved international credibility from the highly potent output of Laurent Garnier and Shazam, among others.

Continued on page 42
The smash hit debut single that was a driving force behind the renaissance of Freestyle Dance Music. And the buzz doesn’t stop. Still getting hundreds of spins each week at major radio stations across the country ten months later...


Damien Bautista
“What Will I Do”
Now available on Classified compact discs, cassettes, and 12” vinyl.

Talented artists.
Good music.
Good people.

A rising musical force in America.
And soon the world, starting with the help of BMG Music Canada.
Reacting quickly and intelligently to a growing market.

Coming in 1995... ♥, Andrew, a little piece of Heaven, and more!
Scotland:
Sweaty, Unpretentious Fun Plus Clubland’s Equivalent of An Amusement Park

Scotland is another of those corners of the club community where the concept of a crowd of raging dance aficionados does not instantly come to mind. Open your eyes and mind to a pan of venues that specialize in grating bottles and smokin’ music.

Recreation in Edinburgh is a capital building with a massive dance-floor that caters to hardcats. It’s one of the best places to have an earache taste of the techno, breakbeat and trance records that everyone else will be dining on a month later. Any chance to hear brilliant producers/mixers Bass Generator at the turntable is well worth taking.

Recreation also has a playground area that allows room for lounging, as well as merchandise and munchie stands, video games and price water bars. This is a relatively new place, open since February 1992, and is fast becoming known for its large-scale events. Think of it as clubland’s equivalent of an amusement park. Door policy is interesting in that tickets must be purchased in advance. There are no tickets sold at the door.

A bit more funky (and considerably smaller in size) is The Venue on Cumberland Road in Edinburgh. If you dig dancing to rock-edged music, this has been the place to be for the last eight years. Punters who are used to glowing lights, fancy cocktails and fashion excesses are quickly disappointed. You go to Dancing to hang, thrash about and totally let go inhibitions. Sweaty good fun for the unpretentious.

Continued on page 44

Chanteuse Sarah Nelson has enjoyed international acclaim with her debut EMI collection, “What Silence Knows.” Formerly the voice of Massive Attack, she has won the hearts of club DJs and radio programmers with singles that include “Down That Road” and “One Goodbye in Ten.” She is about to begin recording her second set.
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record stores
now

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coming soon

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Knaps
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to the streets

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CHICAGO:

House's Hometown Is Conducive 'To Chillin' & All-Night Wiggling

Red Dog and Ka-Boom cut edges, Shelter hews to the center and CroBar gets friendly

No trip through the international club scene would be complete without a visit to Chicago. That's the place where house music was born, and it is still where you can hear some of the juiciest jams by some of the most creative DJs in the world.

The town is rich with a wide variety of venues to suit almost any dance-music hunger. Red Dog and Ka-Boom remain among the most popular to those who want to hang on the cutting edge of local talent and trends. Both venues keep the visuals spartan and conducive to all-night wiggling.

Red Dog is particularly fierce with its chill-out lounge and expansive dancefloor—and you can grab a snack at the Borderline Mexican restaurant above which the club resides.

Shelter caters to a more mainstream mentality, kicking familiar, pop-flossed twirlers alongside harder-edged house anthems. This club has two floors—which opens up the playlist potential—and loads of groovy little corners and nooks for hanging and other carnal activities.

Rounding out the A-list of nightclubs is CroBar, a room that can best be described as a festive environment for grinding, sweating and making new and interesting friends.

ABOUT THE COVER ARTIST

The "Grooveline" cover is an original painting by New York-based artist Rick Kaufman. A highly respected member of the East Coast art community, he is currently dividing his time between teaching assignments and preparing for a major show in New York.
Stevie B

From His Long Awaited Album

"Funky Melody"

Available on
Thump Compact Discs
and Cassettes.

Release Date: November 1, 1994

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<td>1</td>
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</table>
Here is the complete list of ASCAP’s award-winning songwriters, their songs, and their publications. The following list indicates a share of the song the ASCAP doesn’t license.

"Ain’t Goin’ Down (‘Til the Sun Comes Up)—Gary Burr, James House; Gary Burr, MCA.

"A Million Miles Away"—Scott Matthews, John H., John H., BMI.

"A Noise Within"—Richard Shults, Bill MacNeil, BMI.

"All These Years"—Mac McAnally, Begin-
er.

"Almost Goodbye"—Don Schlitz, Billy Joe Shaver, BMI.

"Alright Already!"—Byron Hill, J.B. Reed, BMI.

"American Country Tonk Bar Association"—Bryan Kennedy, Jim Rushing; EM, April, the Old Professor, BMI.

"Boom! It Was Over"—Robert Ellis Orril, Bill Lloyd; BMI, April, JFides.

"Don’t Take Me to Town"—Mark Knopfler (PSB);

"Don’t Break My Heart Again"—Tracy Lawrence, Kaye Hearn, BMI.

"Easy Love"—Sandy Cox, BMI.

"The Heart Won’t Lie"—Kim Williams, Buddy Brock, BMI.

"Haunted Heart"—Kim Williams, Buddy Brock; Sony Cross Keys.

"I’m Gonna Miss You, That’s for Sure"—Farren, Jim Stritch*; BMI, April, Getsareibo.

"I’m Gonna Run on Parade (Longboat)—Jim McCrory, BMI, ASCAP/Barbara Mann, BMI.

"I’ll Get Over You"—Collin Raye, Sony Cross Keys, BMI.

"In a Week or Two"—Gary Burr, James House; Gary Burr, MCA.

"In the Still of the Night"—Keith Hinton, D. Brett Cartwright; Warner/Chappell.

"It’s Too Little Too Late"—Pat Terry, Roger Murrah*; Castle Street, End Of The Road.

"Just One Call"—Shawna Harrington-Burkhart, Liz Hengker, Bruce Burch; Stashtrak.

"Layin’ On The Weather"—Stu Boggs, Doug Codner; Famous, Local Dutchess.

"Learning To Live Again"—Don Schlitz, Stephanie Davis; New Don, Naya Heyes

"Let It Go"—Dickie Brown; Dickie Brown.

"Let Go Of The Stone"—Max Troy Barnes, Max D. Barnes; Two-Sons.

"Let That Pony Run"—Gretchen Pe-te-

"Sons & Cross Keys.

"Life’s A Dance"—Alan Shumlin, Steve Seskin; Almo, Hayes Street, Love

"Look Here, No Hands"—Trey Bruce, Russell Smith; MCA.

"Love Me While I’m Young"—Daryl Cotton, BMI.

"A Cowboy’s Wrong With A Broken Heart"—John Carter, James, BMI.

"I’ll Do You Good"—Mark Collin, Don Cook; BMG, Songs Judy, Judy Judy.

"The Bug"—Mark Knopfler (PSB);

"Always"—Alison Krauss, Beck Townsend, BMI.

"At The Bottom"—Stuart Hamblin; ASCAP China, BMI.

"Bluesicle"—Sandy Cox, BMI.

"Boat"—Mark Knopfler (PSB);

"The Heart Won’t Lay"—Kim Williams, Buddy Brock; Sony Cross Keys.

"In Love"—Randy Foster, Jim Rickey*; BMI, McGhee, Stella.

"The Heart Won’t Lie"—Kim Williams, Buddy Brock; Sony Cross Keys.

"Heartland"—John Bettis, Steve Dorff; John Bettis, Warner/Chappell.

"I Can’t Break My Heart"—Tracy Lawrence, Kaye Hearn, BMI.

"I Can’t Break My Heart"—Tracy Lawrence, Kaye Hearn, BMI.

"I Can’t Break My Heart"—Tracy Lawrence, Kaye Hearn, BMI.

"3.0"—John Wayland, Texas, BMI.

"Ashes And Dust"—Randy Foster, Jim Rickey*; BMI, McGhee, Stella.

"Ain’t Goin’ Down (‘Til the Sun Comes Up)—Gary Burr, James House; Gary Burr, MCA.

"3.0"—John Wayland, Texas, BMI.

"I Can’t Break My Heart"—Tracy Lawrence, Kaye Hearn, BMI.

"I Can’t Break My Heart"—Tracy Lawrence, Kaye Hearn, BMI.

"I Can’t Break My Heart"—Tracy Lawrence, Kaye Hearn, BMI.

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"I Can’t Break My Heart"—Tracy Lawrence, Kaye Hearn, BMI.

"I Can’t Break My Heart"—Tracy Lawrence, Kaye Hearn, BMI.
### Top Country Catalog Albums

**FOR WEEK ENDING OCTOBER 15, 1994**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>LABEL &amp; DISTRIBUTING LABEL</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT FOR CARTESSID</th>
<th>TITLE</th>
<th>WEEK ON CHART</th>
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<tbody>
<tr>
<td>14</td>
<td>20</td>
<td>MARY CHAPIN CARPENTER</td>
<td>BROOKS AND DUNN RECORDS (9.98/15.98)</td>
<td>STATE OF THE HEART</td>
<td>47</td>
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<tr>
<td>15</td>
<td>19</td>
<td>CONWAY TWITTY</td>
<td>RCA (9.98/16.98)</td>
<td>THE VERY BEST OF CONWAY TWITTY</td>
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<td>16</td>
<td>17</td>
<td>WILSON JENNINGS</td>
<td>RCA (9.98/16.98)</td>
<td>GREATEST HITS 62</td>
<td>135</td>
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<tr>
<td>17</td>
<td>15</td>
<td>THE JUDDS</td>
<td>Curb Records (9.98/16.98)</td>
<td>GREATEST HITS 61</td>
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<tr>
<td>18</td>
<td>16</td>
<td>DAVID ALAN COE</td>
<td>COLUMBIA (9.98/15.98)</td>
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<td>19</td>
<td>18</td>
<td>KENNY ROGERS</td>
<td>LIBERTY (9.98/16.98)</td>
<td>TWENTY GREATEST 82</td>
<td>135</td>
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<td>20</td>
<td>11</td>
<td>ANDREW MURRAY</td>
<td>CAPITOL (9.98/16.98)</td>
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<td>21</td>
<td>21</td>
<td>CLINT BLACK &amp; SRC</td>
<td>RCA (9.98/15.98)</td>
<td>20 GREATEST HITS 77</td>
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<td>22</td>
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<td>CLINT BLACK &amp; SRC</td>
<td>RCA (9.98/15.98)</td>
<td>20 GREATEST HITS 77</td>
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<td>23</td>
<td>22</td>
<td>DALE STARR</td>
<td>COSTA (9.98/16.98)</td>
<td>SWEETHEARTS DANCE 6</td>
<td>135</td>
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</table>

**Notes:**
- Billboard/BPI is one of the world's best known music trade publications, with a long history of providing comprehensive and reliable music industry information. The Top Country Catalog Albums chart is a valuable resource for music retailers, distributors, and artists to understand the relative performance of their albums. The chart is based on sales data collected and compiled by SoundScan, Inc., a leader in sales tracking and reporting. Figures for albums were collected for the week ending October 15, 1994, and are compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by Billboard/BPI Communications and SoundScan, Inc.
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- Song Title
- Instrument
- Album Title
- Orchestra
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- Format
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NASHVILLE SCENE

(Ongoing from page 17)

Ole Opry House, Scheduled to perform are K.T. Oslin, Diamond Rio, Billy Ray Cyrus, Kathy Mattea, Rodney Crowell, Tracy Lawrence, the Nitty Gritty Dirt Band, Brenda Lee, Don Schlitz, the Mavericks, David Ball, the Truckers, Lari White, Lisa Stewart, John & Audrey Wiggins, Joy Lynn White, Marc Bresen, Rhonda Vincent, and Mark Luna. Tickets will go on sale through Ticketmaster (Oct. 29). Mattie has taped an appearance on the "Celebrity Jeopardy" game show. It will be broadcast the week of Nov. 4. The others: players include Gene Norman, Schwartzkopf, Larry King, Jason Alexander, and Mary Steenburgen.

SIGNINGS: David Spade to SESAC.

Three Radio Stations Battle In Mobile, Ala. ... see page 91
### Top Gospel Albums

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>No.</th>
<th>Artiste</th>
<th>Title</th>
<th>Label &amp; Number</th>
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<td>1</td>
<td>Mississippi Mass Choir</td>
<td>Malaco 6013</td>
<td><strong>NO. 1</strong></td>
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<td>5</td>
<td>Kirk Franklin &amp; The Family</td>
<td>Malaco 6012</td>
<td>Miracles</td>
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<td></td>
<td>3</td>
<td>1</td>
<td>Hezekiah Walker/Fellowship Crusade Choir</td>
<td>Malaco 6015</td>
<td>Live In Atlanta at Morehouse College</td>
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<td>17</td>
<td>Helen Baylor</td>
<td>Word 6644/5651</td>
<td>The Live Experience</td>
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<td>45</td>
<td>Rudolph Stanfield &amp; New Revelation</td>
<td>Sound of Gospel 21</td>
<td>Live and in Praise II</td>
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<td>47</td>
<td>Rev. James Moore</td>
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<td>I Will Trust in the Lord</td>
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<td>L.A. Mass Choir</td>
<td>CGI 1083</td>
<td>I Shall Not Be Defeated</td>
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<td>Dorothy Norwood</td>
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<td>‘ Live ’ With The Georgia Mass Choir</td>
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<td>Gmwa Women of Worship</td>
<td>A.D.H.O Int'l Music 3300/CGI</td>
<td>It's Our Time</td>
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<td>Africa to America: The Journey of the Drum</td>
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<td>Calvin Bernhard Phone</td>
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<td>John P. Kee</td>
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<td>Come Thou Almighty King</td>
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<td>Yolanda Adams</td>
<td>Tribute 3937</td>
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<td>Sound of Gospel 209</td>
<td>Chike Anyabwile</td>
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<td>The Williams Brothers</td>
<td>Blackberry 1600/Malaco</td>
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<td>21</td>
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<td>Chicago Comm. Choir</td>
<td>Ambassador 47005/CGI</td>
<td>We Give You Praise</td>
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<td>Take 6</td>
<td>Warner Alliance 41505/SPARROW</td>
<td>Join the Band</td>
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<td>The Clark Sisters</td>
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<td>The Canton Spirituals</td>
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<td>Blackberry 1600/Malaco</td>
<td>Songs Mama Used to Sing</td>
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<td>Luther Barnes &amp; The Red Bud Gospel Choir</td>
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<td>Daryl Coley</td>
<td>Sparrow 5390</td>
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<td>Willie Neal Johnson and the New Keynotes</td>
<td>Malaco 6017</td>
<td>Lord, Take Us Through</td>
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<td>Live in Indianapolis</td>
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<td>30</td>
<td>18</td>
<td>Ron Kendall</td>
<td>Integrity 055/SPARROW</td>
<td>God Is Able</td>
</tr>
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### Artists & Music

**Giving Props:** Last week in Detroit, Aretha Franklin, James Moore, Vanessa Bell Armstrong, Rance Allen, members of the Winsans family, and a host of gospel luminaries were on hand to pay their final respects to gospel pioneer Mattie Moss Clark, who died Sept. 22 at age 69 from complications of heart failure and a stroke.

For more than a decade, Clark served as state minister of music for the Southwest Jurisdiction of the Church Of God In Christ. Born of the church music movement, Clark was the embodiment of gospel, becoming a dominant force after spearheading the choir movement in the C.O.G.I.C. church. In addition to being credited as both the first person to record a gospel choir and to initiate three-part harmony in gospel choirs, Clark went on to record more than 20 albums, including "Lord Do Something For Me."

Numerous requests for Clark to train choirs, directors, and musicians were ultimately fielded by her Detroit-based Clark Conservatory of Music, founded in 1970. But her ascension in the field made her both controversial and colorful. "She was tough," Shun Pace has said. "Once, as a girl, she called me up to do a solo. I was so nervous and shy, I couldn't get the words out. After a few minutes, she took the mike, handed it to my sister, and told me to sit down. The next time I saw I was up to do a solo, I sang that song."

No doubt Clark's biggest legacy is the impact she had on some of gospel's biggest players—the Winsans, the Pace Sisters, Armstrong, the Hawkins family, Donald Vails, and others. In her later years, her principal showcase became her daughters, the Clark Sisters—Doninda, Jackie, and Karen—who acknowledged her support on their current album, "Miracle."

Sparrow Communications will honor Clark's life with the release of her biography, "Climbing Up The Mountain," next month. This week, Sparrow ships the first in a series of albums, "Dr. Mattie Moss Clark Presents... The National C.O.G.I.C. Music Convention Choir Live In Atlanta."

**Ready For Prime Time:** One of gospel's hottest breakout prospects is James Hall. Gospel specialty retailers couldn't keep his debut worship and praise album—"God Is In Control," recorded with the Institutional Church Choir—in stock. Demand for the album, released in January with an initial pressing of 3,000 copies, overwhelmed the Woodside Group, a small, Hempstead, N.Y.-based production group that had signed Hall in 1992 to its gospel division, Tehillah Records. Rosell, Ga.-based Intersound Entertainment picks up national distribution on the project, effective this month. However, word is that Hall is negotiating with Intersound for a lot more than just distribution.

**Briefly:** The Winsans will return to the studio later this month for a release due in the second quarter of 1995 ... And in keeping with its roots, Maverick act N-Phase recorded "Jesus Is Love" on its self-titled debut album.

**In The Air • September/October '94**

**Gospel**

**AIR has done it again!**

Atlanta International Records, the legendary Gospel label responsible for mega hits like “Rough Side Of The Mountain,” “He’s Preparing Me,” and “I’m Still Holding On,” continues to deliver the music the public wants to hear. And that’s exactly what’s happening at radio with the release of the new albums by the Wilmington Chester Mass Choir (AIR 10199), Dottie Peoples (AIR 10200), and James Bignon (AIR 10201). The buzz on the street and listener demand for these titles has been building for months, and now that they are available both radio and retail can expect nonstop requests and sales well into 1995. Anyone looking for a sure thing can do no better than to stock up on Wilmington Chester, Dottie Peoples and James Bignon to take fullest advantage of the heavy radio AIR play.
by Deborah Evans Price

T HE RIDE BEGINS: With its last release, "The Basics of Life," Benson Music Group act 4 Him so- lidified its position as one of contemporary Chris- tian's top groups. With its new project, "The Ride," the foursome pleased to expand its popularity into the mainstream. The group's Mark Harris, Kirk Sullivan, Andy Christian, and Marty Magehee were joined recently by Benson staffers, Liberty execs, and Christian music media repre- sentatives. Interest in African music and its recent tenure with Paul Simon's traveling band—suggests a direction he is likely to follow on future solo projects. Randy's song is a melody-rich ballad for flagellants that hints at the Brazilian lyricon he'll be exploring on his next solo ef- fort. Geneics? Environment? You choose.

MORE FROM THE CONTEMPORARY SIDE: Lipstick Records has signed a new group pairing stal-wart talents Chuck Loeb (guitar) and Mitchel For- man (keyboards). The group is called Metro, and it also features bassist Anthony Jackson and drummer Wolfgang Haffner. Loeb and Forman are ex-Stan Getz guys (1979, or thereabouts) who came together for saxophonist Bill Evans' live "Petite Blonde" date in 1968 (they can also be heard on the record's latest, "Push!"). The Evans connection obviously inspired their decision to lay down some funk together. The first al- bum—a self-titled affair—should be hitting the racks any minute now... Those who have been following Ace Forecast are about to hear a Japanese fusion group, Paradox, in the States. One label way insists that the group will be "reminiscent of the shape of jazz to come..." (Do I detect the Back bout of corporate wind?) The album is titled "Broken Barri- e".

JAZZ

by Jeff Levenson

S AME PARENTS DEPARTMENT: In case there's any doubt that Michael Brecker and Randy Brecker enjoy separate personalities, there's distinct evidence to be heard on GRP's "Out Of The Loop," the latest Brecker Brothers album. Listen to the songs "African Skies," penned by Michael, followed by "And Then She Went." Randy's tune, it's apparent that each brother possesses his own musical point of view.

Michael's composition—a rhythm jaunt inspired by his interest in African music and his recent tenure with Paul Simon's traveling band—suggests a direction he is likely to follow on future solo projects. Randy's song is a melody-rich ballad for flagellants that hints at the Brazilian lyricon he'll be exploring on his next solo effort. Genies? Environment? You choose.

CATCH A WAVE: JMT has just issued the last of its Cassandra Wilson holdings, "After The Beginning," the second album by the singer (at 40, before Wilson jumped to Blue Note and waxed her career record, "Blue Light Til Dawn" (still ranking strongly on the Top Jazz Albums chart after almost a year). This JMT release closes out a seven-album relationship that began in 1985 with "Point Of View." It will be interesting to see how "After The Beginning" sells compared to the other JMT re- leases—pre-"Blue Light," note that Wilson is a bona- fide star... Also on tap for the singer: a film appearance in the Arnold Schwarzenegger release "Junior" (in which she also sings), and a vocal turn on "How Long Has This Been Going On?" in the upcoming Disney movie "Miami Rhapsody." STUFF: After touring with legendary Cuban bassist Israel "Cachao" Lopez (at the behest of actor Andy Garcia, who counts himself among Cachao's biggest supporters), flutist Nester Torres, who fancies himself a piper,verbalizes, and talks with a pipe of sorts, has just issued his first release on the new Sony Latin Jazz label. It is "Blowing Whis- pers ..." The co-owner of Philadelphia's Sigma Sound Service, Michael Tarasiu, and writer-producer Billy Terrel have formed a production company specializing in contemporary jazz. The first project on the boards: Saxophonist Michael Pedecin, to be followed by gui- tarist Mike Gillis and the group Nova... For those eager to relive jazz's swing era in New York, not via the music but through photographs, look for the book "Swing Era New York." The new issue from Temple University Press features the pictures of Charles Pe- terson, a guitarist who took up the lens throughout the '30s and '40s and became the pre-eminent documentar- y of that period's music. Peterson's images capture the greats—Duke, Billie, Fats, Cab, Prez, and dozens of others. Text and commentary by W. Royal Stokes.

Artists & Music
This video presents the world premiere performance of a significant new symphony by the American composer, Richard Nanes. The program was taped live at the Kiev Opera House during the recent Kiev International Music Festival.

The symphony is a meditation of the World War II Holocaust, and is a powerful musical statement by the composer.

In addition to the symphony No. 3, the composer himself plays three of his piano compositions. Richard Nanes has been recognized internationally as a brilliant pianist as well as one of America’s leading contemporary composers.

Television Premiere on New Jersey Network-NNJ,
Sunday, October 9th 7pm.

Live American Premiere Performance by the Brooklyn Philharmonic Orchestra, conducted by Yaakov Bergman, at the Cathedral of St. John the Divine Saturday, November 5th 8pm.
DANIELA'S ART & SOUL: At a release party last month in São Paulo, where Sony Music Brazil was touting Daniela Mercury's latest album, "Música De Rua" (Street Music), Brazil's newest superstar said the country's rich culture should not be neglected, because "we don't need only food and drinks, we also need art. And in Bahia, happiness, poverty, music, and politics were never separated."

Now, in Mercury's case, are powerhouse record sales disconnected from her Bahian musical roots. Her 1992 blockbuster "O Canto Da Cidade" (The Song Of The City) went triple-platinum in Brazil, selling almost 1 million units. (Platinum records are awarded in Brazil for sales of 250,000 units.)

PolyGram opens in Colombia: PolyGram has established PolyGram Colombia, its fifth wholly owned subsidiary in Latin America. Fidel Jaramillo, formerly managing director of Colombian indie Solosax, has been appointed as the new sub's managing director.

Elsewhere at PolyGram, Marcelo Castello-Branco has been named managing director at PolyGram Chile, replacing Ramón Villanueva, who has left the company to pursue other career interests. Castello-Branco previously was marketing director of PolyGram Brazil. His Brazilian post is now being filled by Gustavo Viana, formerly PolyGram Brazil's marketing manager.

PSO SIGNS RIERA: PSO Limited, a subsidiary of U.S. publisher peermusic, has inked a songwriter/administration deal with Sylvia Riera Ibarz, who co-writes music (Continued on next page)
## Artists & Music

### LATIN NOTAS

(Continued from preceding page)

of her material with her husband, noted arranger/producer Bebu Silvertti. Riera’s songs have been rec-ordered by balladeers such as Raphael and Alvaro Torres. Current albums by Pícedo Domingo (“De Mi Alma Lat-ina) and Daniela Romo (“La Cita”) also contain Riera’s compositions. Another song, “Ave Marta,” is being re-corded as a duet by Domingo and Dionne Warwick.

**CHRISTMASTIME**

In October: EMI Latin and Arista/Texas are the early players in the annual Yuletide wave of releases. EMI has shipped three albums designed to appeal to Te-jano, pop, and tropical fans. The Christmas record by Tejano favorites Mazz, entitled “Regalo De Navidad,” is complemented by albums from pop vocal crew the Barrio Boyzz (“Navid-dad, Tú Y Yo”) and New York merenge act Los Toros Band (“En Navi-dad”). The title track of the B-Boyzz’s Xmas effort is a climactic fireside bal-lad that should become a radio staple during “that most wonderful time of the year.” Arista/Texas has released a “A Tejano Country Christmas,” a 10-song package of familiar Christmas favorites featuring Freddy Fender, Flaco Jiménez, La Diferencia, Joel Nava, and Rick Orozco. The album’s choice cuts are Joel Nava’s touching “Mama’s Boy” and Freddy Fender’s down-home treatment of Charles Brown’s R&B classic “Please Come Home For Christmas.” Jimenez, by the way, sat in with Pam Tillis Oct. 5, during her performance on the CMA Awards tele-cast at Nashville’s Grand Ole Opy.

**L & L GOES LATINO:** Sertanega super-duo Leandro & Leonardo, which broke all sales records in Brazil four years ago when its self-titled album rang up 2.8 million units, has released yet another self-titled effort for Conti-nental. As always, the pair blends ro-mantic ballads with witty, danceable entries. L & L also are studying Spanish for their preparatory work for their first Spanish-lang-uage album, with recording slated to begin in November in Los Angeles. L & L’s Latin album will contain the duo’s greatest Portuguese-language hits. Though L & L would dearly love to crack the Latin market, Leandro cautions: “we’re not going to do an album that sounds like Latin music. We want to remain faithful to ourselves.”

**CHART NOTES:** Despite gaining only nine points, Luis Miguel’s “El Dia Que Me Quieras” (WEA Latina) stays atop the Hot Latin Tracks chart for the fifth consecutive week. Selena’s No. 2 entry, “Bidi Bidi Bom Bom” (EMI Latin)—a chart bridesmaid for four straight weeks—did not add a sin-gle point to its current total, and conse-quently failed to close the gap on “El Dia.” However, “Bidi Bidi” boasts more reporting stations (57) than “El Dia” (53), which suggests that Selena’s cumbia smash will overtake Luis Mig-uel’s huge cover hit next week.

The new artist on the chart this week are SDU/Sony’s promising salsero Gio, whose hooty dancefloor entry “Amor Lunático” debuts at No. 27, and WEA Latina’s sensation from Italy, Laura Pausini, who bows at No. 29 with the plaintive ballad “La Soledad.”

On the retail side, Luis Miguel’s chart-topping “Segundo Romance” (WEA Latin) enjoyed a 9% increase in record sales from the previous week, but still is outselling Selena’s second-place album, “Amor Prohibido” (EMI Latin), by nearly 6 to 1. What’s more, “Segundo Romance,” now atop the Billboard Latin 50 for the fifth consecutive week, likely will own this chart for the next six months. Only 424 units sepa-rate the albums ranked 4 through 10, with Carlos Vives’ “Clásicos De La Provincia” (PolyGram Latin) register-ing the largest point gain.

**Assistance in preparing this column** was provided by Enor Pasino in São Paulo, Brazil.

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### Hot Latin Tracks

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>1</td>
<td>LUIS MIGUEL</td>
<td>ARISTA/Texas</td>
<td><strong>EL DIA QUE ME QUIERAS</strong> (WEA Latina)</td>
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<tr>
<td>2</td>
<td>SELENA</td>
<td>EMI Latin</td>
<td><strong>BIDI BIDI BOM BOM</strong></td>
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<tr>
<td>3</td>
<td>CRISTIAN KELLEY/Rosas</td>
<td>MANANA</td>
<td><strong>PERO QUE NECESIDAD</strong></td>
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<tr>
<td>4</td>
<td>RICK GABRIEL</td>
<td>MUCHO</td>
<td><strong>A MUCHO</strong></td>
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<tr>
<td>5</td>
<td>L&amp;L</td>
<td>LATINO</td>
<td><strong>AMO A MI MAMA</strong></td>
</tr>
<tr>
<td>6</td>
<td>VICENTE FERNANDEZ</td>
<td>MISERIA</td>
<td><strong>NO SOY ELEFANTE</strong></td>
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<tr>
<td>7</td>
<td>ANA GABRIEL</td>
<td><strong>TU LO DECIDISTE</strong></td>
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<td>8</td>
<td>LUIS ENRIQUE</td>
<td><strong>QUIEN ERES TU</strong></td>
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<tr>
<td>9</td>
<td><strong>EDNA NAZARIO</strong></td>
<td><strong>TE SIGO ESPERANDO</strong></td>
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<td>10</td>
<td><strong>EDGAR JOEL</strong></td>
<td><strong>EN LAS NUBES</strong></td>
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<td>11</td>
<td><strong>LOS TIGRES DEL NORTE</strong></td>
<td><strong>LA MESA DEL RINCON</strong></td>
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<td>12</td>
<td><strong>INDUSTRIA DEL AMOR</strong></td>
<td><strong>A CABA Y ESPADA</strong></td>
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<td>13</td>
<td><strong>CARLOS VIVES</strong></td>
<td><strong>POLO Y TAMANIO</strong></td>
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<td>14</td>
<td><strong>LA HAMACADA</strong></td>
<td><strong>VIVIR</strong></td>
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<td>15</td>
<td><strong>FELIX &amp; JOSE</strong></td>
<td><strong>DAGICA</strong></td>
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<td>16</td>
<td><strong>RICARDO LARA</strong></td>
<td><strong>SENORITA</strong></td>
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<td>17</td>
<td><strong>ALVARO TORRES</strong></td>
<td><strong>ENAMORADO</strong></td>
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**No record of sales gains this week during the *Billboard* Top 100 Songs chart.**

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**Sony Maxes Out.** In September, Sony Discos Inc. inked a distribution deal with Spanish dance label Max Music for the U.S. and Puerto Rico. Picturesd at the signing, from left, are Rick Correco, marketing director, Max Music; Miguel de la Guerra, chairman/CEO, Max Music; George Zamora, GMVP; Sony Discos Inc.; and Alfredo Picallo, president, Max Music.

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**MANHATTAN LATIN MUSIC CENTER**

DISTRIBUTOR ONE-STOP MAS GRANDE DE MUSICA LATIN

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<tr>
<th>DISTRIBUTOR</th>
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<td><strong>SAMMENOS</strong></td>
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<td><strong>TOLL FREE</strong></td>
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<td><strong>DISCOS COMPACTOS</strong></td>
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<td><strong>CASSETTES</strong></td>
<td><strong>ACCESSORIOS</strong></td>
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<td><strong>VIDEOS</strong></td>
<td><strong>Y MUCHO MAS</strong></td>
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**The McBarrio Boyzz.** As part of a promotion to help raise funds for Ronald McDonald Children’s Charities (RMCC), the Barrio Boyzz signed autographs and sang for their fans last month at a McDonald’s restaurant in Manhattan. The EMI Latin album, “10 Super Exitos,” is being sold at McDonald’s restaurants, where $1 from each album sold is being donated to RMCC. Shown, from left, are the five band members: Angel Ramirez Jr., Robert Vargas, Hans Girado, David Davile, and Louis Marrero.
McLachlan Gets 2 MuchMusic Awards Directors Wehrfritz, Sigismondi Honored

BY LARRY LEBLANC

TORONTO—Arista’s Sarah McLachlan and video directors Curtis Wehrfritz and Florida Sigismondi were the big winners at the fifth annual Canadian Music Video Awards, presented Sept. 29 here by the MuchMusic national music video channel.

McLachlan won the fan-voted people’s choice award for favorite female artist, as well as the best adult contemporary video award for her self-directed clip “Possession.”

Wehrfritz took home three awards, including best video director and best video for Blue Rodeo’s “Hasn’t It Me Yet.” His clip “I Marks The Spot” by Devon was named best rap video. Sigismondi’s videos also won three awards, including the people’s choice awards for favorite video and favorite group video for the Tea Party’s EM! clip “The River.” Sigismondi also directed the best metal video, “Not Quite Sonic” by EM!1’s Mother Earth.

At the CHUM/CITY building complex here, the boisterous CMVAs party was always one of the Canadian music industry’s premier events. This year’s event featured performances by such top veteran Canadian acts as Bryan Adams, Crash Test Dummies, Michelle Wright, Blue Rodeo, Jane Siberry, and 54-40. newcomers Tea Party, Rascaul and Base Is Base, along with celebrity presenters Robbie Robertson, Daniel Lanois, and actor Richard Thompson, livened up the program.

This year, U.S. viewers in some 2 million cable households received the MuchMusic Awards for the first time, thanks to a distribution deal with Rainbow Program Holdings, a subsidiary of Cablevision Systems Inc. U.S. audiences may have noticed that, unlike the artist-oriented MTV Awards, the CMVs are designed primarily to honor the video artists and the channels that provide the bulk of much programming.

The CMVs deviate from other traditional music awards ceremonies by eliminating the stage, as well as the need for a program host. Instead, artists perform and awards are distributed from different areas inside the CHUM/CITY complex.

Furthermore, MuchMusic executives have the cheek to offer up such program segments as “Video Clashes,” defined as scenes involving "crotch-grabbing, blowin’ stuff up, and monsters.”

Four of the CMVAs categories were voted on by Canadian fans during the live awards broadcast. MuchMusic staff members chose winners in the remaining categories.

A complete list of winners follows.

PEOPLE’S CHOICE AWARDS.

Favorite Video: The Tea Party, “The River” (EMI), directed by Florida Sigismondi.

Favorite Group Video: The Tea Party, “The River” (EMI), directed by Florida Sigismondi.

Favorite Female Video: Sarah McLachlan, “Possession” (Network Productions), directed by Sarah McLachlan.

Favorite Male Video: Rock Voice, “I Will Always Be There” (Star), directed by Lyne Charlebois.

MUSICMUSICAWARDS.

Best Video: Blue Rodeo, “Hasn’t It Me Yet” (WEA), directed by Curtis Wehrfritz.

Best Director: Curtis Wehrfritz for “Hasn’t It Me Yet” by Blue Rodeo (WEA).

Best Video Editor: Jeff Weinius for “Blame Your Parents,” by 54-40 (SONY).

Best Video Director DI Photography: Doug Kerr for “I Marks The Spot” (The Project X Group), directed by Curtis Wehrfritz.

Best Alternative Video: Most “Punk” (EMI), directed by Brent Spencer.

Best Country Video: Jim Witter, “Distant Drum” (WEA), directed by Keith Harrick.

Best Dance Video: Temperance, “Television Is My Life” (WEA), directed by David Cowdrey.

Best Rap Video: Devon: “I Marks The Spot” (Network Productions), directed by Sarah McLachlan.

Best Male Video: Rock Voice: “I Will Always Be There” (Star), directed by Lyne Charlebois.

Best Video By A Canadian: Bryan Francis, “Standing In The Rain” (Emi) (ASAP), directed by David Hogan.

The CMVAs recognize excellence in music video creativity and provide the CMVAs to promote the broadcast of music videos and their artists and the music video industry.

EDUCATION

Monica King, curator of the CMVAs tourism, said that music videos are a powerful tool in marketing music. She cited the success of MTV as a major factor in promoting the popularity of music videos.

On the other hand, the CMVAs also serve as a platform for emerging and independent artists. King said that the CMVAs provide a valuable opportunity for artists to showcase their work and to gain exposure to a wider audience.

To learn more about the CMVAs and their impact on the music industry, visit the official CMVAs website (www.cmvas.ca) or contact Monica King at monica@cmvas.ca.

The CMVAs are one of the most anticipated music events of the year, with artists and music lovers alike converging to celebrate the best in music video creativity.

For more information, please visit the CMVAs website or contact Monica King at monica@cmvas.ca. You can also follow the CMVAs on Twitter and Facebook to stay up-to-date on all the latest news and events.

PRODUCTION NOTES

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** Call the toll-free number above for details on the complete listing of artists and titles for the week ending October 14, 1994. **
COURT

Best Clip Of The Year: Martina McBride, "Independence Day" (RCA); Mary Chapin Carpenter, "He Thinks He'll Keep Her" (Columbia); the Tractors, "Baby Likes To Rock It" (Arista); Travis Tritt featuring the Eagles, "Take It Easy" (Int'l); Vince Gill, "What The Cowgirls Do" (MCA).

Best New Artist Clip Of The Year: Faith Hill, "Piece Of My Heart" (Warner Bros.); Lari White, "Now I Know" (RCA); Rodney Foster, "Close Time" (Arista); the Tractors, "Baby Likes To Rock It" (Arista); Tracey Byrd, "Watermelon Crawlin' (MCA).

BEST LOCAL/REGIONAL SHOW: Atlantic's Fresh Party, Atlanta; Check It Out, Santa Barbara, Calif.; Hot Traxx, San Diego; KISS-TV, Hartford, Conn.; Music Video 50, Chicago; Power Play Aircle House Mix, Newark, N.J.; Superstar USA, New Rochelle, N.Y.

LATIN

Best Clip Of The Year: Cristian, "Nunca Voy A Olvidarte" (Melody); Gloria Estefan, "Con Los Años Que Me Quedan" (Sony Discos); Música "Si Te Vas" (EMI); Luis Miguel, "El Día Que Me Qieras" (WEA Latina); Marc Anthony, "El Ultimo Beso" (Sony Discos).

Best New Artist Clip Of The Year: Café Tachua, "Barongata" (WEA Latina); Los Fabulosos Cadillacs, "Matacaro" (Sony Discos); Música "Música Como Aire" (WEA Latina); Rolbi Rosa, "Cruzando Puertas" (Sony Discos); Tiranos Del Norte, "Extrava Manera" (Fono-visa).

Best Local/Regional Show: Onda Max, Miami; Padrisimo, Miami; Power Play Aircle House Mix; Sabata Al Mediobd, Secaucus, N.J.

CONTEMPORARY CHRISTIAN

Best Clip Of The Year: Audio Adrenaline, "Big House" (Forefront Comm.); DC Talk, "The Hardway" (B+C); M. People, "Heaven In The Real World" (Sparrrow); Steve Taylor, "Bannerman" (Warner Alliance); Twila Paris, "God Is an American" (Starday).

Best New Artist Clip Of The Year: Brian Barrett, "I Know" (Star Song); Clay Crosse, "I Surrender All" (Reunion); Iona, "Treasure" (Forefront Comm.); Steve Taylor, "Bannerman" (Warner Alliance); Steve Taylor, "Socks Heaven" (Warner Alliance).

Best Local/Regional Show: CCM-TV On The Family Channel, Nashville; Lightmusic, Wall, Pa.; Signal Exchange, Tulsa, Okla.

MAXIMUM IMPACT CLIP OF THE YEAR: Coolio, "Fantastic Voyage" (Tommy Boy); Counting Crows, "Round One" (DGC/Geffen); Green Day, "Longview" (Reprise/Warner Bros.); Martina McBride, "Independence Day" (RCA); US3, "Cantaloop" (Capitol).

DIRECTOR OF THE YEAR:
Samuel Bayer, HSI Films; F. Gary Gray, F.M. Rocks; Spike Jonze, Satellite Films; Matthew Rolston, O Pictures; Marcus Nispel, Portfolio/Black Dog Films; and Jake Scott, Portfolio/Black Dog Films.
LONDON—With its Berlin Megastore closed and its Hamburg outlet cut in size by two-thirds, times might appear grim for Virgin Retail Europe. Yet the company's managing director, Alastair Kerr, says VRE will press ahead with expansion in the new year, though most new stores will be limited to countries where the Megastore name and concept have taken root—namely Austria, France, Spain. The chain will avoid places where it has encountered more stony ground, such as the U.K. In late June, Virgin confirmed that it was shuttering its store in Berlin's Kurfürstendamm, citing poor sales and the lack of room for expansion among the reasons (Billboard, July 9). Shortly afterward came reports that its Hamburg store was also to close, though Kerr says it will now stay open, albeit with trading space reduced from 16,500 square feet to 7,000 square feet.

Kerr refuses claims made by competitors that the drastic action taken in Germany is proof that Virgin's style of retailing is not suited to local conditions. He also says that the Megastore concept works side stores with 14,000 square feet or more of trading space, stocked with deep catalog and a wide variety of entertainment products—is not running out of steam.

Problems in Berlin were specific to the store, Kerr says, "Berlin's very difficult and competitive market. We had a good location, but it was too small, and the opportunities for redevelopment were limited. Also, Berlin is not a 'shopping' like it was thought. The excitement was there when people came over from the East. What's happened now is that they've gone back to the local shopping areas, which are very strong." The third German store, in Frankfurt, will remain open, Kerr says, "We're happy with our Frankfurt store. When we re-enter the German market, it will probably be with satellite stores around Frankfurt, such as in Darmstadt or Mainz."

Restrictive shopping hours (stores close early on most Saturdays and do not open on Sundays) have also hampered the German Megastores, Kerr says. However, he also admits that the company—like many other international operators—has been trying the World of Music chain, which occupies a niche similar to the one Virgin has carved out for itself in other markets. "We have been looking at WOM's business model, although we'd only be interested in the stand-alone stores, not the stores in department stores."

Germany's Cartel Office has informed WOM's owner, the department store giant created by the merger of Karstadt and Hertie, that it controls too much of the recorded music market in four cities. WOM sources, however, say that selling some of all the WOM stores is not necessarily the most attractive option.

Virgin's experience in neighboring Austria has been positive, Kerr says. "The difference is that there's no open competition. It's a much more open market."

Spanish Rocker Rosendo Sings In The Subway

EMI France Targets International Market
New Department To Push Local Catalog Overseas

PARIS—Reflecting the increasing importance of the international market for its local roster, EMI France has created a stand-alone department in charge of the international development of the local catalog.

The department will report directly to the company's president and CEO, Gilbert Ohayon. Previously, the international exploitation was handled by staffers reporting to A&R director Jean-Jacques Souplet.

With this move, EMI joins PolyGram, BMG, Sony Music, and Virgin, all of whom have specific international departments in France.

"These past three years, we have restructured the company and strengthened our local roster," says Ohayon. "We have noticed during the past months an increasing international interest for some of our acts or projects, such as Alpha Blondy, whose last album sold over 500,000 units outside France, rapper Soon E MC, or Daa Dezi."

Ohayon says this international activity has become "important enough to become a real profit center." It represents an increase in business and "it deals with international," two factors that need him to be involved, says Ohayon, explaining why the department will report directly to him. Asked why he has taken the overseas market out of the hands of the A&R department, Ohayon says it is simply "a question of focus. I want the A&R to focus 100% on the national market, and it is not reasonable to think that a same department can do both national and international with the best results."

To handle the new department, Ohayon has appointed an American, Wende Cook, who used to be in the music industry. Cook will also be in charge of international corporate communication for EMI France. She will be assisted by Stéphane Laye, who will concentrate on the international promotion of EMI's ample back catalog (EMI is the home of Edith Piaf and Charles Trenet, among others).

Ohayon says he has a realistic view of what can and can't be done. He says, "You can't break 10 acts in 15 different countries at the same time. We have to focus our attention on a fair number of acts and on some territories."

Ohayon says the international structure of EMI has become increasingly attractive to what was produced in major territories and is looking for acts to cross borders, which happened with Roxette, for example.

He adds, "I think there is a growing, genuine interest and enthusiasm from French-based record companies for music that comes from us."

Ohayon says there are countries with a "natural interest" for French acts, like the French-speaking countries (Belgium, Switzerland, and Canada), and there are countries where the interest for French creativity is growing, such as Germany and Japan.

"It is also a question of contents," he added. "If France is very receptive to international rap, as shown by the results of GangStarr or Arrested Development, it is true that France is now much in demand with the growing success of MC Solaar or Soon E. MC, even in the USA."

As to EMI's wish lists for the months to come are Soon E MC and Daa Dezi, a project based on traditional Celtic music from Brittany created by Eric Mouquet and Guilain Jouanchey, known for their work as Deep Forest (Billboard, July 16). With tours in the works, their debut discs were released in U.K. and the U.S. in January on Blue Note's new imprint, Metro Blue.

Ohayon's priorities are new-jack band Tribal Jam and two French pop acts, De Palmas and Vallée.

Spanish Rocker Hasni A Casualty Of Algeria’s Violent Culture

Rai Singer Hasni A Casualty Of Algeria’s Violent Culture

PARIS—When three men shot the rai singer Cheb Hasni at point-blank range near his parents' house Sept. 29 in Oran, they gunned down one of the last living symbols of Algerian youth and an artist who had committed to nothing but his art.

It was the first time a popular artist such as Hasni had been the victim of such violence. "We were shocked," says Mohamed Kheir, who released Hasni’s songs in 1988. "It was a real blow to the Algerian music industry."

Hasni, 26, rose to fame with love songs, and he is regarded as the creator of a form of rai known as “rai-love” dealing with such subjects as women, alcohol, and the disillusionments of youth with limited hopes for the future. As opposed to some of his older peers, including Khaled, Hasni stayed in Algeria, where he continued to live and perform amid growing difficulties. Hasni performed from time to time in France, and appearances were scheduled in Paris in October. His burial in Oran was followed by thousands of mourners. Kheir said the tapes of his works have sold by the thousands in Algeria as well as France.

Most of his songs were released on tape, but a few CD compilations are available, including “Ez Beida” and “Jama’a Nama”. Most of his songs include music by Masquef and “Best of Hasni” on Blue Silver.
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The sale has had political implications for the divided Italian music industry, as talks are now going on to bring about a speedy reunion between the two record industry bodies representing major and independent labels.

BMG Entertainment CEO Michael Dornemann says Ricordi will retain its own identity, but all assets not directly connected with the group's music production, publishing, and distribution interests will be sold off.

"Ricordi will remain independent within the group," Dornemann says. "We have no intention of touching its identity, which is charged with tradition, in any way. We would never do that. We want to help Ricordi's growth while, at the same time, integrating its activities into the international network of the [BMG] group to save on costs such as distribution."

Ricordi has also announced a new managing director, Mina Guastoni, former general manager of Ricordi Publishing. Former managing director Guido Rignano remains president of Ricordi, and BMG's central European VP, Arnold Bahmann, becomes VP. BMG is expected to recoup about 500 billion lire ($128.7 million) of the estimated purchase price of 500 billion lire ($321.8 million) through the sale of Ricordi's property and assets.

No mention was made of whether the stores will be sold off as a going concern or individually. Industry sources suggest that only 12 out of the 22 stores fit the modern European supermarket standard.

Dornemann says, "We are presently occupying ourselves with the sale of property, including the chain of stores and printing works [Arte Grafica], which are not directly connected with music."

While no potential buyers for the retail chain have been announced, it is believed that negotiations are already under way with at least one group. Insiders speculate that Virgin Retail Europe or its investment partner, Blockbuster, are potential buyers. Following the establishment of Virgin's Milan Megastore in 1991, the chain has suspended plans to open a second store in Rome this summer. Ricordi announced plans to open a superstore opposite Virgin's site in Milan's Cathedral Square tourist center (Billboard, Aug. 13). The new Ricordi store would be twice the size of Virgin's outlet.

A Ricordi retail representative says the new site is scheduled to open before Christmas. Ricordi's 22 stores, which have recently been refurbished and "revitalized," grossed some 100 billion lire ($4.35 million) last year.

Dischi Ricordi was Italy's largest independent record company last year, with a market share estimated at 16%, and gross revenues of 120 billion lire (Continued on page 66)
TOWER GIVES THAI'S TASTE OF THE WEST

BY GARY VAN ZUYLEN

BANGKOK—Thailand will see its first Western-style music outlet when Tower Records opens in Bangkok in mid-March 1996. A franchise deal was signed last September in Tokyo between the retail giant's Far East office and a Thai property and fast-food tycoon.

The franchise is held by Tower Center Thailand Co., Ltd., a subsidiary of a local conglomerate with wide-ranging interests, and is only the second Tower Records license awarded in the Far East, following one in Korea.

Narit Narula, managing director of Tower Centers, says that negotiations were under way for two years, and he believes that securing the deal had more to do with his family's success in operating a chain of franchised Dunkin' Donuts stores, than an inherent knowledge of the music industry.

Tower Far East managing director Keith Cahoon spoke with a number of Thai entrepreneurs, including the country's dominant music producer, Grammy Entertainment, and at least one department-store chain.

Cahoon says the Narula Group was chosen primarily for its international reputation and secondly for the site it found.

At 10,000 square feet, the outlet will dwarf any other in Bangkok and will stay close to the familiar Tower Records style. Narin says that the initial investment will go into purchasing a total of about 100,000 units. Up to 90% of the repertoire on sale will be foreign, and some 60% of stock will be sourced locally.

In a clear departure from all other local retail outlets, 90% of Tower's stock will be CDs, the rest being cassette tapes. Even the most ambitious estimates of sales put CDs at 60% of national sales and some 20% of the Bangkok market.

Narin concludes that the Thai market is "not yet ready" for such a range of CDs, but he believes that with the Tower name, marketing ability, and complete stocks of mainstream catalogs and alternative music, the franchise will create demand.

In Tower's favor is a strong market for car CD players, squaring up to heavy traffic congestion. Alternative music is also starting to move, as is an appreciation of more refined music. But stacked heavily against the market are high taxes imposed on both home entertainment systems and CDs themselves, as well as a local labeling law that may complicate imports from small foreign labels. The cheapest CD is priced at $12, but most retail between $10-$20.

Still, Cahoon is confident. "Thailand is very a sophisticated market," he says, figures that Thailand will follow Japan, Hong Kong, and Taiwan by quickly moving away from tapes to CDs. He notes that Tower's sales often run in the opposite direction of the industry norm and that there have been factors standing in the way of progress.

Narin says that the franchise agreement for Thailand is exclusive and extends for "a long period of time." The fee, plus the agreed percentage-on-sales contract, reflects the importance of the Bangkok market. The deal is likely to eventually involve three or four stores, he says.

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**HITS OF THE WORLD**

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*New* indicates first entry or re-entries lists chart.
Belgium: Sinead O'Connor's 'Mushroom Cloud' and Lisa Stansfield's 'All This Time' reached the top of the singles chart.

Ireland: The Weeknd's 'Save Your Tears' and Taylor Swift's 'Willow' were the highest new entrants on the singles chart.

Austria: Ennio Morricone's 'Cinemagia' and Elton John's 'Tumbleweed Connexion' were the highest new entrants on the singles chart.

Denmark: Måneskin's 'Zitti E Batti' and Omar Apollo's 'Crazy Rich' were the highest new entrants on the singles chart.

Norway: The Weeknd's 'Save Your Tears' and Taylor Swift's 'Willow' were the highest new entrants on the singles chart.

Portugal: Elton John's 'Clever' and Dua Lipa's 'Don't Start Now' were the highest new entrants on the singles chart.

Hong Kong: The Weeknd's 'Save Your Tears' and Taylor Swift's 'Willow' were the highest new entrants on the singles chart.

Poland: 'Pokój i Niepokalność' and 'Ostatni Posiłek' were the highest new entrants on the singles chart.

Ireland/australia: Irish indie label Lunar Records and sister company Westlund Street—where parts of the new Sinead O'Connor album, 'Universal Mother,' and 'No Prima Donna,' a collection of Van Morrison covers, were recorded—are both celebrating 10 years in the business.

Asia: Released worldwide last month, "Heart Of Asia Vol 1 & 2" is reputedly the most comprehensive collection of Asian instruments and phrases ever recorded. The two-disc CD-ROM set is a sampler's dream come true, and features more than a gigabyte of sounds and phrases performed by master musicians on Malayan, Nepalese, and Indonesian instruments; percussion grooves from Indonesia, Thailand, Malaysia, and India; an entire Javanese gamelan orchestra; as well as Sundanese, Hindi, Thai, and Mandarin vocal phrases, chants, and speech. Even a prayer call by the Dalai Lama wasn't left out. And it all comes 100% copyright-free. "If you are making dance music, you can use this without getting sued," said Robert Sharp, executive director, Schlag Musik, who developed the project. "Besides, prior to this, a lot of Asian samples were limited in range, badly played, and poorly recorded. We took one year to collect the samples, and the project started out because we realised that there were many CDs-ROMs for other instruments, there wasn't much for Eastern instruments." With over 5000 sounds, "Heart Of Asia Vol 1 & 2" will be available with the Roland 700 Samples Sampler, Akai (above S-1000), Sample Cell, and Kurzweil samplers. "Many of the samples were chosen by the musicians themselves," says Sharp, who produced the CD.
each own 45% of the shares, with French pay TV station Canal+ owning most of the rest. French bank Paribas and German retailer Aspo pulled out as shareholders earlier this year, in the wake of the Blockbuster deal. While observers expected an increased role for the new Blockbuster, Kerr says the company has roughly kept to its target of opening five stores per year.

For the near future, Virgin will stick to what it knows when expanding. "It doesn’t seem logical to go into new territories just now," says Kerr. Growth patterns are to some degree determined by property deals on offer, says Kerr, and any new partnerships, this phase of development in Southern Europe: "The offers I'm getting from Scandinavia have not been as interesting as the ones for Italy, Spain and Portugal."

Each new opening has cost the company an average of $4.5 million. Kerr says sales for this calendar year will total some $25 million. He declined to discuss profits, apart from saying, "If you take out the costs of the startup stores, the company will be profitable." Kerr admits, however, that those profits are still under 10 million pounds ($15 million).

When the costs of startups are included, Virgin Retail Europe is understood to be trading at a loss, although, since the operating company is based in the United Kingdom, company accounts are not filed in the U.K.

Kerr says that in the near future, VDE will seek to increase its efficiency through more centralized backroom functions, although marketing for each store continues to be run locally. Also, areas being examined for centralization is the stock in individual Megastores, says Kerr. "When we opened the stores, we always put on the backorder category. We need to see how quickly it is moving, and whether that [stock] is paying for itself."

**SONY BOWS TWO JAPANESE SUBSIDIARIES**

**SONY**

**Sonic director, in contrast to usual Japanese practice.**

Instead, says Hirano, OKE and Anlabs will attempt to be "Japanese," as well as with producers such as Tetsuya Koumori and Itou.

Antinio Music Inc., a music publisher that was set up at the same time the label, will help find material for the label's artists, Hirano says. OKE will rely on its artists to supply songs, but will go to other sources for repertoire if need be, according to Kawahara.

**BILLBOARD OCTOBER 15, 1994**

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**SONY BOWS TWO JAPANESE SUBSIDIARIES (Continued from page 69)**

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**SONY**

**Sonic director, in contrast to usual Japanese practice.**

Instead, says Hirano, OKE and Anlabs will attempt to be "Japanese," as well as with producers such as Tetsuya Koumori and Itou.

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MGM/UA Links Mktg. Efforts For Game, Home Vid

■ BY EILEEN FITZPATRICK

LOS ANGELES—In one of the first of an expected wave of home video and interactive game cross-promotions, MGM/UA Home Video will include ads for the “Blown Away” CD-ROM game on copies of the video.

The CD-ROM also will include a 30-second clip from “Blown Away,” serving as a pre-street-date ad vehicle for the video. The game hits stores Oct. 18, while the video is available Dec. 14. Suggested retail for the game is $89.95. The video is priced for rental.

Added exposure for the game will come from an ad tacked onto the beginning of the Warner Home Video titles “The Client” (street date Dec. 21), “Maverick” (Dec. 4), “Wyatt Earp” Nov. 16) and “Getting Even With Dad” Nov. 30.

Including the game ads is an extension of the two video suppliers’ “Power Players” fourth-quarter rental plan, which includes trailers for each of the five titles on each other’s releases (Billboard, Sept. 10). Warner Home Video is the subdistributor of MGM/UA product.

Trade ads for “Blown Away” will also tout the game release, as will January television spots for the video.

“By far, this is the biggest cross-promotion ever put together for a CD-ROM title,” says MGM/UA executive VP David Bishop. “We estimate 750 million consumer impressions will be created by the campaign.”

Those potential cross-promotional synergies haven’t been lost on a host of other game companies, which also are increasingly keying the launches of their games to the corresponding home video releases. Game publisher Hi Tech Entertainment, for instance, plans to launch the game version of “Baby’s Day Out” Nov. 15, about a month before the Fox Video release, which will sport an ad for the game.

“ ‘No Escape,’ a game due from Sony Imagesoft in December, will fall within a slightly wider time frame, streeting about two months after the HBO Home Video launch. Numerous other game developers are exploring similar time-sensitive release strategies.

■ SEQUEL TO FILM

Created by Imagination Pilots in a joint venture with MGM/UA Interactive, the “Blown Away” game will be marketed by IVI Publishing. The Eden Prairie, Minn.-based company will handle sales in traditional software stores, such as CompUSA, while MGM/UA sales reps will push the title into entertainment retail outlets.

“IVI has the expertise in the computer software end,” says Bishop, “and we’ll provide the topspin.”

Although the game arrives in stores two months prior to the video release, Bishop says the campaign will extend its selling time four or five months beyond the traditional cycle. One goal is to position both properties for the holiday buying and renting season.

Billed as a sequel to the film, the game puts the player in the role of Jimmy Dove, the character played by Jeff Bridges in the film. The player is pitted against Justus, an explosions expert who learned the trade from Garrett, the character played by Tommy Lee Jones in the film. The game starts off like a movie, with full-screen video, music, and credits.

In the character of Dove, the player maneuvers through 14 different levels by picking up clues and solving puzzles. The production used 15 actors (none from the film) and cost in the “high six figures,” Bishop says. Turnaround was about six months.

While a great deal of effort has gone into the cross-promotion, Bishop says the company doesn’t know if consumers who watch “Blown Away” will necessarily buy the game.

In general, IVI Publishing’s director of new business, John W.P. Holt, says the target audience for most CD-ROM games is men ages 24-40, which coincides with the “Blown Away” audience.

“We really don’t know if people will buy the game after seeing the video, but our hope is to broaden the target audience,” he says. “We do know that the demographics of the movie match the current game player.”

New Twist Offered On Audio ROMs

■ BY CHRISTIE ELIEZER

SYDNEY—The “audio ROM” world of interactive discs playable on both audio decks and computers gets another entrant this week, as BMG Australia subsidiary Ariola Interactive Entertainment bow what it calls a “world first” CD-ROM single that circumvents the “track one” protocol.

This new twist on the technology that allows an interactive single to be played on a compact disc player and accessed by any Macintosh- or IBM-compatible CD-ROM player was developed in Australia and will be patented and exported under the name Active Audio (TM) by Pacific Advanced Media Studios.

Active Audio makes its debut Oct. 17 on the CD single “Sooner Or Later” by the four-piece Sydney pop band GF4, previously known as Girlfriend. It is being released through Ariola Interactive Entertainment, an Australian multimedia subsidiary label of BMG. The four-track audio single also boasts video-clips, visuals, graphics, game mazes, and interview footage that can be accessed when the disc is played on a CD-ROM-equipped computer. The project took four months to put together.

“Past efforts at creating a disc that could be played on audio and computer led to digital noise that would blow speakers out,” says Fred Stauder, director of development at PAMS. “We worked on this technology for two years. We had several ways to approach the problem, but these involved either changing the standards or the software. In the end, we found the solution.”

(Continued on page 82)
Music Chains Add Comics To Mix
Similar Demographics Entice Retailers

BY ANNA ROBATON

NEW YORK—In a bid to pump up their sales volume, major music chains including the Musicland Group and Tower Records & Video have made forays into comic book retailing, a niche long dominated by regional specialty chains and mom-and-pop merchants.

"These types of stores have offered more than just records to stay competitive, and they see comic books as being a great fit," says Jerry Burstein, newstand circulation manager for New York-based DC Comics, the country's second-largest comic-book publisher. The Musicland Group, based in Minneapolis, has begun testing comics in all of its Media Play stores and some of its Musicland, Sam Goody, and On Cue units, according to Burstein. Media Play stores carry about 200 comic-book titles each, and the other divisions have about 100 titles each, he says. Media Play also carries music, books, and videos.

Meanwhile, West Sacramento, Calif.-based Tower Records & Video and Tower Books have been selling DC's so-called graphic novels (which are basically novel-length comics) for more than a year, stocking about 20 titles per store, says Burstein. Experts say many music aficionados are also comic book fans, especially teen ranging in age from their late teens through their 30s. What's more, the popularity of comic books has soared over the past decade because of their influence on pop music. Hollywood's successes with comic-based movies such as "The Dark Knight" and "The Shadow," and television cartoons based on comic book characters, observers say.

"What I've always observed, and what our research has proven out, is that the demographics for such things as MTV and the core comic book audience are very similar. Pop culture has a common thread running through it," says Terry Stewart, president/CEO of Marvel Comics in New York, the country's leading publisher. Marvel, part of the Marvel Entertainment Group, had 1994 sales of about $500,000 of late August, he says.

Comic-book sales have also exploded because Americans have become more visually oriented, and they crave fantasy experiences, which helps explain the popularity of virtual reality and role-playing games, experts say.

"Comics are a well-established pop-culture phenomenon. Comics are more popular now than they have been in decades, and I think the reason is the graphic appeal of the product," Marvel's Stewart says. Estimates for retail sales in 1993 range from $400 million to $1 billion, which experts say increased significantly over 1992. Other retailers that carry comics nationwide include book chains such as B. Dalton, Barnes & Noble, and Kmart's Waldenbooks; discount giants Wal-Mart and Kmart; and some grocery, convenience, and drug stores.

However, specialty comic book retailing has long been the province of mom-and-pop merchants and regional chains, a phenomenon that is only about 25 years old. The nation's largest regional chains range in size from 10 to 20 stores each, experts say. The number of specialty retailers in the U.S. is between 5,000 and 7,000, and they generate about 75% of nationwide comic-book sales, Marvel's Stewart says.

Although specialty stores have traditionally located in storefronts, in college towns and in suburban strip malls, some have moved into regional malls over the last 10 years, which also has helped boost the popularity of comics, observers say.

New specialty merchants enter the business almost daily because start-up costs are relatively small, says Stewart. However, several attempts to raise money publicly in order to finance the opening of national specialty chains have flopped, he says.

"The vast majority of comic book stores are individual shops run by hobbyists," says Dan Hartley, president of Renco Marketing Inc. in Jacksonville, Fla. Renco recently purchased Xeno's Comics & Games, a chain with five units in strip centers.

Xeno's, ranging in size from 780 square feet to 2,800 square feet, stock about 420 new comic (Continued on next page)

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Scotti's Rises To Summit In N.J. Suburbs
Like Father, Like Sons At Family-Run Mini-Chain

BY KAREN BRUNO

SUMMIT, N.J.—When Anthony Scotti opened Scotti's Record Shop here in 1956, he didn't expect that all three of his sons—Michael, Jeff, and Gary—would follow him into the family business. They did. Today, Scotti's is a thriving mini-chain with four suburban stores and $4.5 million in annual sales.

The 3,000-square-foot flagship store is located across the street from the original Scotti's location, on the main commercial street of affluent Summit. The other outlets are in the New Jersey towns of Millburn (1,000 square feet, opened in 1989), Madison (1,500 square feet, opened in 1981), and Morristown (2,000 square feet, opened in 1983).

Each store carries deep catalog in CDs—from oldies to vocalists to pop/rock—as well as cassettes and a few LPs. "We specialize in having everything," says Gary Scotti, an equal partner with his brothers. He conceded, however, that "cassettes are diminishing rapidly," and he buys only a handful of LPs, such as five units of the new R.E.M. release for each store.

"Catalog sells very well," says Gary, who went into the business after graduating from a local college in 1981 with a degree in accounting and marketing. But he adds, "What is troubleshooting to me is that catalog keeps getting smaller. What I can put out there for under $10 is decreasing." He is disturbed that the major record companies are "always finding ways" to raise prices on older product. For instance, an Eagles "Greatest Hits" CD used to be priced in the sale bin at $9.99. But after the band went on tour, the list price went up to $15.99, and now Scotti's sells each CD for $14.99. "When it was $9.99, I sold 400 a year; now I'm only selling [at a pace of] 80 [for this year]."

The 3,000-square-foot Summit, N.J., outlet is the flagship store of the Scotti's Record Shops chain. (Photo: Karen Bruno)

While Scotti's regularly sells CDs at $1-$2 off list price, it will promote certain releases to remain competitive with the larger chains. (Coconuts, Musicland, Nobody Beats The Wiz, Sam Goody's, and Compact Disc World have stores within a 15-mile radius of Scotti's four stores.) For example, Eric Clapton's new release is on sale for $12.99; each store is selling between 150 and 200 units a week.

Last year, the Summit store grossed $1 million, 80% of which was derived from prerecorded music sales (including used CDs); the remaining 20% came from sales of portable electronic equipment such as personal stereos, accessories, T-shirts, posters, and sheet music, which Scotti says is a high-profit margin item.

Used CDs account for 10% of Summit's prerecorded music sales, or $40,000. "This area is growing rapidly," says Scotti. Each store sells about 400 used CDs a week for anywhere from $1.99 to $8 each. He advertises in local newspapers for product, and pays $2.24 in cash for used CDs and about 80% more in store credit. But a small store in Madison that sells only used CDs is a source of concern for Scotti.

All the stores have Ticketmaster outlets, which Scotti says is an important (Continued on page 71)
published a three-part series that explores a theme in Alice Cooper's "The Last Temptation." The first of the series was packaged along with a compact disc and sold in music stores. Marvel also has released a comic book written by rap artist KRS-One. The book is being packaged with a cassette, allowing buyers to read along with the music. Marvel also plans to publish a series of comic books chronicling the life of Elvis Presley.

In mid-September, Musicland/Sam Goody stores will give away a Marvel comic that is designed to tie in with the "Marvel Action Hour," a nationally syndicated cartoon show featuring Iron Man and the Fantastic Four. The book will be distributed exclusively at Musicland/Sam Goody stores, which will also carry select Marvel merchandise.

Marvel recently signed a deal with Alliance Entertainment Corp., to distribute products produced by Marvel Music, a separate imprint that is dedicated to music-related products, says Stewart.

In addition, Atlantic's Tori Amos wrote the introduction to one of DC's graphic novels. DC officials are discussing other joint promotions and crossover products with record company executives. Its products are being distributed to music stores through WEA.

"The core audience for comics...is a very close analog to the core audience for music stores," says Paul Levitz, DC's executive VP and publisher. "Of course, the comic book is an entertainment product in an entertainment environment, so it is not something that detracts from the psychology of the music store."

Major chains also see a tremendous potential in comics for repeat business. Comics, which are priced by most publishers, typically range between $1.50 and $2.50 each, and regular readers may buy as many as 30 per month, experts say.

"The one exciting thing about comic books, more than any other medium, is that [readers] are going to come back every month to get the next issue," Hastings' Collins says. One national chain that discovered the synergy between music and

The reason many comic books[ are not seen as] is that the mom-and-pops have not invested in the computer equipment," says Penn Collins, who has worked as a Periodical buyer for Hastings Books, Music & Video, a privately held, Amarillo, Texas-based chain of about 100 units in 17 states.

Hastings added comic books to its merchandise mix about a year ago. The chain's real estate strategy has been to move out of strip centers and relocate into free-standing sites in commercial areas, he says. The number of comic book titles in each store varies according to traffic and purchasing patterns, Collins says, adding that Hastings uses POS equipment.

Sales staffs who have a keen understanding of comic books help to select the titles carried by individual stores, although the selection typically includes popular titles such as "Batman," as well as obscure titles. Because Hastings purchases comics that are not returnable to publishers, selecting the right mix in each market is critical, Collins says.

"If you miss the boat, you are going to have to eat them. Hastings wants to carry a good selection, but doesn't want to have room-after-room of back-I-I titles ... if you have to come up with a method whereby the stores can fine-tune the comics for their market, it helps," he adds. "My biggest nightmare is when that really great kid who knows everything about comics quits."

One popular mall-based comic book store in Salt Lake City does weekly and monthly inventory to determine which comics are hot, says Mimi Cruz, manager of Nightflight Comics, which opened in 1986 and carries about 1,000 titles in a 1,500-square-foot space. The store does not use POS technology, she says. Cruz says tastes vary from region to region, which would make operating a national comic-book chain difficult.

"It's hard to say that all stores across the country are going to sell 'Wolf And Bird,'" a comic about a lawyer who defends monsters, she says.

Most music chains have taken a relatively safe approach to inventory selection by stocking comics that relate to the histories of bands, or that explore music themes—a strategy that has given rise to joint promotions and crossover products between music chains and publishers.

Marvel, for example, recently
25 WEEKS AT #1
ON THE BILLBOARD WORLD MUSIC CHART
A NEW “WORLD” RECORD!

Ali Farka Touré with Ry Cooder
Talking Timbuktu

The first album ever to debut at #1 on the World Music chart now holds the record for most weeks at #1. This extraordinary union of blues and African music has critics and fans alike TALKING TIMBUKTU!

Downbeat 1994 Critics’ Poll: Beyond Album Of The Year

“What a beautiful pairing of two masters.” — Adrian Belew

“A delightful global fusion, an album that's as exotic as an African plain and as down-home as a back porch.” — Detroit Free Press

“Cross-cultural collaborations don’t get much more natural than TALKING TIMBUKTU.” — Boston Phoenix

The next World Music classic.

Songhai 2
Ketama/Toumani Diabaté/José Soto
An astonishing collision of flamenco guitars, Mallian kora, and griot vocals... The best kind of culture shock.

Available October 18.

### TOP REGGAE ALBUMS™

<table>
<thead>
<tr>
<th>WEEK</th>
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<th>TITLE</th>
<th>LABEL &amp; NUMBERS/DISTRIBUTING LABEL</th>
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### TOP WORLD MUSIC ALBUMS™

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<td>WAKAFRIKA</td>
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### TOP NEW AGE ALBUMS.

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<td>DAVID ARKENSTONE</td>
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* Recording Industry Asia. Of America (RIAA) certification for sales of 500,000 units. **RIAA certification for sales of 1 million units with each additional million indicated by the numeral following the symbol. All albums available on cassette and CD. * Asterisks indicate vinyl available. © 1994, Billboard/BPI Communications, Reggae albums; © 1994, Billboard/BPI Communications and SoundScan, Inc.
higher octave music

Craig Chaquico (cha-key-so), former Jefferson Starship lead guitarist follows-up his smash instrumental debut "Acoustic Highway" with more of his trademark guitar virtuosity on the remarkable new "ACOUSTIC PLANET.

""ACOUSTIC PLANET" is the finest CD of its kind presented in this year...this is one beautiful piece of music."

-Pat McGly, The MAC Report

"Pat McGly, better look out, because Craig Chaquico has all of his chess, and the pop sensibility to make himself, perhaps, the biggest artist of his genre."

-Sean Doles, Music Connection

BILLBOARD'S #1 INDEPENDENT ADULT ALTERNATIVE NEW AGE LABEL 1991, 1992 & 1993

'As in music, so in life'
Higher Octave Music

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Management: Enge Entertainment/Laura Engel
Fax: (213)874-8506

TOP NEW AGE ALBUMS (continued)

16. HONORABLE SKY PETER KATER & R. CARLOS NAIR
17. THE SOUND OF LIGHT VARIOUS ARTISTS
18. NOUVEAU FLAMENCO OTTIMAR LEIBERT
19. TO RUSSIA WITH LOVE MANNUHEIM STEAMROLLER
20. LAUGHTER AT DAWN JIM CHAPPELL
21. PRAYER FOR THE WILD THINGS PLUS WINTER
22. ONE THOUSAND & ONE NIGHTS SAMHAIN & MILLER
23. IN MY TIME YANNI
24. IN SEARCH OF ANGELS VARIOUS
25. AIR BORN MICHAEL JONES

...the gentle whispers of nature
...the ethereal peace of chant
...the hypnotic sounds of
Virgin To Make Brash Move?:
Musing On New-Release Data

AROUND THE WORLD: Track
hears that Virgin Retail Group is
thinking about taking a stake in
Brash, the 100-unit Australian mu-
sic chain that recently came under
the control of Ong. Hong Ong, Mr.
Ong, you might remember, is a
joint-venture partner with Virgin in
its Los Angeles store on Sunset
Boulevard. Sources say that before
Virgin can proceed with the deal,
it will have to resolve some internal
issues, as well as get the consent of
Blockbuster Music, its joint-venture
partner in Australia. Executives at
the companies involved were unau-
citable to comment.

COUNTING ALBUMS: In the
first half of this year, music manu-
ufacturers outside themselves in
releasing al-
bums into the
marketplace.
According to
MIZE, the
New
York-
based company with a com-
puterized album database, 4.9% new al-
bums and releases were released in
the first six months of 1994, up from
the 3.98% that were issued during the
same time frame in 1993. The 1994 total represents a 15.4% in-
crease over the previous year.

The growth rate in releases sloved in July, but the 736 albums
issued represent a 3.4% increase from the 698 that were released in
the same month last year. In Au-
gust, new releases actually shelled to
1,015, down from the 1,308 that were tracked in the cor-
responding time period last year. Overall, through August, new releases in-
creased by 4.9%. MIZE has its data-
base in more than 1,000 record stores across the U.S.

CH-CH-CHANGES: Cameo Music
Inc, the 400-unit, North Canton,
Ohio-based chain, has just resub-
ferred its senior staff. Joe Bressi,
senior VP of purchasing and mer-
chandising, is now senior VP of new
business development. Lew Gar-
rett, VP of purchasing, expands his
responsibilities and now oversees
merchandising as well. Reporting to
Garrett are Dave Roy, previously
director of merchandising, who
has been named director of purchasing;
and Bob Varcha, previously music
buyer, who replaces Roy as director of
merchandising.

PART II: Uni Distribution has just
refined the restructuring it under-
went in January, when it divided its
field staff into three divisions. In the
latest set of changes, it has upped its
senior VP/branch distribution Bob
Schnieder to executive VP of sales
and marketing. Also, it has promo-
ted the divisional sales managers—
Denise Fanelli in the Western divi-
sion. Jim Weatherston in the Cen-
tral division, and Rich Grohecker in
the Eastern division—to divisional
VPs. Finally, it looks like the com-
pany will be beefing up its market-
ing staff, adding a few more regional
marketers and possibly a market-
ing VP.

COST OF LISTENING: Atlantic
Records is coming out with a new
and event album of the season. Like
the last one—featuring Jose Carr-
erras, Placido Domingo, Luciano
Pavarotti, and Zubin Mehta—the
Jimmy Page/Robert Plant “No
Quarter” album will carry a $19.98
list price equivalent, $2 higher than
the current superstar pricing level.

NAME GAMES: Two of the lar-
gest accounts in the business re-
cently changed their names. In
Albany, N.Y., Trans World Music
Corp. has changed its name to
Trans World Entertainment Corp. The
change was made to reflect the
company’s move into other enter-
tainment software prod-
ucts. In
Amarillo, Texas, Western Merchan-
dising is now Anderson Merchandis-
ing. The change reflects the fact that
Anderson News, based in Knoxville,
Tenn., bought the company three
months ago from Wal-Mart.

CALLING HOME: Navarre has
relocated its corporate headquarters,
moving into a new 100,000-square-
foot facility in New Hope, Minn., a
suburb of Minneapolis. The new
space has a computerized, product-
movement system capable of sup-
porting the company’s anticipated
growth, according to a company
spokesman. Previously, the company maintained
three separate warehouses and a
packaging facility... While we are on
the topic of moves, Prime One
Stop has moved its headquarters
from Kenilworth, N.J., to Little
Ferry, N.J. The move, which not
only gives the company larger
quarters, takes it into a new area
code (07660).

MAKING TRACKS: Martin Ba-
sart, formerly head of sales and
marketing at Engineered Wood
Cliffs, N.J.-based Essex Entertain-
ment, is now VP of sales and market-
ning for New Jersey-based Eclipse
Music Group, a budget and mid-price-
lable handling pop and classical music
that was started earlier this year.
The company is in the process of
finding office and warehouse space
of its own. Essex’s manager of the
year in 1994, has been named a regional
manager for the Beltville. Mid-based chain
Ed Bunker, formerly product de-
velopment coordinator for main-
stream music at BMG Distribution,
has been promoted to the position of
Southwest sales and marketing rep-
resentative... Tom White, for-
merly head of sales at RCA Nash-
ville and, before that, senior director
of national accounts at BMG Distri-
bution, is seeking work and can be
reach at 615-961-9837.

And to top off this classic opportunity,
we’ve inserted millions of mail-in coupons
into Snow White and the Seven Dwarfs videocasset-
tes that offer consumers $2.00 back when they buy Snow
White or any of Disney’s other best selling soundtracks.

It all adds up to a classic audio opportunity. Don’t let
it pass you by.
Veruca Salt Set For Breakthrough

**by Chris Morris**

Veruca Salt are a rock band from England, and they have set their sights on making a significant breakthrough with their new album. The band is known for their energetic and passionate music, and they have built a loyal following over the years.

The new album is set to be released on a major label, and it is being heavily promoted by the band and their record company. The album features a mix of rock and roll, punk, and indie rock influences, and it is expected to appeal to a wide audience.

Veruca Salt's previous albums have been well-received by critics and fans alike, and this new release is anticipated to continue their success. The band has been touring extensively, and they are planning to headline several major festivals this summer.

The album features a mix of politically charged songs and more personal offerings, and it is set to be released in the coming months. Fans are eagerly awaiting its release, and the band is counting down the days until they can finally share their new music with the world.

Veruca Salt's rise to fame has been gradual, but their talent and dedication to their craft have paid off. With this new album, they are poised to make a significant impact on the music industry and solidify their place as one of the top bands of the decade.
The J.B. Horns
11:01
Music To My Eyes
Oct. 8

BOBBY BYRD
On The Move
Oct. 8

SLAYER
Scream
Oct. 8

Albums Screamer, subdued and over

The J.B. Horns

THE JAZZ PASSAGERS
In Search Of...
PRODUCERS: Hal Willner & Hugo Dewey
Hype 52577
In its first vocal outing, acclaimed New York avant-jazz unit led by Roy Hargrove, saxophonist and vocalist, delivers this stunning collection of fully realized, self-penned gems. While songs like her current single, the swaggering "Shut Up And Kiss Me," and the anthemic "House Of Cards," will nelly fill the unique place she's carved out for herself on country radio, Carpenter steps up as a world-class storyteller with the generational epic of the title track and the stone cold "Doe No. 24."

MARY CHAPIN CARPENTER
LISTENING TO THE NASHVILLE SOUND
PRODUCERS: Jenni Jennings, Mary Chapin Carpenter
Capitol 52437
In a distant departure from her last effort—a mostly co-written, radio-driven affair—Carpenter delivers this collection of fully realized, self-penned gems. While songs like her current single, the swaggering "Shut Up And Kiss Me," and the anthemic "House Of Cards," will nelly fill the unique place she's carved out for herself on country radio, Carpenter steps up as a world-class storyteller with the generational epic of the title track and the stone cold "Doe No. 24."

Clark, Greff Edelman (the replacement), Jason Grae, Alyson Reed, and Lynne Wintersteller.

SPEARHEAD
Hone
PRODUCERS: Michael Franti, Joe "The Butcher" Hoge, Craig Slay, Patrice Quinn
RCA 6444
Spearhead leader Michael Franti, formerly of Disposable Heroes Of Hiphoprisy, has a rep for writing about consciousness and political commentary, which he applies to this set—a collection of fresh, blackadored tracks that rapped, spoken, and sung. Over high-stepping, souled-out beats that are shared by the influence of Steel Pulse, Wonder, Gil Scott-Heron, Curtis Mayfield, and others, Franti raps ingeniously about life and love. There's not enough time for the listener to intellectualize.

ALKMI RSD
Envoys Of A Bad Day Boy
RCA 6444
Beantown crew made tracks and got dropped from Tommy Boy because of "One In The Chateau," a single that embraced extreme gangsta attitudes. That song was one shot on this six-song EP that’s a masterpiece of crafting. Group supports rugged ghetto angst over elegantly brutal sonics. The tracks attack like a set of torpedos around darkened corners.

Robert Hurst
One For Namaste
PRODUCERS: Robert Hurst & Kazuro Sugiyama
DWM/Columbia 61256
Veteran of both the Wynton and Branford Marsalis bands, bassist/composer Hurst's second solo date features a trio with pianist Kenny Kirkland and master drummer Elvin Jones. Highlights of a consistently swinging set include the bluesy, loose-limbed "Chillin' At The Slab," the trumpet/organ/vocals "The Onilines," and the balladic, gently throbbing title cut. His pretty, naive Latin theme "Jill Of The West," a release, regardless of chart potential, and his take on "Brubek Gem" in "In Your Own Sweet Way" is explored in an enjoyable bass-and-drums duet.

Lead Bell
The Last Years
PRODUCERS: Frederic Harney Jr.
Capitol 52271
For "The Last Years" is a remarkable tribute to Joe Henderson and the late 1970s. The album is a respectful but hard-hitting look at the man's fluid improvisational style, masterful and innovative melodic execution, swinging and swinging, and the restless mystery that is Joe Henderson. The truth is that his recent "discovered," thanks to part in the new-traditionalist ethically espoused by such young practitioners as Antoine Hart and Roy Hargrove.

Lead Bell"

EIGHT EIGHT SONGS FOR HENDERSON
SEPTEMBER 1977
JOHNNY WINTER
Henderson's vital recordings from 1967-1977
Henderson, alongside Nat Adderley, Herbie Hancock, Woody Shaw, Ron Carter, Jack DeJohnette, and others. Henderson's late "Last" remains a fluid improvisational style, masterful and innovative melodic execution, swinging and swinging, and the restless mystery that is Joe Henderson. The truth is that his recent "discovered," thanks to part in the new-traditionalist ethically espoused by such young practitioners as Antoine Hart and Roy Hargrove.
already getting active attention, information is consistent with the record company's expectations. Vocal mixing is a bit innocuous but abundant. The biographical note isn't entirely accurate, but the expected hits to the top of the Hot 100...

**FRENTE!**  "Original Angels (2:49)"

**PRODUCER:** Todd Mullen

**WRITER:** T. O'Connor

**LABEL:** Sire

**PUBLISHER:** Sire

**REMARKS:** The slightly affected vocals are a pleasant surprise. This record seems to be getting a lot of attention and is expected to be a hit.

**THE JULIANA HATHFIELD 3**  "Spin The Bottle (2:28)"

**PRODUCER:** Mark Black

**WRITERS:** Juliana Hatfield, Robert Navarro

**LABEL:** RCA

**PUBLISHER:** EMI

**REMARKS:** The vocals are distinctive and the composition is catchy. This record is expected to be a hit.

**ELISEA ZELIKOFF**  "I'm With You (3:23)"

**PRODUCER:** Ric Ocasek

**WRITERS:** Eliza Zaslow, Brian Joncas

**LABEL:** Polygram

**PUBLISHER:** Polygram

**REMARKS:** The vocals are distinctive and the composition is catchy. This record is expected to be a hit.

**RANDY TRAVIS**  "This Is Me (2:35)"

**PRODUCER:** T. Shapiro, T. McGee

**WRITERS:** Randy Travis, Van Stephenson

**LABEL:** Warner Bros.

**PUBLISHER:** Warner Bros.

**REMARKS:** The vocals are distinctive and the composition is catchy. This record is expected to be a hit.

**VINCE GILL**  "When Love Finds You (3:43)"

**PRODUCER:** Tony Brown

**WRITERS:** M. Gracey, L. Hill, C. Anderson

**LABEL:** MCA

**PUBLISHER:** MCA

**REMARKS:** The vocals are distinctive and the composition is catchy. This record is expected to be a hit.

**BILLY RAY CYRUS**  "Storm In The Heartland (3:53)"

**PRODUCER:** Joe Sample, Jim Emmett

**WRITERS:** B. Jones, T. Brown

**LABEL:** RCA

**PUBLISHER:** RCA

**REMARKS:** The vocals are distinctive and the composition is catchy. This record is expected to be a hit.

**DOUG STONE**  "Little Hoses (3:37)"

**PRODUCERS:** James Shagel, Doug Stone

**WRITERS:** M. Goss, E. Warren

**LABEL:** Randy's Rand/Country, A
c

**PUBLISHER:** Polygram

**REMARKS:** The vocals are distinctive and the composition is catchy. This record is expected to be a hit.

**LONI CLARK**  "Love's Got Me (6:15)"

**PRODUCER:** T. Stringfield

**WRITERS:** L. Weisburg, E. Leavitt

**LABEL:** BMG

**PUBLISHER:** BMG

**REMARKS:** The vocals are distinctive and the composition is catchy. This record is expected to be a hit.
Mixed Results From NARM Shrinkage Survey
Losses Up For Smaller Retailers, Down At Large Chains

BY TRUDI MILLER ROSENBLUM

NEW YORK—NARM’s eighth annual loss-prevention survey found that overall shrinkage remains a problem for both small and mid-sized music retail companies, but dipped slightly at large chains.

In other findings, the survey noted that theft-related terminations are decreasing and that CDs are the most frequent pilfered item, followed by vinyl and medium-sized chains, while cassette-tapes are the most pilfered configuration at smaller companies.

Participating in the survey were 43 member companies of the National Assn. of Recording Merchandisers: 14 with sales volumes over $20 million, 10 with sales volumes between $5 million and $20 million, and 16 with sales volumes under $5 million.

For companies with over $20 million sales volume, overall shrinkage declined to 2.33% of sales volume in 1994, down from 2.4% the previous year. However, that asserted shrinkage level is still more than the 1.6% reported in 1992. These figures include both music and video.

Breaking that out by music and video, music shrinkage increased to 1.79% of sales volume, up from the 1.43% reported in 1993. Video shrinkage decreased to 0.88%, down from 1.3% last year.

In companies with sales ranging from $1 million to $20 million, shrinkage increased to 1.79% of sales, up from 1.4% the previous year. In that category, shrinkage was 1.6% for music in 1994 and 0.41% for video.

For companies with less than $1 million in sales, there was a slight increase to 1.7% of sales, up from the 1.3% reported in 1993.

Shoplifting remained the leading cause of shrinkage for all companies, regardless of size. But companies with over $1 million in sales listed internal theft as the second-leading cause; smaller companies listed paper shrinkage, meaning human errors such as mispricing or shipping and receiving errors, as the second-leading cause.

Out of 29 companies with sales volumes up to $20 million, only one had a loss-prevention department. In contrast, nine of the 14 $20 million-plus companies had such departments.

For all three categories, shoplifting accounted for 20% or on the third-worst problem, behind the worst shrinkage problems: bad checks were the second-worst problem, with loss exceeding $1 million sales, while the companies under that level named packages skilts open as their third-worst problem.

Companies responding to the survey, 80.5% have EAS in 81.5% of their stores. Microwave technology was in 1,150 locations, acousto-magnetic in 768 locations, electromagnetic in 690, and radio frequency in 410.

Companies were split about plans for expanding EAS usage, with 43% saying yes and 57% saying no. When asked to name a favored technology for expansion, 48% picked acousto-magnetic, 20.7% said radio frequency, and 25.3% said electromagnetic. None picked microwawe technology.

DECLARATIONS OF INDEPENDENTS

(Continued from page 73)

bA Glass Eye gig in their mutual hometown.

Johnston subsequently opened showed that Glass Eye had owned the band frequently covered his song “Living Life.” McCarty notes, “There’s no bass in that song, and when we first played it, I broke a string, that was the song we’d do.”

McCarty had originally planned to cut an album of Johnston’s material as a side project, but after Glass Eye dissolved in early 1985, he spent 10 months working on the album. In responding to the survey, 80.5% have EAS in 81.5% of their stores. Microwave technology was in 1,150 locations, acousto-magnetic in 768 locations, electromagnetic in 690, and radio frequency in 410.

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BOTTLE ROCKETS LET SPARKS FLY ON 2ND EAST SIDE DIGITAL RELEASE

(Continued from page 1)

and relentless county sheriffs (“Radar Gun”)

While some might use that sort of language to fashion a tongue-in-cheek celebration of trailer-park life, the Bottle Rockets have little interest in being kitschy, ironic pictures of life at the bottom of America’s social totem pole. Instead, the band delivers both clear-eyed odysseys and sharp-tongued critiques of life in a pickup-truck town.

With “Brooklyn Side,” the band has capitalized on the small but growing fan base, found mostly in the Midwest and on the East Coast, through the current tour and the recent release of their debut album, “Brooklyn Side.”

Last year Henneman teamed with two Chicken Truck alumni, drummer Mark Ortman and guitarist Tom Parr (formerly of radio stations playing the band’s music, “Brooklyn Side,” and “The Brooklyn Side” are scheduled to hit Tower listening booths in early 1995. Ten thousand copies of the album and 100,000 copies with ESD’s break-even point coming at 20,000 records sold.

At radio, the Bottle Rockets’ super-fan follow-up may provide the truest test yet as to how far the album alternative format—which has won praise for its adventurous adult-rock playlists—will go in terms of embracing roots rock—and indie-label releases.

Format consultant Dennis Constantine says it will be a station-by-station battle. “Some take to that format-car country sound, and some don’t,” he says.

Henneman, a bit of a pessimist with a flair for the ventriloquist dummy, makes music, insists that airplay for the band is a pipe dream. “It’d be cool, but we don’t expect it to happen,” he says. Those at ESD do. “The Brooklyn Side” will also be serviced to college radio.

While Daly remains confident, he has his eyes on the next step, finding the band’s brand of Ozark rock. Along with the “country” tag, which can prove commercially poisonous, the band, with its strong regional perspective, also runs the risk of being pegged as “Southern rock.” (After all, as Henneman assures out-of-towners in his chewy twang, Fetus, Mo., is “heavy-duty redneck music in the South.” Daly says that label makes the band’s approach speaks to a lifestyle that stretch from East Coast music radio.

Big Push for ESD

For the tiny ESD label, which was created by Ryko founder Rob Simonds seven years ago, “The Brooklyn Side” represents its biggest push to date at retail and radio. ESD is sending 3,000 advance CDs to retail accounts through the fall, with its distributor, REP Co.—a pricey proposition for a small label like ESD. Also, ads in Option, Alternative Press, and other college magazines are being purchased.

Daly says that mom-and-pop stores again will serve as the band’s retail anchor, and hopes that chains warm to the record. Tower Records, Musicland, and Best Buy all stocked the band’s debut, and “The Brooklyn Side” is scheduled to hit Tower listening booths in early 1995. Ten thousand copies of the album and 100,000 copies with ESD’s break-even point coming at 20,000 records sold.

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3 Tenors Lead Surge In Classical Vids
Retailers Report Steady Gains For Many Titles

NEW YORK—Can these fellows sing, or can they sell?

With "The 3 Tenors In Concert 1994" soaring to No. 1 on the Billboard Video Sales chart for Oct. 8, there's no question that Jose Carreras, Placido Domingo, and Luciano Pavarotti can belt out the notes and make beautiful music for A "Vision Entertainment.

Now suppliers are pondering another question: Is their high C success indicative of heightened interest in classical music videos, and can the trio pull along others?

So far, the answers are a qualified yes—for releases bearing their names, for opera, and even for the genre. Reports from major labels, independents, and a variety of retailers add up to a broader buying interest in steady, if modest, sales increases.

The newest "3 Tenors" has sold more than 37,000 cassettes in the U.S. since its late-August release, according to A "Vision, and Warner Music Video, which handles overseas distribution, reports that it has sold more than 20,000 copies abroad, including 24,000 laserdiscs. And "3 Tenors" has barely cleared its throat.

"The Tenors, Domingo, Pavarotti in Concert," the 1990 release from PolyGram, has racked up more than 500,000 videos domestically and more than 11 million copies in all video formats worldwide, says Lynne Hoffman-Engel, marketing and sales senior VP at PolyGram Classics & Jazz.

"This first success opened new doors for us in the retail world and the industry," she says. "In the summer of '91, we released 'Pavarotti In Hyde Park,' which was also a PBS broadcast, and we continue to do well with similar "event-oriented" videos, as well as opera and ballet.

"Pigsybacking on the new '3 Tenors' release, our counter-top dump bin for all formats of our release—video-cassette, LD, CD, and cassette—has gone through the roof, thanks to our own aggressive campaign," Hoffman-Engel says. "We're also very happy to see laserdiscs sales in general on the rise this year, probably due to a recovering economy with music lovers buying more luxury goods. Most of our awareness videos are both tape and LD.

Lasserdiscs are garnering retail support, though skeptics such as BMG Classic president Guenther Henesler doubt the format will ever become significant to classical buyers. Kay Edwards, Tower Video's national classical manager, notes a definite upturn in the past 18 months. "Lasserdiscs have increased on a par with CD unit sales in all our 109 stores," he reports.

PolyGram anticipates a strong tape and disc fourth quarter, thanks to "The Nite Lizard" with the Kirov Ballet on Philips Video Classics and Richard Wagner's "Parsifal," featuring Durland in a $149.95 package. It did better on DG, part of the Metropolitan Opera's "Ring" cycle seen on PBS.

Our labels will continue to release key events focused on artists, as well as opera and ballet, going into 1995 and beyond," Hoffman-Engel adds.

At Kultur Video, credited with starting the classical video market in 1980 by acquiring the rights to programs by the violinist Jascha Heifitz and the pianist Artur Rubinstein, president Dennis Hedlund has exploited the success of the first "3 Tenors" release. "In 1990, we took our initial classical video titles on the nation's largest and stronger market, and sold through to the public at large and brick and mortar retailers—dealing in the big chains, but not the smaller, "art" type stores. This is the toughest market to break in. We sell-through, on the major chains, is 80%. Retailers—dealing in the big chains, but not the smaller, "art" type stores. The releases were successful, and we have seen a 10% growth in the last year," Hedlund says.

Don't Choke On The Numbers. Diesel and Shawn Michaels, the World Wrestling Federation's tag-team champions, have a little fun (we hope that's all it is) at Baker & Taylor Video. They're demonstrating to sales executives Chris Arms and Lou Gould what could happen to them if the Chicago-based distributor doesn't hit its goal on Colliseum Video's next releases. "Survivor Series '94" and "Paul Bearer's Hits From The Crypt," shown, left, are Diesel, Arms, Gould, and Michaels.

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Get your customers in the mood again with this long-awaited sequel to our best-selling, award winning couples' guide, Playboy's Secrets of Making Love... to the Same Person Forever, Volume II. It's more of a good thing... and then some!

PLAYBOY KISS Video
© 1994 Playboy. All Rights Reserved.
Playboy Set To Pump Out
The O.J. Fitness Video

JAILHOUSE EXERCISE: Even though it's bound to draw more snickers and jeers than the marriage of Michael Jackson and Lisa Marie Presley, Playboy Home Video says its first fitness tape, "O.J. Simpson: Minimum Maintenance Fitness For Men," is no joke.

"A lot of people will pick it up because of the media exposure," says Playboy VP/GM Barry Leschitz. "But once they get past the novelty of it, they'll see it's a good program." O.J. hits stores Oct. 19, priced at $14.95 (Billboard, Oct. 8).

In addition to a workout with personal trainer Richard Walsh, viewers get a look at the truth behind Simpson's new infamous Brentwood mansion. There's also a short section with O.J. playing basketball with friends A.C. Cowlings (the Bronco driver) and Kato Kaelin (the tenant) at the mansion.

Leschitz says the tape is a "real winner" and could catapult the company into a whole new retail category. "We have a number of things in development that are lifestyle oriented," he says. "This is the first one in the series."

Getting over the jokes is one obstacle to overcome. Another is not having O.J. available to promote the title. "That's definitely the missing link," says Leschitz.

Some dealers were puzzled by the program. "I'm still not sure what we're going to do with the tape," says Rose Marie Atkins, VP of product at Videomist in Boston. "They should put it out as a limited edition, because I'm sure it will be a collector's item."

 Says Leschitz, "We'll see how retailers react, but most of our regular accounts said they'll carry it. We realize others may be cautious." Playboy expects to ship about 200,000 units.

GRAND ENTRANCE: Blockbuster Video has the bonus Barbra Streisand clip, but Virgin Megastore has Steven Spielberg's sets from "Jurrasic Park."

As part of street-date activities for the MCA/Universal Home Video release, the chain's Sunset Boulevard location in Los Angeles erected the gates used in the movie in the store's courtyard. For the ultimate tropical experience, a fog machine and palm trees will decorate the location throughout the month of October. During a party Oct. 3, prior to the street date, copies of the video were delivered in Spielberg's souvenier Ford Explorer used in the film.

The party was co-sponsored by KIIS Los Angeles, which conducted a radio promotion one week prior to the street date, with winners attending the bash. "Jurrasic Park" went on sale at 12:01 a.m. Oct. 4, to take advantage of the store's 1 a.m. closing. The first 100 fans who purchased the cassette were given a "Jurrasic Park" merchandise. (Tower Video, just down the street, has staged similar stunts for the video releases of "Batman Returns" and "Teenage Mutant Ninja Turtles.")

VAMPIRE INTERVIEW: CBS/Fox Video has found a video tie-in with the upcoming movie "Interview With The Vampire," based on the novel by Anne Rice. It will release "Anne Rice: Birth Of The Vampire" Nov. 2—at $14.98 by itself, and at $19.98 in a collector's edition packaged with the video. "Birth Of," produced by the BBC, will air on the Lifetime cable channel Oct. 30. The Tom Cruise theatrical feature reaches screens Nov. 18.

VIDBITS: Kathy Ireland will follow up her debut in the fitness market with "Behind The Scenes: The Making Of The Kathy Ireland Calendar." The video, distributed by United American Video, will be available Feb. 2. UAV releases Ireland's "Total Fitness Video" Nov. 10—Laurel Canyon Productions has inked a sponsorship deal with Gerber Shampoo to promote its "Get Outta The House" video series. The title, "Big Fat Air," about snowboarding, arrives in November. Agnew will support the title with print advertising, direct mail, P-O-P displays, and promotional booths at ski resorts. The shampoo manufacturer will receive a 30-second ad on the front of the cassette. Future releases will focus on white-water rafting, skydiving, and rock climbing...An 11-year-old from Irving, Texas, has won the Republic Pictures Home Video "Ghostwriter" sweepstakes, also sponsored by Nike and Bantam Doubleday Dell Books. Caria Burkhardt's essay about what she likes best about "Ghostwriter" was selected randomly from more than 50,000 entries. Burkhardt receives a trip to New York to meet with the writers of the PBS series, lunch with director Spike Lee and $1,000 in cash, a video camera, and Nike and "Ghostwriter" merchandise. Additionally, 500 winners will received various "Ghostwriter" merchandise...MCA/Universal Home Video will include a reusable sticker sheet inside cases of "The Land Before Time II: The Great Valley Adventure." The direct-to-video sequel to the 1989 movie will come out Dec. 26, priced at $24.98.

BILLBOARD®
FOR WEEK ENDING OCTOBER 15, 1994

Top Video Rentals™

COMPILLED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

| WEEK |

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<td>35</td>
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<td>HEAVEN AND EARTH</td>
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*ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical titles. oITA platinum certification for a minimum of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.
on LD, I haven't seen any significant upsizing, and if anything is going to sell on this format, it's the arts," Kulp, meanwhile, is forging ahead, introducing at least 40 new titles next year.

Hendler's reservations on laserdisc are not shared by BMG's Hendler. "I'm not disappointed in the performance of laserdiscs, despite our success," he says. "The lack of a super hardware carrier is the big reason. The combination player for CD and laserdisc was never properly promoted in the U.S., and Pioneer has had to carry the load virtually on its own."

"Sony and Philips have backed it one in a while, but there was no bite to their bark. I have a belief in a digital video CD, but that will be four years or more, and perhaps the IBM system with 10 layers of information on one disc—for enough for the longest opera—is the answer," Hendler does not believe VHS is really good enough, though he cites a title like "The 3 Tenors" drawing more people to classical music, and more customers into stores. At BMG Classics, the VHS hits have been James Galway's flute performances and videos of conductor Arturo Toscanini. Hendler notes the success of "Concerto!," a series of talks and performances hosted by Dudley Moore with Michael Tilson Thomas and the London Symphony. The six programs were on The Learning Channel last year.

Also doing well is "Classic Visions," a lighter-priced approach to classical music. The titles were created mostly by the Swiss director Andreas Marti, who "has a very entertaining way of filming musicians," Hendler says. "A Gershwin 'Rhapsody In Blue' was done in a bar, and we've had five in this series so far."

For the fourth quarter, BMG Classics will have Rossini's "Tcarelli," part of the series recorded live at the Schwanzgen Festival, with a unique feature—both endings the composer wrote for the opera. Viewers can program VHS or LD players to watch the version of their choice.

Coming on VHS is singer Christa Ludwig's "tribute To Vienna" and, on VHS and LD, a set of Wagner's "Lieder" performed by Nathalie Stutzmann. It was recorded at Wagner's estate using one of his own pianos.

Classical videos are expanding in the children's market as well, with Toronto-based the children's music. According to marketing director Sandy Gardner says the program was based on one of six Classical Kids albums titles that sold more than 1.5 million CDs and tapes in North America. The video has been priced at $14.95, also the price for "Tchaikovsky's America," due next airing. "BMG Distribution has done a good job for both audio and video releases in the U.S.," she says.

Retailers are feeling the impact.

"All our stores now carry classical music videos, in the classics area of a Tower Records, or in both the music and classic video section in a video outlet," says tower's Edwards. "Classical has been pretty much a steady business, with the new '3 Tenors," certainly helping most. Otherwise, it's the 'visual things' like opera that tend to sell very well." Edwards is also interested in a new "Classic Visions" monthly video magazine that is due to debut soon, with new release clips, interviews, etc., at $9.95 per issue.

John Hankins, audio/video/buyer for the Metropolitan Opera Shop and the Performing Arts Shop in New York, says mail-order sales have been particularly strong. His catalog lists 50-75 titles in each quarter.

"To keep the current," he says, "but still do well with our 4-year-old 'Live From Lincoln Center' series, particularly the two New York City Operas with Beverly Sills and most American Ballet Theater performances."

Hankins does believe that there has been a decline recently in the number of new releases and the level of promotional support given to specialty shops like his. But the '3 Tenors,' he suggests, may spark a turnaround.

New England children's hospitals. According to Mogel, each is to receive VCIAs and a library of 100 books from the chapter. The guest list will include retailers, distributors, the public, politicians, and the media, who is expected to give the event heavy coverage.

Jane Lanouette, Allied Advertising's director of advertising and promotion, says the hospitals may get star treatment in their hometowns. "Right now, we're in the planning stage," she says, mulling over such elements as a region-wide sweepstakes. Allied was chosen because of its extensive experience promoting events for the studios throughout the Northeast. The chapter program is its first in home video. "We're familiar with the product from conception to the screen," Lanouette says. "It sounds stupid, but we know the language."
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SPEED purchase intent is higher than Mrs. Doubtfire... and nearly equal to Jurassic Park!

"DEFINITE" PURCHASE INTENT AT $19.98

Pre-pack displays designed to create a sell-through rush!

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<th>Single Unit</th>
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<td>Pre-Pack: #0909</td>
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</tbody>
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Street Date: November 15, 1994  Pre-Pack Dealer Order Date: October 21, 1994  Single Unit Dealer Order Date: October 26, 1994
### New Deal For Sharon, Lois & Bram; Muppet Twist On Tales

**TREASURE CHEST: Video Treasures in Troy, Mich., has announced an exclusive five-year agreement with Los Angeles-based Drive Entertainment to distribute video and audio product by Sharon, Lois & Bram to retail. The deal covers five new video and album projects, as well as the veteran entertainers' catalog product. A new holiday video, "Candles, Snow And Mistletone," was among the three video and six audio titles released under the new agreement Oct. 11. A repackaged video version of "Sing A To Z" is among the upcoming releases, as is the new "The Elephant Show," a compilation of the trio's highly rated Nickelodeon program of the same name. Sharon, Lois & Bram's previous label, A&M, had issued a number of complete "Elephant Show" episodes on video.**

According to Drive Entertainment CEO Stephen Powers, the new packaging emphasizes the Elephant character. "The Elephant Show" box, in fact, pictures only Elephant, and not the trio, on the cover. "That hasn't been done before with them," says Powers, who previously has noted that the act's association with a character can be a major marketing opportunity, given the current popularity of licensed characters. Powers says that all future Sharon, Lois & Bram releases through Video Treasures will have corresponding audio titles in identical packaging "so they can be merchandised together." A number of cross-promotions connecting video, audio, and a new CD-ROM—called "CyberBing!" With Sharon, Lois & Bram, produced by Times Mirror Multimedia—are expected to be put in play. They likely will involve bounce-back cards and coupons.

"The reason we chose Video Treasures was that they're experts in mass merchandising," says Powers. "We don't feel Sharon, Lois & Bram have been particularly exposed at that level, though their TV show reaches a mass market every day. Plus, there's never been a lot of emphasis on their videos, but with Video Treasures we're expecting a bigger video presence." Multiscreen VP of audio programming for Video Treasures says a new, lower video price point ($9.99 versus A&M's $14.98) will enable the company to court new markets. "Very specifically, we will attack the supermarket trade," he says. "We can create a merchandising opportunity for video and audio product, and give supermarkets the margins and price points they need."

Video Treasures also is negotiating with major mail-order companies for distribution and the educational market. And, obviously, we're working on appropriate projects with [parent company] Halsman and Western Merchandising for mass-merchant clients," Perls says. "We're developing some prepack opportunities, and we're creating counter displays and floor merchandisers. We're also in the process of developing multipacks for the wholesale club business."

**MUPPET MANIA: Jim Henson Video will debut a new made-for-video production, "Muppet Classic Theater," Oct. 28. Kermit, Miss Piggy, the Great Gonzo, and Fozzie Bear star in characteristically fractured Muppet versions of the fairy tales "Rumpelstiltskin," "The Elves And The Shoemaker," "King Midas," "The Emperor's New Clothes," "The Three Little Pigs," and "The Boy Who Cried Wolf." Each story includes original tunes performed by Henson's creations. Price is $19.95, including an instantly redeemable $2 coupon offered for a limited time.**

### Billboard 100th Anniversary Issue

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*Note: All active Billboard subscribers on our anniversary date of 11/1/94 will automatically receive one copy of the anniversary issue.*

### New Twist On Compatible CDs

(Continued from page 67)

**LOW PRICE POINT**

Possibly the most notable aspect of the GF4 Active Audio project is that the single retail for $7.99 Australian ($30 U.S.).

Gilfe plans for the smallest profit margin to be absorbed by high sell-through, predicting local sales of up to 100,000 units and "substantial sales internationally because of the vast interest this format will generate." GF4, with three hit singles under its belt in Australia, has a predominantly teen-age following in Japan and Southeast Asia, where the group has toured.

Ariola Interactive, which intends to release six more interactive singles in the new year, including discs from Boom Crash Opera and Divinyls, decided on a rising act to launch its new technology.

"If you introduce a superstar act like the Rolling Stones or Prince to interactivity, you create the dilemma where they have to create something bigger and better than everybody else," says Gilfe. "That puts an enormous pressure on software engineers and creative artists.

"At the end of the day, you wind up with a high dollar price and a not-a-teenager as amount of customer satisfaction.

"Our problem was not merely to create new technology to make the GF4 Audio aspect of the CD. It was also to create an elegant piece of programming that was satisfying to us and the marketing sensibilities of retailers and consumers."

The technology will not be exclusive to BMG/Chrysalis. Pacific Advanced Media Studies has offices in Melbourne, Sydney, California, and Singapore, and is about to open a fifth in Tokyo.

Honky-tonk country rocker Yoakam follows "Just Lookin' For A Fit" with his second bluesy/folkie video, a pastiche of hits and favorite clips spanning his career. Opening video clips, the cleverly kooky "Suspicious Mind," the "Honeymoon In Vegas" soundtrack, is succeeded by snippets from Yoakam's previous two platinum albums, "If There Was A Way" and "This Time." Eleven numbers are included in total, featuring Grammy winner "Al Ain That Lonely Yet," "The Heart That You Own," slightly smacky "Halfway To LA," Turn It Up, Turn Me Loose," rip-roaring "Take A Lot To Reach," "I Only Hurt When I Cry," and "Try Not To Look So Pretty." Most of Yoakam's clips include colorful, mesmerizing vignettes, which make this video as fun to watch as it is to listen to.


Smooth-as-satin collection features clips from the red-hot first album and the more than year-old album, "For The Cool In You." Included are current top-five Hot 100 hit "When Can I See You," the title track, "Never Keeping Your Secrets," "And Our Feelings," and a never-before-released video of "Rock Bottom." In between songs, Babyface—filmed in graying black and white—discusses his writing craft, his collaborative relationship with L.A. Reid and Daryl Simmons, his writing roots, and his favorite candy bar, among other things. Video is a treat from start to finish. Fana's only complaint probably will be its relatively short length.

Toby Keith, "A Video Collection," Polygram Video, 25 minutes, $12.95.

Polydor country recording artist Keith discusses his discography, some of his accomplishments in this short and sprightly look: His videos include live footage filmed at last year's Fan Fair, videoscapes, and interviews with the artist, his wife, parents, and closest buddies. As for featured videttes, producers stick to the hits for guaranteed success. Clips include Keith's previous two No. 1 songs, "Should've Been A Cowboy" and "I Wish I Didn't Know Now," as well as "Who's That Man" from his current album, "Boomtown," which is making a fast rise toward No. 1 on Hot Country Singles & Tracks. Keith's albums are hot, and his first longform video likely will follow suit.

Horses... Up Close And Very Personal," Stargate Fright Productions (800-879-5830), 30 minutes, $14.95.

Fourth in Stargate Fright's live-action children's series is another low-tech delight.

"The Rocket Men," Goldkist Home Video (805-495-8735), 60 minutes, $19.95.

This space odyssey explores the genesis of the rocket and the man who launched the dream, Dr. Robert Goddard. Goddard's first rocket experiments in 1914 moved to New Mexico to delve full-force into his life's goal, and graduated to work for the U.S. Navy, had the right stuff 40 years before the U.S. astronauts made their first trip. Video also captures the German take on the rocket from World War II onward, the Soviet space initiatives, and the U.S. program, beginning with JFK's historic speech at Rice University. Both audiences young and old, and Goodtimes' "Cinderellas" will enchant take on the longtime favorite. Goodtimes' releases of these magical children's classics are available in VHS clamshell packaging. Rounding out the new Animated Classics additions are "Pocahontas," "A Christmas Carol," and "Leo The Lion," a member of the "King Lion" genus.


Video aimed at children just learning to play the piano is the first in MVP's new "Start Me Playing" series, which features veteran professional instructors teaching young beginners on a variety of instruments. Unfortunately, although it has its heart in the right place, "Piano" is a bit of a snoozer. Camera follows the matching-sweaters duo of a cheerfully patient instructor and an eager young girl as she teaches her to play "Hot Cross Buns" and other basic tunes, first by numbering the black keys and then by having her sing the notes, as well as playing.

CHILD'S PLAY (Continued from preceding page)

workings of dumptrucks, fire engines, airplanes, and so forth—a category Child's Play calls vocational video, for lack of a better term. However, some companies occupying that niche are marketing titles that do not revolve around heavy-equipment operation. Los Angeles-based Video Canyon Entertainment, for example, has bowed a new series called "Someday I Wanna Be ..." The first release, "Someday I Wanna Be An Astronaut," (20 minutes, $12.98), follows a girl and boy through U.S. Space Camp in Huntsville, Ala. Upcoming titles include "Someday I Wanna Be A Chef," "Someday I Wanna Be A Martian," "Someday I Wanna Be A Cowboy," and "Someday I Wanna Be A Policeman."
New Rhino Mockumentary Is Veritable Orgy Of The Ed (Wood)

By DREW WHEELER

If the world's worst movie director finds a new audience on home video, shouldn't someone be surprised? Rhino Home Video has released "The Ed Wood Collection," five self-through titles plus a newly produced documentary on the life of the inept auteur. With Tim Burton's new film "Ed Wood" (Touchtone) as a catalyst, Rhino celebrates the master of dizzyingly dumb dialogue, unusual special effects, and filmy props.

The Rhino-produced Wood documentary, "Ed Wood: Look Back In Angora," details the life of the z movie maker who had a yen for women's clothes.

"Frankly, if Tim Burton had not done his film, I don't know how many people really would've cared if we had done the documentary," says Army Schorr, Rhino VP of video. "This really afforded us a great opportunity to expose Ed—for lack of a better term."

"Look Back In Angora" was written, produced, and directed by Ted Newsom, a veteran of previous Rhino projects. In a curious homage to Wood, who would have turned 70 on Monday (10), Newsom liberally inserts stock footage amid the movie clips and talking-head interviews. Newsom also unabashedly stills and home movies of Wood misdirecting his cast and crew.

To narrate "Look Back," Newsom considered "Plan 9 From Outer Space" actor Dudley Manlove, but the voice-over ultimately was done by "Laugh-In" announcer Gary Owens. "I think he brought a tone of serious looginess to it," says Newsom.

Some viewers may find the video's maddening tone to be less than reverential, especially about a man whose life ended quite sadly in alcoholism and poverty. "I think we had fun with it," Newsom says. "But I don't think we made fun of it." Rhino's Schorr, who calls "Look Back" a "mockumentary," says, "The great thing about doing this was, no matter how badly we made it, we could always go back and say 'Hey, it was the way Ed would've done it.'"

"Look Back" contains interviews with Wood's widow Kathy, as well as Wood actress and girlfriend Delores Fuller. "He loved the soft fabrics next to his skin," Fuller says. "He didn't like men's harsh clothes."

Joe Robertson, one of Wood's Marine Corps buddies, describes him as a South Seas warrior in women's undergarments. This was one theme of Wood's autobiographical transvestite film "Glen Or Glenda," in which he starred with Fuller.

Fuller recalls that when she first saw "Glen Or Glenda?" in a theater, "she was embarrassed. I wanted to crawl under the movie seat. Wood's curious debut-about 25% of which was stock footage—was the first chapter in his peculiar legend. "When I heard the Tim Burton movie was going to be shot," Fuller says with a laugh, "then I realized, this is big-time for him." Fuller went on to other film roles, and a songwriting career. Mostly with partner Ben Weisman, she co-wrote many Elvis Presley songs, with "Do The Clam," "Rock-A-Hula Baby," and "Spinout" hitting the top 40.

Aside from detailing Wood's attempt to revive the career of Bella Lugosi, "Look Back" also profiles others in Wood's oddball coterie: undead pinup girl Vampire (aka Maila Nurmi); bulky Swedish wrestler Tor Johnson; and Charles Jared Criswell, known by surname only as none-too-accurate Nostradamus.

"Look Back" also details Wood's lesser-known affinity for westerns, including footage from a failed TV western pilot, and his final years making low-budget "adult" features.

Two titles from "The Ed Wood Collection" showcase Wood the screenwriter: girl-gang teenexploitation feature "The Violent Years" and graveyard burlesque show "Orgy Of The Dead." These two titles were all ready in the Rhino catalog, as was the Wood-directed "Night Of The Ghouls," featuring Wood stock players Criswell and Johnson. None will be repackaged, but will bear a sticker saying "The Ed Wood Collection." The titles list for $9.95 each, which brings "Orgy" down to $19.95, "Night Of The Ghouls" in Angora" is priced at $19.95.

Rhino is releasing two titles for the first time: the crime drama "Jail Bait," which stars Fuller, features the debut of Hercules-to-be Steve Reeves, and includes a stripped-down scene never seen in the U.S.; and Wood's mutilated, horror-SF epic, "Plan 9 From Outer Space.

Schorr says, "We always wanted to have 'Plan 9' out, but the timing was just right. The packaging is great, and the 8mm print that we're using is exceptional as well . . . 'Plan 9,' it's our 'Gone With The Wind.'"

"Look Back In Angora" features to fuel home video sales. "There are stores like Border's and Tower that are looking at all the films together and have an Ed Wood section," he says. "There's going to be a lot of people who are going to see the Burton film, and they're gonna want to see 'Plan 9.'"

The Ed Wood oeuvre seems ideal for Rhino Video, with its reputation for the odd and the obscure. But Schorr began to differ. "There is, unfortunately, a perception now that Ed Wood just does quirky films, and years ago we went way past that," he says. "For some reason, the impression lingers. We're trying to preserve, for whatever reason, certain types of programming. The old, quirky titles that we had when we started are still available. But there's a lot of stuff that's a lot more mainstream."

Begun in 1986, Rhino Home Video now has more than 400 titles, including longform music videos, classic TV shows, movie serials, the Bell Science Series, and assorted documentaries. (The Rhino-styled film "The Panama Deception" won an Academy Award.)

Rhino Video is distributed through WEA, which handles all Rhino's sales, and "it goes through A*Vision on its way to WEA," says Schorr. He's proud of Rhino's commitment to the misbegotten masterpieces of Ed Wood.

"Now it's a matter of preserving the fact that there was a guy who most everybody feels was a terrible director, but by the same token, he was the granddaddy of Hollywood story."

Director Newsom accounts for Wood's appeal this way: "A bad film by Ed Wood is unlike a bad film by anybody else." Newsom believes that in his final years, Wood had more than an inking that his movies were being viewed for their camp value, and enjoyed the attention.

Delores Fuller—portrayed by Sarah Jessica Parker in Burton's movie—has written songs for the eventual distribution of Wood's first feature, the never-before-seen western "Crosstown Of Larefo." "I feel like I'm still working with him," Fuller says. "And I think if he looked down on all of this and saw a lot of his group together again, he'd be very happy."

PICTURE THIS

(CAONTINUED FROM PAGE 77)

CAN'T KILL IT: Home video has been returned to the agenda of the National Assn. of Record Merchandisers' wholesalers conference Oct. 21-23 at the Arizona Biltmore in Phoenix. NARM had dropped the topic, a fixture for the past decade, when wholesalers said there was nothing left to talk about. But program suppliers thought otherwise, made their feelings known, and got NARM to let them schedule meetings.

Billboard

FOR WEEK ENDING OCTOBER 15, 1994

Top Special Interest Video Sales

Recreational Sports

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- A gold certification for sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, 25,000 units or $1 million at suggested retail for nontheatrical titles. - A platinum certification for sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or 50,000 units or $2 million at suggested retail for nontheatrical titles. ©1994, Billboard/BPI Communications.
For the Record

A Billboard Bulletin item in the Oct. 8 issue involving reorganization of BMG Music Publishing’s operations in Holland should have noted that BMG was a full owner of Two P(Jeters Music when the original relationship with the company was established, according to BMG Music Publishing chief Nick Firth.

The story “Media Makeovers,” which ran in the Country Music Spotlight in the Oct. 8 issue, carried an incorrect byline. It was written by Edward Morris.
Sanyo Forms Venture With Verbatim
Firms Combine Audio, Computer Expertise

BY PAUL VERN

NEW YORK—Symbolic of the continued confluence of the CD and computer worlds, compact disc manufacture at Sanyo’s South Carolina factory has formed a joint venture with diskette and computer-tape specialist Verbatim Corp.

The two companies say the venture will result in one of the largest independent CD-ROM and audio-CD producers in North America, with an annual capacity of 50 million units. Sanyo’s current capacity is 36 million units per year, according to a Sanyo statement.

Under the agreement, Sanyo’s Richmond, Ind., CD plant will be augmented with Verbatim’s sales and marketing staff, which specializes in CD-ROM and other computer-oriented markets, as well as Sanyo’s expertise in the music world. Additionally, Verbatim will contribute an undisclosed sum of cash for future expansion at the facility, projected to result in a doubling of annual capacity to 100 million units within two years, according to Sanyo Laser Products division president Hidekata Iijima.

"The combination of Sanyo’s CD technology and expertise in CD manufacturing, coupled with Verbatim’s leading-edge optical-disc technology and OEM marketing resources, provides a perfect blend to take full advantage of the market for CD-ROM and CD-audio markets," Iijima says.

Nicki Hartery, president of Charlotte, N.C.-based Verbatim, adds, "Many of our customers have asked us about expanding our CD-ROM services. Now we can offer a full range of services, from pre-mastering and mastering to replication, custom packaging, and fulfillment for large-volume applications.

Accordingly, a senior-level Verbatim executive will become part of the Sanyo’s management team to "help focus on CD-ROM growth targets," according to the statement. "It is also possible that Verbatim will supply a small number of other employees as CD-ROM expansion plans are implemented.

Formed in 1986, Sanyo Laser Products is one of eight manufacturing companies and 11 plants of Sanyo’s North American Group to make professional and consumer products ranging from TVs and kitchen appliances toazers and CD-ROMs. SLP is the sister company of Sanyo Mavie Media Corp. in Japan, which has been producing CDs since 1982 and CD-ROMs since 1985.

Verbatim Corp. brings to the venture the solid grounding in the sale of media-to-market channels represented by computer OEMs, computer-software publishers, and software duplicated, according to the statement.

Almost half of Verbatim’s current business is in the OEM market," says Hartery. "We count some of the largest software companies in the world as our customers."

Verbatim, which was founded in

(Continued on next page)

THE AUDIO ENGINEERING Society and the San Francisco Bay Area Audio Manufacturers (BAAM) will hold a party at Senci’s San Francisco Exploratorium, Nov. 10, the opening night of the upcoming 97th AES Convention.

PRO PEOPLE ON THE MOVE: Apogee Electronics of Santa Monica, Calif., names Carol Craft digital media specialist and Michael Nicoletti technical support manager. Craft, previously in a sales position at GML in Van Nuys, Calif., will head up Apogee’s master digital audiotape and Wyde Eye digital video sales at Nicoletti. The company also announced that Cintas Corp., based in的战略,and its MD and WEA Manufacturing will be able to replicate photo discs without prior approval from Kodak.

PROPHESYING THAT "most people in the audio duplication business won’t live long enough to see the demise of the audiocassette," Cintas VAC president Michael Trigo says. Cintas, based in San Francisco Bay Area, and its American arm, Cintas Technologies, are investing $2 million in a recovery system for their California manufacturing plant.

BRIEFLY: The Russ Berger Design Group is expanding its Dallas offices. Berger’s group specializes in recording and broadcast studio design, planning, architectural acoustics, noise and vibration control, facilities planning, and technical systems design. Lexicon announces a daughterboard option for its NuVerb Macintosh-based, 20-bit reverber system. The new board adds support for Digidesign’s TDM system; also, NuVerb is being upgraded to version 1.5. ... Snap! members Luca Anzolotti and Michael Muzing have bought a Uherphone CS2000 to replace their SSL 4000 G series. Two additional systems have been bought for satellite studios in Los Angeles and London.
SANYO FORMS JOINT VENTURE WITH VERBATIM

1989, is owned by Mitsubishi Kasei Corp. of Japan, a chemical giant that also produces optical discs and other information products.

Like many of its competitors, the Sanyo-Verbatim group will be a service-oriented information provider, offering turnkey data preparation, one-off CD recording and assistance, pre-mastering, up to 5-color silk-screen disc printing, packaging and custom assembly, warehousing, storage, inventory control, distribution, and fulfillment.

The venture will cover the U.S., Canada, and Mexico, according to the Sanyo statement. The two companies also expect to export products to Europe, Australia, and the Pacific Rim. The CD-recording universe has experienced steep growth and consoli-
dation in recent years, with such high-stakes deals as the acquisition of American Helix by Kao Optical and the merger between HMG and Allied Film Labs. The Sanyo-Verbatim pact, though different from those two, is further evidence of an industry in which product lines are becoming less important than the storage and transfer of information, regardless of the medium.

The venture is due to dui-
dice, regulatory approval, execution of a definitive agreement, and ap-
proval by each company’s board, ac-
cording to the statement. It is ex-
pected to be completed by the end of this month.

Mixer From “Hell.” Veteran mixing engineer Elliot Scheiner is shown mixing the Eagles’ “Hell Freezes Over” MTV special and album using the PRO Spializer sound enhancer. (Photo: David Goggin)
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Copies of Single Issue

Published
Filing Date

For...
Country Battle Rages In Mobile
Market Stalwart Suddenly Has 2 Competitors

BY ERIC BOEHLERT

NEW YORK—Mobile, Ala., broadcasters have gone country crazy. The question is, Will local listeners follow?

Four weeks ago, Mobile was home to longtime country giant WKSJ-FM (which simulcasts on its AM), and that was it. Although some format signals pierced the market-place from Pensacola, Fla., to the east (WXJIM, WOWW), heritage station WKSJ, with its University of Alabama football games, Paul Harvey commentaries, and big-event sponsorships, essentially had Mobile to itself.

That all changed Sept. 13. By that Tuesday's nightfall, three country station were calling Mobile home. The consensus is that one of them will have to go in the coming months.

The country congestion started when Ken Johnson purchased classic rock WXCG and flipped it to country WDWG (calls pending) and played 5,000 songs in a row (Billboard, Sept. 24). That prompted WKSJ's owners to flip its sister station, oldies WAVH, to country WMYC (calls pending) and spin 9,000 without interruption.

On the surface, the maneuvers seem straightforward and fairly common in today's radio environment, where broadcasters are constantly jostling for position, particularly when it comes to the red-hot country format. But thanks to the players involved, the Mobile pile-up ranks as one of the most unusual of the year.

"His balloon inflated a little too quickly," says one competitor, commenting on Johnson's expansion during the '90s.

He sold WKSJ, and others, to Wesham Broadcasting in 1992, and Wesham eventually sold the country station to Portales Holdings in 1983.

"Without those stations, he's been like a man without a country," says WKSJ OM Scott Johnson, referring to his old boss.

Broadcasters in Mobile were not surprised when they heard rumblings early this year that Ken Johnson was looking for investors to get into the market. They had found them, and purchased WDWG (along with WKJG-AM-FM, now WNTM/WRKD).

Two extraordinary events then occurred. More than a dozen WKSJ employees crossed the street to join Johnson, and WKSJ flipped its oldies to hot country the same day Johnson's hot country signed on.

"Nobody thought we'd do that," says WKSJ's Scott Johnson.

On the morning of Sept. 12, Norm Feuer, COO of Portales Radio Holdings, received a phone call from WSKJ GM Wayne Gardner, who resigned and informed Feuer that he was not only going to manage WKSJ, but do so without partners there, too. Gardner also informed his old boss that others were leaving WKSJ as well. Feuer got on a plane, flew to Mobile and picked up WKSJ. "That's found plenty of disarray at WKSJ."

The exodus trickled all the way down to the station's receptionist. Jocks, business managers, sales people, and others all walked to WDWG, reportedly for more money.

"It was a better opportunity," says Bill Roth, who followed Johnson and became station manager for all three of his new outlets. Roth says people at WKSJ knew the day would come when a competitor arrived, and the ones leaving for WDWG have "decided they'd rather be on the attack than under assault."

Feuer, who says he had gotten along well with Gardner and other station staffers since taking over WKSJ, notes that Portales routinely bypasses de-motes or non-monetary cuts from its employees. However, he agrees that the company should have gotten one from Ken Johnson when Portales picked up WKSJ. "That's

Summer '94 Arbitrons

12 plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1993, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

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INDEPENDENT RATING SERVICES

Billboard October 15, 1994
A Steady Winner In Louisville Radio Derby
Calhoun Builds Stable Career At Country WAMZ

Between the summer of 1990 and the spring of 1994, country WAMZ Louisville, Ky., has been knocked out of first place in the market only twice—both times by its full-service sister station, WHAS.

The first time, in the winter of 1991, listener interest in Gulf War updates was blame. This past winter, when it happened again, the cause was a 16-inch snowfall and a record cold winter.

"You want No. 1, it took a war to beat us," says WAMZ PD/MD/News driver Coyte Calhoun. "This time it took a 16-inch snowfall and a horrible winter. We were knocked off the air for three days."

Fortunately, WAMZ was able to rebound quickly, moving 16.7-17.0 12-plus in the spring Arbitron book, and regained its hold on the top slot in the market.

Perhaps the best way to describe the station, and its PD, is consistency. In the turbulent world of broadcasting, Calhoun's 14 years programming and hosting afternoons at the station is remarkable. So are the 15 Billboard Radio Awards he has won since 1987, including seven for air personality of the year, five for PD of the year, and three for MD of the year. So, too, is the station's consistently top-rated performance and its steady ownership.

Clear Channel Communications has been the parent company since 1896. Lee Bailey has been consulting the station for 12 years.

From the perspective of a long-time country PD, Calhoun says the biggest changes in the business have been the advent of research, in which he is a big believer, and other sophisticated programming tools.

"I've been here for 14 years, and I've seen a lot of changes in the way we PDs have evolved from some of the primitive standards to the hi-tech standards we use now," he says. In country radio, "the biggest thing that has changed is that people do a lot more research now. We do more research and ask a few perceptual questions like 'What stations have you cued in the last week?', so it's like we get an Arbitrond back every week."

"Fourteen years ago, research was one of those things most people didn't do. Now, the people who are winning pretty big do a lot of research," he adds.

"We also do research and find out what people like. The worst thing you can do is not do research, and get on some kind of fast or hambone."

"The music business has changed drastically in the last 14 years," he says. "It's more of a big business now, and the competition is so stiff. You have so many people waiting in the wings that you better make sure the records you cut are good. The more competition you have, the better the product is going to be, and the stronger is going to make your format."

Although his success has earned him his career longevity, Calhoun is still grateful for the opportunities he has been given. "I've been really fortunate," he says. "Clear Channel Communications has given me a great life. They came in here and gave me a great contract and some great incentives."

"My GM, Bob Scherer, also has been here forever. He has some incredible people skills. Stations get screwed up when the GM thinks he knows how to program the station. Bob stays out of what I do."

Calhoun's first job was at WLS in Chicago, and led to a gig working at the rock station in Muskogee, Okla., owned by his father. After his father became the first employer to fire him, however, he landed jobs in Wichita, Kan., Chattanooga, Tenn., and then Louisville, where he joined top 40 WQVY in 1973 and worked as an APD and air personality. After a stint at pop station KULF Houston, he started thinking about returning to Louisville to program WAMZ.

"About that time was when we were going through that disco phase of [top 40], and I wasn't meant for that," he says. "I had been listening to country since 1973. When I went to Houston, I knew about WAMZ. It was an automated FM station that had gone through a lot of neglect, like a lot of automated stations. I was lucky enough that in 1980 they hired me to become PD of WAMZ. For a year and a half, I was the only live person on the air. WAMZ now programs a current-to-oldies mix that usually averages about 60%/40%. The current side focuses on newer core artists such as Clint Black, Alan Jackson, and Garth Brooks. The oldies side is heavy with early- to mid-'80s hits by older core artists such as Reba McEntire, George Strait, and Alabama. In a recent music test, Strait's early-'80s hit "Hit the Fireman" was the No. 5 testing record.

Creating Radio

That Radio Wants
While you were sleeping...

WCLB-FM
BOSTON

KEEY-FM
MINNEAPOLIS

KNCI-FM
SACRAMENTO

...joined the OVERNIGHT REVOLUTION!

After MidNite is proud to welcome these new family members. Fact is, they’re in pretty good company. They join stations like WDSY-FM/Pittsburgh, KNIX-FM/Phoenix, WMIL-FM/Milwaukee, WKHK-FM/Richmond, and KKAT-FM/Salt Lake City. Hard to believe, but in only nine short months the OVERNIGHT REVOLUTION has grown to include over 150 of America’s greatest Country Radio stations!

WHY WOULD THESE GUYS TRUST A SATELLITE SHOW?
Look at it in two ways: First, it'll save you a ton of money. How? You get the show on straight barter. Many of our stations' overnight inventory is even sold out now. They're making money with what used to be throw-away inventory.

Secondly, it's programming that's impossible to beat. While your competition puts 'em to sleep with another forty in-a-row, your listeners are talking live with folks like Alan Jackson, Randy Travis, or John Anderson. Add to that great contests, no fewer than 11 of the greatest Country hits on the planet every hour, and you've got a winner!

SO WHO'S THIS BLAIR GUY?
We don't know. The suit just fits him.

WHY SHOULD I WAKE UP AND CALL FOR A FREE DEMO?
'Cause your competition probably already has.

Call Cindy Grogan or Sandy Young-Maurel
800-261-9053.
SOME SONGS COME to mind easier than others. For Robin Wilson, lead singer of the Gin Blossoms, his "Allison Road" came with the flick of a TV switch. The song is on the Album Rock Tracks chart this week.

"I wrote it in '89," says Wilson. "We were coming back from our first trip to Austin and I was riding with some friends in a van, and somewhere between Austin and El Paso we drove by this big green, reflective highway sign. It said, 'Exit Allison Road.' And my friend, his sister's name is Allison, so he stopped and took a picture of it. "Somehow, I ended up with the picture on the ground and that sign said Allison Road. I walked to the other room, sat down in front of the television and turned on CNN and the moment the TV turned on I heard that little melody in my head; 'On Allison Road.' And I was like, 'Shit!' So I turned off the TV, climbed over the couch and went back in my bedroom and the song just came out."

"I don't really believe in the mysticism of songwriting, but this one was just really easy to write."
Radio

Congressional (In)Action Good For Radio
Several Legislative Conflicts Go Broadcasters' Way

BY BILL HOLLAND

WASHINGTON, D.C.—The broadcast industry has plenty to be happy about as the legislative year comes to a close.

First off, the bucking bill containing radio ad disclosure reform passed Congress and was signed into law by President Clinton Sept. 27.

On the flip side, the campaign reform bills that passed the Senate and House failed in conference Sept. 30 after Republicans rejected proposals.

Broadcasters aren't crying, since the bills would have required them to offer candidates lowest-to-highest unit rates, including 50% to Senators who promised spending limits.

The recording industry's performing rights legislation also expired in sub-committee, in large part due to broadcasters lobbying pressure.

The Communications Act rewrite, dubbed the Information Superhighway bill, also failed after telephone companies hobbled the bill with amendments.

Broadcasters were fairly neutral in support of the bill, which contained hiked indecency and obscenity fines, but also language to keep radio and TV competitive.

Earlier in the year, broadcasters also put out legislative brush fires connected with alcohol ad warnings; Fairness Doctrine suggestions; several spectrum tax proposals, including one from the Office of Management and Budget to pay for GATT tariffs; and a user-fee plan tied into paying for illegal alien housing.

FCC RELEASES POLITICAL AD RULING

The FCC has finally ruled that stations need not provide legally qualified candidates with program time in increments other than those which the station ordinarily sells to advertisers.

The National Assn. of Broadcasters had asked for a declaratory ruling back in August 1992.

In its order, released Oct. 3, the FCC said that a station only has to sell odd-number spots to political candidates if it has a policy of selling such ads.

KMP3 Takes Online Mkgt To Next Level

by Carrie Borzillo

The goals are multipurpose, says Sakai. "It provides our listeners with better service. About 35% of people own computers, so now we can give those people information in the way they want it. Some like to listen, some like to read a magazine, and some like their computers. It also gives advertisers a way to get online in an easy way. A1, it will make the station some money.

The KMP3 sales staff is selling online advertising separately from its change ideas. There will be three workshops on banking, external webpoints for business success, and networking beyond the cultural stereotypes. The month is capped off with a "Profiles Of Success" awards reception to honor 12 of Baltimore's minority businessmen.

KYSR Los Angeles morning team Jim and Melissa Sharpe made one lucky Corvette owner happy. The jocks arranged to have Johnny Pagnini's just-bought, $40,000 1986 Stingray fixed free of charge after he cut off two kidnappers who were holding a woman captive in a car in front of him.

In celebration of the first Classical Music Month in September, the Boston Classical Music Coalition, which includes local stations WBQW, WCRB, WGBH, and WHRB, sent 10,000 "Classical Is Cool" samplers and teacher/school guides to schools. All product was donated by coalition members and the national Assn. Of Recording Merchandisers.

The KXN Los Angeles sponsored a "memory walk" to raise funds for the Alzheimer's Assn. Celebrity walkers included Olympians Florence Griffith-Joyner, Al Joyner, Jackson Browne and Sarah McLachlan are teaming for a WEZB (97.9) New Orleans Children's Charities Foundation benefit for the city's cathedral fund.

PRO-MOTIONS

Sandy Pheil joins Paxson Communications as marketing manager for WWZ, WJRR, WWZ, and WMGF Orlando, Fla. Pheil was director of marketing at Power Play, and replaces former promotion director Judi Peal. She's succeeded by VP promo. Brent Dunlap is upped to promotion manager.

Kathleen Fraser joins KMLE Phoenix as marketing director. She was sales director at Media Services Inc. KMLE communications and promotion coordinator Karen Johnston stepped up to promotion director. Former promotion director Shaun Holly was upped to PD several months ago.

The Los Angeles promotion coordinator Beki Gomez has been upped to assistant promotion director.

WILLIAMSBURG, VA—Bill Cohn, producer and executive producer of "In Touch Weekly," and "Khloe & Lamar," will receive the special achievement award at the William & Mary School of Communications 7th Annual Student Awards Gala Sept. 19. The annual event is sponsored by the William & Mary Alumni Relations Office and recognizes students for outstanding achievement in communications.

Cohn is a 1988 graduate of the School of Communications and is one of the most popular and accomplished television producers in the entertainment industry. He is currently executive producer of "In Touch Weekly," a weekly entertainment magazine show for E! Entertainment Television. Cohn has also produced and/or executive produced some of the most successful television series of the past decade, including "Khloe & Lamar," "Celebutantes," "Dancing with the Stars," "What Not to Wear," "Dance Central," and "Date My Moms." He is also one of the producers of "Entertainment Tonight," the longest-running entertainment magazine show and the top-rated show of its kind.

Cohn will receive the special achievement award for his contributions to the industry and to the William & Mary School of Communications. The award is given annually to an alumnus or alumna who has achieved distinction in the field of communications.

The event will be held at the William & Mary Williamsburg Inn on the campus of the William & Mary School of Communications. For more information, please contact the William & Mary Alumni Relations Office at (757) 221-2160 or visit the website at www.wm.edu/alumni.
“There is a new vitamin drink in Germany called Red Bull. It contains thorine, and that substance has a peculiar side effect. Let me put it this way: if you give your girlfriend or boyfriend a glass of Red Bull, they might react like this...”

- quoted from Q magazine on EHS show for week ending September 24, 1994

Bring your listeners inside information like this, interspersed in a cutting edge music format which, up until now, was unavailable anywhere else in the U.S.

Set your station apart from the crowd with this unique program, and provide advertisers a value-added platform with which to reach your listeners.

Don’t keep your listeners waiting any longer.

The
EUROPEAN
Hit Survey

For more information contact Dan Springer at Sound & Stations USA, 214-444-2525.
Radio

Jocks Arrested In Foiled Street Sign Heist;
Explosion Rocks Studios Of Miami's WEDR

WKBQ (Q104) ST. LOUIS morning man Steve Shannon and D.C. Chymes were arrested Sept. 27, led out of the station in handcuffs, and charged with a Class A misdemeanor after they dispatched two interns to steal a city street sign reading "Shave Avenue." The intern was also arrested and given a NOV. 18 court date.

The sign was to be used as part of a package being sent to L.A. Rams president Jack Youngblood as a gift for the team. The building was locked out concrete, and the exterior of one wall caught fire before firemen arrived at the scene.

Station GM Jerry Rushin has no idea who was responsible. The station is the lone occupant of the building, so the target seems clear.

WHDV, Van., Ind., was set on fire Sept. 29, just hours after a listener threatened to burn down the station when a jock refused to play his request, according to the Associated Press.

The song, Tim McGraw's "Don't Take the Girl," is not part of WHDV's Christian country playlist.

The fire damaged two studios, some furniture, a control board, and some tapes, and kept the station off the air for a day, AP reports.

The listener, who reportedly told two station jocks, "I'm going to come in and burn this place," has not been identified.

WGGI-FM Chicago overnight host Irene Mojica has settled her four-year legal battle with the Gannett-owned station, according to the Chicago Sun-Times.

Mojica had repeatedly charged the station with sex and race discrimination and harassment in a series of suits and appeals that began in 1990.

Terms of the settlement, which VP/GM Gary Millen called an "amicable resolution," were not disclosed.

PROGRAMMING: EVERGREEN SHUFFLE KXME San Francisco PD Dave Shakes is upped to OM for KXME and sister KQIO, which has been without a PD since the departure of Bob Lawrence on Oct. 1. Sister KRKT Los Angeles PD Michelle Santonoso joins KQIO as PD. Also, KRKT PD Harold Austin is upped to APD. Former WOQR Philadelphia PD John Smith has been promoted to AP. Currently working as an APD consultant, Smith will also continue to consult the stations, along with other outlets. DJ Scotty—who, along with programming WNOE-AM-FM New Orleans, serves as VP of sister DeValo stations—is being moved to music consultant at KRKT. KQIO APD Mike Milewicz is ex-WGY Buffalo from rock to top 40/oldies format.

KZZZ Albuquerque PD Cathy Howe is upped to PD, replacing Billy Young, who exits. Howe, a former APD at KRKT, is now in charge of the station.

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eral broken release dates and years of industry chatter about the project (the band even listed, in more detail than anyone else on the BMG product presentation), the album was issued Aug. 2 (Billboard, Aug. 4).

After topping the Heatseekers chart Oct. 15, the album moved into the Top Country Albums chart, according to SoundScan, 64,000 copies of the album were sold that week.

The infectious uptempo, piano-and-guitar-driven first single, "Baby Likes To Rock It," moves 31-27 on the Hot Country Songs & Tracks chart this week.

Singer Steve Ripley refers to the Tulsa, Okla.-bred band's extended recording process as the "3.1 Cale method of making a record." We try to capture the raw energy of a first take and get knee-jerk reactions," he says, "like when Chuck Berry cut 'Johnny B. Goode' in one take."

"It's an immaculate thing, but modern technology has gotten so good, it's hard to capture the first takes," he adds.

In an attempt to capture that "first-take" spirit, the members of the Tractors recorded their parts individually recorded on the album, and then sequential tracks, which were hearing for the first time. "We take the energy of the first take and try to keep that same shape by editing it," says Ripley. "That's why it took more than three years."

The entire album was cut at the former Evangelical United Brethren Church in Tulsa, which Leon Russell transformed into the Cherokee Studios.

Each Tractor member has an impressive list of credits: Ripley has worked with Walked and Russell, produced western singer artist John Lee Wills, and served as lead guitarist on Bob Dylan's "Shot Of Love" tour; keyboardist Walt Richmond has played with several mainstream artists, including Ron Get- man has played with Janis Ian and Leonard Cohen; bassist Casey Van Beek played with Linda Ronstadt and the Righteous Brothers; and drummer Jamie Ollander has played with Eric Clapton.

One of the Tractors' distinct rock 'n' roll sound, says Ripley, "I've played in bands all my life, but I've always been too old for rock and too young for country. But I hit all the same notes."

The first week I played with Bob [Dylan], all we played was Hank Williams songs. I've been in bands in Nashville the last few years, Buck Owens, and Sun Records."

REACHING A HIPPER AUDIENCE

Bob Bell, new-release buyer for the 350-store Wharehouse Entertainment chain based in Torrance, Calif., likes the "fresh but traditional" sound to the Mavericks. "It's one of those records, like the Mavericks, that really is reaching out to a much hipper audience than [one] just limited to coun- try radio."

Arista's marketing plan for the Tractors actually was borrowed from the band's former label, Big Romance. In 1990, after getting signed to Arista, the band sent a teaser mailing to the label's Nashville president, Tim DuBois.

"They were releasing a song, making money, and then I didn't hear from them," DuBois says. "Then all of a sudden, I started getting phone calls and letters, which were stamped with 'The Tractors are coming,' and inside was a map of Ok- lahoma and Tennessee with a little trac- tor going down Nashville streets."

On the fifth day, he got a tractor's manu- al with it, which was the track listing and information on the album, a [digital autotape] of the album, and a cast-iron mow n its cover.

The DAT contained some of the songs that ended up on the album. In March and April of this year, Arista did similar teaser mailings to 100 radio, retail, video, and press tastemakers.

"We knew we had to try radio as a lastusic choice," says Ripley. "This was a very left-of-center compared to most country stuff, so we set it up more at rock stations or urban stations and created good world-of-mouth in the Nashville community." To get the folks in Music City excited about the album, the band held a record release party (pizza is prominently fea- tured in the video for "Baby Likes To Rock It") in June for Nashville indus- tries, including heads of other record labels.

Retail outlets hang banners saying "The Tractors are coming" a week be- fore the release.

DuBois cites a similar tactic for the Tractors' success. The country music video net- work premiered the video for "Baby Likes To Rock It" after theseas of a week, played the clip three times a row Aug. 1. DuBois says he was surprised at early video play and acceptance of "Baby Likes To Rock It."

"We didn't know what to expect, but we got 38 stations the first week out," he says.

According to Broadcast Data Sys- tems, there were 300 radio play on 140 country stations for the week end- ing Oct. 3. The single was serviced to country radio July 25.

KMRQ, reached PD Dane Hallman says, "The Tractors have put a new little branch on the country music tree. We have to thank the Tractors and Arista for pushing the envelope and stretching what country music is to the limits."

KPSM Seattle PD Tony Thomas is equally excited about the brand country music the Tractors are playing. "Baby Likes To Rock It is one of those tunes that shakes the concept of 'Baby Likes To Rock It.'"

But no album was sold online.

Heller says.

Capitol's earlier online incursions have been limited, with the major exception of a free posted Beauxie by screeners.

"Arizona" signals a change, Heller says, with the label gearing up for more artist-specific sites, as well as its own label arena online.

"We'll be a presence," Heller says.

MEGADETH LANDS CAPITOL ON INTERNET

(Continued from page 6)

WHITZ MAKES BIG JUMP IN REVISED N.Y. ARBITRON RATING

(Continued from page 9)

DANNY GATTON DIES AT 49

(Continued from page 49)
"We want three labels with three different philosophies," says Chris Roberts, president of PolyGram Classics & Jazz. "Polygram will diversify, but we won't break up the company. We're still one of the cornerstones of the company, along with the record labels, TV and video, and home video."

In fundamental terms, the labels' musical emphasis will break down as follows: Verve will highlight traditional, classic jazz; Verve Forecast will focus on contemporary, crossover jazz and lounge music; and Verve Live will offer an experimental mix incorporating progressive, world, and alternative strains of music.

MILESTONE YEAR

Verve, originally mastersminded by producer Al Wildlife in 1956, has always been a little blood venerated as one of jazz's most en-during companies, recently celebra- ted its 100th birthday. PolyGram ac-knowledged the milestone with a Carnegie Hall concert that featured many of the label's current and for- mer artists; the event was recorded and videotaped for broadcast and home use. ("Carnegie Hall Salutes The Jazz Masters," drawn from the gala, is still charting on the Top Jazz Albums list after four months.)

"Going into 1995, we needed to clarify our direction without tamper- ing too much," says Chuck Mitchell, VPGM of Verve. "This is a premium brand whose marketplace for music has come to stand for some- thing. Verve will proceed on a path it virtually sets for itself. If there is go- ing to be a so-called 'next develop- ment,' it will be a continuation of bringing together longstanding veter- ans and new artists." Verve will be Carter with maturing new artists like Christian McBride, Roy Hargrove, and Nicholas Payton.

McBride and Payton will issue de-

The old Antilles will skew to-
ward less easily categorized artists. "Antilles had an identity, though it never was as well defined as Verve will be a wholly controlled imprint. We want to build on the traditional, cultural attitude, with either ethnic music, or ambient music, or aggres-
sive music that isn't afraid to be daring." Antilles' first release among the label's first releases is a Turge project extending his interest in seashells as bona-fide musical instruments; a Randy West- on collaboration on which the world-traveling pianist matches sensibilities with the Gnawa Musicians of Mar-
occo, and cornetist Michael Jackson and Haynes' Grits Footsteps, which re-
portedly marries elements of jazz trumpet, funk, Caribbean textures, and rhythm sounds.

Weston previously was on Verve, and Haynes is a new signing. "In terms of Antilles' marketing, we'll be pursuing non-jazz outlets, including ads in alternative music publications and intensified promos on college campuses for Antilles artists. Gracing the roster have included trombonists Steve Davis and J.J. Johnson; trumpeters Don- ny Drew Jr., trumpeter Charlie Sepulveda, and saxophonists Johnny Griffin and Frank Morgan.

Verve will reissue Henderson album on the re-

Majors CHANGES AT ANTEILLES

Of the three labels, Antilles will probably undergo the most dramatic turnaround. Attained as part of Poly-
Gram's acquisition of Island in 1989, Antilles originally aimed at the tradi-
cultural marketplace for soul, with an emphasis on roots artists. Gracing the roster have included trombonists Steve Davis and J.J. Johnson; trumpeters Don- ny Drew Jr., trumpeter Charlie Sepulveda, and saxophonists Johnny Griffin and Frank Morgan.

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TRAGICALLY HIP DEBUTS AT NO. 1 IN CANADA

(Continued from page 1)

lied up as one of the year's top Canadian-

and American artists.

"We're just shaking our heads watching this album explode," says Stephen Tennant, VP of marketing at MCA Records Canada. The album has been certified triple platinum in Cana-

dia.

The Kingston, Ontario-based alter-

There were sales of 210,000 units within five weeks. Gold argues that the early sales numbers on "Day For Night" indicate that the band's fan base has grown. "The sales haven't been be-
cause of radio or video," he says. "I think the video helped. We've got a solid rhythm section, and we haven't yet deliv-
ered a video to [the national video network] MuchMusic.

U.S. IS UN-HIP

However, to the band's consterna-

The tragically Hip's biggest problem is un-
able to mirror its Canadian success in America despite substantial U.S. tour-
ing,according to Neil Prutzman, S.C.A.N., "Up To Here" has sold 46,000 units in the U.S. since 1991 (when the service came online); "Bad Apples" has sold 34,000 units, "Fully Complete-
ly" has sold 62,000.

Gold claims that the poor U.S. sales figures were the impetus behind the band's recent last June to be released from its U.S. MCA contract. Caroline Prützman, VP of publicity at MCA in New York, says the label is "in the process of ending its recording agree-
ment in the U.S. with the Tragically Hip.""According to Gold, the contractual release is not official yet, but MCA has given the band permission to shop the album elsewhere. "We're currently in discussions with several U.S. labels," says Gold.

The band's product will continue to be released by MCA outside of the U.S. Gold says. MCA in Europe and Australia have released "Day For Night." 

The initial Canadian sales of the new album are certainly impressive, "Road Apples" sold 102,000 copies in its first 10 days of release, and "Up To Here" has sold 95,000 copies. Compilations tracks Canadian album rock radio.

"MCA created a strong buzz on this record in advance, and [the album] had a Saturday release which became a media event," says David Farrell, pub-
lisher of The Record, "Everything is just lining up, the lead single, the week, the week, the week..." The week's release strategy behind the Saturday street date, which was coupled with earlier listening sessions at major cities across Canada, extensive national radio, road, and home video and radio, and every street postering, MCA's Tennant says, "If you can build that, which, if it happens, it's an even bigger deal. It's too bad we'll see or are in school, didn't make sense."

Like many Canadian retail outlets, the HMV store on Yonge St. in Toron-

to took advantage of the band's lease date to stay open until 1 a.m. on Friday, Sept. 23, to sell the album. Says Martin Craig, the store's purch-
ing manager, "The kickoff was amazing. Within that hour [midnight-1 a.m.], we sold about 600 copies. Our initial order was for 6,000 pieces, and we've red-ordered our." "We stayed open late at four stores, and had excellent sales," reports Malcolm Perlman, president of the SI-

store, Toronto-based Sunrise Records And Tapes chain. "Saturday was out-
standing all day. We haven't seen first-

day sales like that in Toronto in years."

"We sold 15,000 copies in the first three days of release, then we bought another 10,000 copies, which I expect to see it remain on the first place chart in- side Canada," says David Sniderman, VP of Robin Distrib-
utors, which operates the 110-store S.C.A.N. and Record Man chain nationally.

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to recording a chart for more than 20 weeks will not receive a title, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

100

BILBOARD OCTOBER 15, 1994
ly late last year, the subsequent editions were available via direct response well before their retail launch. "Dance Mix USA Vol. 1, "The Billboard 200 this week, was not available at retail until about four months after its infomercial debut in April. A few days before the launch of "Dance Mix USA Vol. 2," which streets Tuesday (11) at retail, has been available exclusively through television for six months. The TV spots do not mention retail availability.

By mail, the first 17-track compilation sold for $19.98 on CD, plus shipping and handling, with a $1.98 handling fee. The cassette version was $14.98 through mail and is available for $12.18 at retail. Individual copies of the first cohexed edition, and others released simultaneously, then is that fine, because the consumer will be familiar with the music before entering our stores. Otherwise, I feel like our getting the short end of the deal.

Korduletsch counters, "The television effort is running in markets where there is a heavy Hispanic audience, including Los Angeles and Houston. This was on as many as 40 channels a night, averaged about 177 on "The Billboard" 200," says Korduletsch. "I find it amusing that people will watch it over and over—even if they don't buy the product. I'm sure that some people will watch it and actually purchase it, and that has really sold well and has even exceeded our expectations."

The original infomercial soliciting the first title in the "Dance Mix USA" series aired in November 1985. In April 1984, that infomercial offer was updated to include the second title in the series, "Dance Mix USA Vol. 2." A third infomercial version (Continued)

**WOODSTOCK '94** ALBUM EMPHASIZES MODERN ROCKERS

(Continued from page 1)

Saugerties, N.Y.—is represented on "Woodstock '94" by West Coast hard-core rappers Cypress Hill and New York underground rockers Sonic Youth.

As stated in A&M's prior agreement with the performers, each act on the Woodstock bill had to sign over the rights to their performances to the record label, A&M, for the purpose of promoting the album. In a recent interview, A&M president/CEO Al Cufaro told Billboard the label's contracts with Woodstock '94 artists did not include a clause that would have allowed the band to release a single release. However, he added that A&M might ask some of the artists and their record companies for permission to release a live Woodstock recording, possibly in the form of a four-track cassette. Cufaro did not elaborate on which tracks might follow that course.

In absence of any discernable theme from "Woodstock '94" are such prominent members of the Woodstock generation as Santana, the Band, and the Allman Brothers Band, acts who appeared on the original festival, and the Allmans formed in the aftermath of the summer of '69.

The three acts left off the compilation are Dallas metal band King's X, New York blue rockers the Spin Doctors, Atlanta hip-hop ensemble Arrested Development, and British alternative rockers James.

While A&M managed to tape most of the music on a makeshift stage that was built soon after the festival commenced, some performances were not recorded. A&M added tracks that were recorded independently of the album. However, A&M VP of A&R Larry Hamby—who produced "Woodstock '94"—says that such material, as well as material added by a producer or engineer is to be added to the main body of the album.

The lineup and track listing, according to information released by A&M at press time, are as follows:

**DISC ONE**

1. Live, "Selling The Drama."
2. Blues Traveler, "But Anyways..."
3. Melissa Etheridge, "I'm The Only One."
4. Joe Cocker, "Feelin' Alright."
5. The Neville Brothers, "Come Together."
6. Sheryl Crow, "Run, Baby, Run."
7. Crosby, Stills & Nash, "Deja Vu."
8. Violent Femmes, "Dance, M.F."
11. Candlebox, "Arrow."
16. Traffic, Pearly Queen."
17. Peter Gabriel, "Biko."

Finding fruitful music slots for the expensive television spots is a matter of trial and error. "Basically, we look at the time, the location, and what's on the show. I would not have been interested in the show. We hadn't been determined at press time what labels were awarded for the project."

The pilot will be shot simultaneously with the next infomercial installment in November. Unrecorded tracks are expected to return to both hosts shows. In addition, Radial/Quality plans to sponsor a "Dance Mix USA" mini-four next month. The tapes and cassettes are expected to return to both hosts shows. This is not the first time that an infomercial has been used successfully to sell music. Katie Lee Gifford and Jeff Foxworthy have seen their retail sales boom as a result of TV-offer pitches.

**LIBERTY, EMI LATIN LINK TO INK NAVARA**

(Continued from page 14)

plemet Navarra's accion-powered polkas with well-crafted tunes that will appeal to the dance crowd. "You never strip away the authenticity from any artist, or it just doesn't work," says Bowman. "So, here you have Peter Gabriel, who has a couple of Tejano things in Spanish that make you smile and go 'Wow, this is great!' You keep a part of the country roots songs which will retain a little of that Tejano flavor."

Recent comments that a Navarra entity could prove interest from country programmers whose ears were perked six months ago by Tim McGraw's "Dance With You"

"Everything on country radio nova-days sounds alike. You can't tell one [song] from the other," says Bowman. "They must name Tim McGraw comes along pounding on Indian drums, and it explodes because it's different."

"There has been a significant breakthrough in that region this year when he persuaded Beckett to attend a Navarra performance in San Antonio, Texas. Beckett was convinced by Navarra's presence, and she convinced Liberty & RVP Renee Bell to catch Navarra in action in April. Beckett, an A&R/Pern-Pepitone, was one of those says of Navarra's winey, soulful baritone. "He sings in Spanish, and I didn't understand what he was singing, but there was a great energy, and everybody was having so much fun."

Bell arranged for Navarra to cut a three-track English-language demo tape with Beckett in June. Bell says she delivered the demo to "be who fell in love with Emilio. Contract negotiations to clear the tapes will have been completed by the time they were being worked out, Bell kicked off a search for material for Navarra's debut album by inviting country songwriters and producers to a showcase Sept. 19 in Nashville.

Navarra's festive, 45-minute showcase was similar to his rowdy shows in Texas, where the Antonio native has been a musical fixture for the past decade. A consistent best-selling artist in Texas, the teenaged Navarra, who wrote and recorded more than 10 albums has sold 100,000 units per release. Navarra has notch ed one top 10 album ("Southern Exposure") on The Billboard Latin charts. From Jan. 3, when the board's Latin Music Awards, Navarra won male artist of the year in the regional Mexican category. In September, the singer, and the U.S. national anthem in Dallas before a Dal-

**NEW POLYDOR PREZ**

(Continued from page 6)

though A&M & focus is still up for discussion.

"We are debating whether it will be an urban label or [an alternative]..." Galitzen says. "We do know that he will be an artist..." But that figure is yet to be determined.

A&M will provide marketing, promotion, and sales services for Polydor and Atlas, though Galitzen says, "I look at Polydor as being a full-service label which will expand under the label's name and together the promotion, marketing, and sales strategies," which will then be carried out by A&M. Rob Gordon, Polydor's president, told Billboard that Polydor will oversee sales and marketing strategies for the label, he adds.

Polydor will have 15 staffers, including 10 employees formerly with Atlas. Galitzen says the label is in the process of adding staff. Denis McNally, who was in international promotion with the label's London office, will oversee sales and marketing strategies for the label, he adds.

Polydor will have 14 staffers, including 10 employees formerly with Atlas. Galitzen says the label is in the process of adding staff. Denis McNally, who was in international promotion with the label's London office, will oversee sales and marketing strategies for the label, he adds.

Prior to joining Polygram, Galitzen was head of A&M for EMIs Records in London, and before that, he was a member of Decca Night Train Runners.
What has five sides, four colors, two pockets, and shows off CDs better than anything else?

What have you always wanted to know but were afraid to ask?
### Hot 100 Airplay

**Billboard**

**FOR WEEK ENDING OCTOBER 15, 1994**

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<th>ARTIST</th>
<th>LABEL(S)</th>
<th>RATING</th>
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<td>WHERE IS THE LOVE</td>
<td>A GREAT BIG FAMILY</td>
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<td>STAY (I'M MISSIN' YOU)</td>
<td>SHABAB ASSURE</td>
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<td>MARRY YOU</td>
<td>BRUNO MARIS</td>
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### Hot 100 Singles Sales

**Billboard**

**FOR WEEK ENDING OCTOBER 15, 1994**

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**Tracks moved up the chart by airplay gains. © 1994 Billboard/Sp Communications, Inc.**
its legal team, which is headed by noted litigator Don Eng. Says American GM Mike Bone, "We're gearing up for all-out war. There's strength in numbers, but the law will settle it." Yet the addition of another attorney on the American team doesn't seem to have fazed Phonogram's attorney, Steve Hershberger, who doesn't see it as a compliment to me, he says.

Marenberg calls American's amended complaint "more of the same nonsense" that was in the original pleading, and says the label is using the lawsuit to break its deal with Phonogram. The landmark complaint, filed Sept. 30 in U.S. District Court in Los Angeles, includes seven new claims against Phonogram for fraudulent accounting, restraint of trade, interference with contractual relationships, and improper interference of a privileged telephone call.

In the latter case of action, American's attorneys allege that a "hacker" intercepted a conference telephone conversation between American Recordings president Rick Rubin, attorney John Branca, Bone, financial consultant Mel Klein, and American's London representative, David Robin. "It's basically a 'deuce.'"

Academy, which has stopped releasing new titles, hopes to continue selling catalog product using its former sales staff, who were paid commissions.

Gold thinks he can close a deal to sell Academy in 30-60 days and start over. Full Moon, meanwhile, recentlypink-slipt 20 employees, and Prism has laid off two regional sales reps, leaving two others and senior sales VP Joe Petronie, according to president Barry Collier. All offices and directors have taken a voluntary 10% pay cut.

"These cuts are not because we expect a sinking ship," Collier says. "It's just what everyone is doing to stay in business now.

Assistance in preparing this story was provided by Eileen Fitzpatrick in Los Angeles.

**CES CANCELS INTERACTIVE SHOW (Continued from page 8)**

on to exhibit at E3: Nintendo, one of about 50 companies that had committed to CES Interactive, announced this week that it was pulling out of the show after the CES cancellation.

"If you get IDA, you've got a trade show right there," Ferrell says. "And if you don't get them, well, we were ready to bow out if we hadn't gotten the IDA nod, and we were kind of surprised (IDA) didn't want to stay.

The Electronics Industries Assn., which sponsors a variety of CES conferences, says the cancellation of the trade show is a strategic retreat, not a defeat. "We will have a CES Interactive in 1996," says EIA spokesman Cynthis Uphams. "We felt it was detrimental to have to compete two comedy shows pulling the industry apart when we should be working together to advance it, and so we made the decision to cancel in 1996. But now we have a lot of time to work within the industry to make sure there are not two competing shows going on at the same time again.

"CES Interactive '96 is planned for May in Orlando. Fla.

Ferrell says EIA also intends to stage another edition in 1996, or at least to enter the running again. "Everyone is a lot wiser going into '96," he says. "No body wants this kind of battle again. I think you will see everyone put their CES Interactive personal on the table again in '97, and then the IDSA will decide what's best for it.

That decision is still very much open, according to IDSA president Doug Lowenstein. "We are reviewing our options for 1996, and they may include putting up with either group, or putting on our own show," he says. "What I can say is that in 1996 there will be one show for the interactive industry. What one that will be, one that will be, remains to be seen."

**MTV INT'L CHEF (Continued from page 6)**

every household in the world. Now I'd say I want to have MTV and VH-1 in every house in the world," says Roedy. VH-1 made its debut in the U.K. via cable and satellite Sept. 30, and Roedy says a rollout can be expected in other territories soon.

Ferrell says the international structure will not result in a homogenization of the channel's international output: "We've always said that the operations have to be reflective of their local cultures; that's been our success. You make the channel target the audience, not the other way around. I see no reason to change that."

Africa and Australasia are two gaps on the map, although MTV Europe penetrates some parts of North Africa. The new structure will allow channels to exchange programming more easily, says Roedy, "and not just take from the U.S. channels."

Ideas such as local feeds can also be readily transplanted from one channel to another according to Roedy.

In creating an international division, MTV is aligning itself more with the structures of the record companies it deals with. MTV Networks CEO Tom Freston now has MTV U.S. president Judy McGrath and Roedy reporting directly to him.

However, Roedy, who will continue to be based in London, says he will not create a heavy international management structure. Tony Ganz, outgoing MTV Europe's new business-development chief, becomes executive VP of MTV International.

MTV Networks Europe will now be headed by two people: Brent Hansen, who becomes president, executive director; and Peter Eisenstadt, now president, business director.
### The Billboard 200

#### FOR WEEK ENDING OCTOBER 15, 1994

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December 7th, 1994.
The Awards.

December 8th, 1994.
The Rewards.

50,000,000 viewers worldwide during the hottest record-buying time of the year.
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**Top Albums A-Z**

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**Top Albums**

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**BETWEEN THE BULLETS**
by Geoff Mayfield

MONSTER, INDEED: Great expectations were held for the numbers that R.E.M. would notch its first week out. With a chart-topping salute of more than 300,000 units, its "Monster" stands as the second-highest single-week sum in 1994, topped only by the venerable Pink Floyd, with 465,000 units in the March 23 issue. In the Jan. 8 issue, Mariah Carey moved about 505,000 units, but that figure represents sales as of Christmas week. R.E.M. comes mand better than a 2-to-1 lead over No. 2 Boys II Men (160,000 units). The new R.E.M. R.E.M. sum ranks 11th for first-week sales by a No. 1 album since The Billboard 200 began using SoundScan data in May 1991.

FREQUENCY RESPONSE: It's obvious that this album was eagerly anticipated by R.E.M.'s fans; the opening-week total stands 57% above the impressive 218,000-plus units that 1992's "Automatic For The People" rang in its first week. The band received exposure via its wins on MTV's Sept. 8 Video Music Awards, and lead track "What's The Frequency, Kenneth?" has spun big at modern rock, album rock, and MTV. In its fourth chart week, the song bullets on both Modern Rock Tracks (No. 1) and Album Rock Tracks (No. 3). The clip is MTV's No. 2 most-played video. Based on R.E.M.'s momentum and its immediate competition, the band should hold The Billboard 200's crown for at least the next couple of weeks.

BARBRA'S BASH: Barbra Streisand did not challenge R.E.M. on The Billboard 200, but she sets a record as she bows at No. 1 this week on an unposted Top Music Video chart. Her first-week video sum, 36,000 units, is astounding when you consider that, in most weeks, a typical No. 1 on this chart moves 6,000-8,000 units. Since the chart switched to SoundScan in last year's April 24 issue, Metallica's live box, which also included CDs or audio cassettes, is the only title to fetch a higher weekly figure (52,000 units on the Dec. 11, 1993 issue). The previous high for a video-only package was scored just a few weeks ago when the preceding No. 1 title, "The 3 Tenors In Concert 1994," by José Carreras, Placido Domingo, and Luciano Pavarotti, debuted with almost 17,000 units from Christmas week. R.E.M. comes with "The Concert" the big chart at No. 10 with 89,000 units, a strong first number for a double-length album, exceeded only by 1965's live Van Halen set (102,000 units).

SLAIN: Slayer's "Divine Intervention" checks in at No. 8 (85,000 units), a more-than-surprising total for a band whose previous chart peak had been No. 40. American Recordings says Slayer worked for it, making 25 in-store appearances across the country before the album's release. The label also has high hopes for the new Danzig title, which charts next week. Important setup for this project happened earlier this year when "Mother" hit MTV, sparking a resonance for Danzig albums ... Lyle Lovett also logs an all-time high chart, bowing at No. 21 (41,000 units). More than his Grammy, more than his acting career and frequent late-night TV stops, it seems his much-gossiped-about marriage to Julia Roberts has raised his profile to the level his loyal crew fans think his talent always merited.

MAKING TRACKS: Five titles debut in the top 20 on The Billboard 200, leading a robust 16% increase in units sold this week. But back out the numbers from those five top debuts, and the chart shows only a 1.9% gain. Translation? Albums that have been on the chart for a while are not benefiting from the new traffic-building titles ... The fate of new entries causes displacement—and five backward bullet —throughout the chart. Even two titles in the bottom quarter, which each increase by more than 10%, get pushed backward (Nos. 171 and 199) ... An "All Things Considered" feature on public radio almost triples sales of Izhak Perlman & Oscar Peterson's "Ballade," good for a 4.4 jump on this week's unshaken Top Jazz Album chart ... Contrary to an item this column ran in the Oct. 1 issue, San Francisco-based Mordern is the distributor for Green Day's Lookout catalog ... MINTY Fresh's Veracruz Salt album, which debuts at No. 24 on Heatseekers, is moving from independent distribution to Geffen's DGC label. Orders are now being taken by Un, selection number 24782.

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**VANCE GILL TRUMPHS AGAIN AT CMA AWARDS**
(Continued from page 13)

Vance was back in the saddle as Divorce Day has broken McBride into the big time. Sung from a child's point of view, the lyrics tell of an abused wife and who, in a final act of desperation, burns the house down herself and her abuser. The chilling Destiny Flanagan-produced video that accompanies the Gretchen Peters composition has also earned McBride third Billboard Music Video Awards nomination this year. There was high emotion of a different sort when sentimental favorite Tillis won the female vocalist honor. "I love this music," Tillis explained with glee. "I am totally verklempt." Though the list of winners might suggest otherwise, women performers were a vital part of the show. This fact was established with the opening number, "Can't Stop The Girl," an assertion of resilience and pluckiness made jointly by Tillis, Carpenter, Patty Loveless, Tishia Yearwood, and Lorrie Morgan. McGinley gave a brutally stark reading of her current single about a dying AIDS victim, "She Thinks His Name Was John." (Most performers and ticket holders wore red AIDS ribbons, which were passed out at the door, along with a printed pitch for a Dec. 1 benefit concert to be held at the Grand Ole Opry.)

McBride's turn with a breezy south-of-the-border number, "Mi Vida Loca." The unsinkable Tanya Tucker flirted and flounced around the piano as she and Little Richard each proclaimed the other "Somebody Else." Yearwood reprised her recent No. 1 country hit "XXX (Ooo) (An American Girl)," Loveless sang "I Try To Think About Elvis," and Faith Hill did "Take Me As I Am." Carpenter had some fun with a cheekily dramaticized version of her " Shut Up And Kiss Me." In it, a series of sailors came to her door (including Gill and Brooks & Dunn), but it was the last one. Little Richard, who won her heart and her kiss. Dolly Parton, backed by Allison Krause and Suzanne Cox, sang "To Daddy." George Strait paid homage to aging George Jones with a high-spirited version of "Love Bug." The Tractors shook up the house with "Baby Likes To Rock It." And Gill displayed his serene side with "When Love Finds You." Although Lee Roy Parnell failed to win the Horizon Award for which he was nominated, the dazzling guitarist did get some great exposure, performing "On The Road," backing Carpenter on "Shut Up And Kiss Me," and jamming with Steve Wariner, Marty Stuart, and Clint Black on the Merle Haggard tribute, "Workin' Man Blues." The developing act who performed a few songs from their debut album, the title transitional segments were John Berry, Lari White, Toby Keith, Neal McCoy, David Ball, Lisa Brokop, Rick Trevino, and Tracy Byrd.

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**UPCOMING IN**

**BILLBOARD**

**HEALTH & FITNESS/SPECIAL INTEREST VIDEO ISSUE DATE: OCTOBER 22 CLOSED**

**UK SPOTLIGHT ISSUE DATE: OCTOBER 29**

**MUZAK 60TH ANNIVERSARY ISSUE DATE: OCTOBER 29**

**BERRY GORDY 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: OCTOBER 22**

**RAP ISSUE DATE: NOVEMBER 26 AD CLOSE: OCTOBER 11**

**ABC'S 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**

**YEAR IN VIDEO ISSUE DATE: JANUARY 7 AD CLOSE: DECEMBER 13**

**WINTER CES ISSUE DATE: JANUARY 7 AD CLOSE: DECEMBER 13**

**DANCE SUMMIT ISSUE DATE: JANUARY 21 AD CLOSE: DECEMBER 27**

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**LA: 213-525-2308**
**NASHVILLE**
**615-321-4294**
**UK & EUROPE**
**44-71-332-6686**
PASQUARELLI TO DISNEY VIDEO
Disney's Buena Vista Home Video has hired veteran recordkeeper Paul Pasquarelli, previously with Visual Expressions and Rank Retail Services America. Pasquarelli will focus on signing supermarkets as direct accounts, sources indicate, although Disney says groceries aren't getting special attention. Buena Vista apparently is in the midst of a restructuring, moving staffers such as key accounts VP Ray Gagnon to new assignments.

RCA EQUALS SHIPMENT RECORD
RCA Records says it tied its FE (post-Elvis) record for monthly shipments by hitting the $38 million mark by Sept. 30. This equals the mark set in July 1988. According to New York-based label president Joe Galante, who will return to Nashville to head the label's operations there after the selection of a replacement, sales for the month were driven by the Dave Matthews Band, Clinit Black, a Presley compilation, John Anderson, Alabama, Doug Supernaw, and Martina McBride. Unlike 1988, Galante adds, all the product is RCA-owned repertoire.

CANADA COURT TAKES CMT APPEAL
Canada's federal court of appeal has agreed to hear CMT: Country Music Television's argument that it should not be dropped from Canadian cable TV. In June, the Canadian Radio-television and Telecommunications Commission (CRTC) licensed a domestic country cable channel proposed by the MH Radio/Raven partnership, and removed CMT from its list of services. Canadian cable systems could legally carry CMT's appeal will be heard Nov. 22 in Toronto.

RULING ON CHESS MASTERS
A Los Angeles federal judge ruled Sept. 26 that England's Charity Records has no right, title, or interest in the Chess Records catalog, and also decided that MCA Records holds exclusive rights to the Chess masters. Judge Ronald Lew cited a 1992 L.A. superior court decision upheld on appeal this year, that Marshall Sehorn's company, Red Dog Express, which licenses Charly, has no rights to the Chess recordings. However, Judge Lew denied MCA's request for a summary judgment on Charly's alleged trademark infringement and unfair competition. Other MCA actions against Charly are pending in European courts.

WARNER CD-ROM PLOT THICKENS
Warner Music Group, which last month agreed to distribute multimedia and package CD-ROM titles from Seattle-based Hyperbole Studios, has extended its relationship with the interactive publisher into a joint-venture partnership. The extent of WMG's equity interest in the company was not revealed. Hyperbole, founded in 1990 by Greg Bosek, produces innovative interactive films and games on CD-ROM, including the new "Quantum Gate." WMG earlier this year partnered with HBO and multimedia producer Michael Nash to form a new multimedia company, Insecape, for which Warner companies also will handle manufacturing and distribution. Insecape's debut disc, "Bad Day On The Midway" from the Residents, is due early next year.

CD HELLO TO BARBRA'S DOLLY
Barbra Streisand has done only a handful of projects outside of Columbia Records, her home for more than 30 years. One was the Broadway cast version of "Funny Girl" on Capitol Records, and the other was her appearance on the soundtrack of "Hello, Dolly!," released by 20th Century Fox Records when the film was released in 1969. Oddly, the album was never released on CD. But Philips Records will correct that on Nov. 8, when the label releases a newly remixed and digitally remastered version, thanks to parent PolyGram's ownership of the master.

ALLEN TO RUN WARNER'S ADA
Andy Allen has been named to the newly created post of president of Alternative Distribution Alliance, Warner Music Group's indie distribution firm. Allen most recently served as senior VP/CM of Island Records, a post he assumed in 1991.

KAUFMAN TO TOWER ASIAN SLOT
Bob Kaufman, formerly with the international marketing department in Columbia Records' Los Angeles office, has joined Tower Records Far East office in Tokyo as general manager for Asian development.

‘Talking About A World Record

ALI FAIRFAK TEOURRE AND RY CODDER have set a new world record—literally. Their "Talking Timbuktu," which entered the Top World Music Albums chart 25 weeks ago at No. 1, has remained there ever since. That means the Hannibal release has surpassed Mickey Hart's "Planet Drums" as the longest-running No. 1 album on this chart. "Planet Drums" had a 34-week reign.

Toure also has the third-longest-running No. 1 world album with "The Source," on for 18 weeks in the last third of 1993. The New Single and Video

"TIC TOC"
Available on Cassette Single
12 Inch and Maxi Cassette versions
From the new album KEEPERS OF THE FUNK
The follow up to the GOLD Debut HERE COME THE LORDS
In stores: 11/1

‘Monsieur’ MASH: R.E.M. collects the second No. 1 album of its career on The Billboard 200 as ‘Monsieur’ MASH enters at No. 1. It is the group's highest-ever debut, "Automatic For The People" entered and peaked at No. 2 in 1992. The year before, "Out Of Time" debuted at No. 27 before reaching No. 1. "Monsieur" is also new at No. 1 in the U.K., where "Automatic" moves up 98 and "Out" moves down to No. 71. "Automatic" is still holding on in America, where it slips to No. 96.

A MOMENT TOO SOON: Browsk & Dunn's "Waitin' On Sandown" enters Top Country Albums at No. 1, ending the 28-week reign of Tim McGraw's "Not A Moment Too Soon." Still, that's good enough to make "Moment" the fourth-longest-running No. 1 country album of the '90s. In first place is "No Friends" by Garth Brooks, with 41 weeks at the top. Runner-up is "Some Gave All" by Billy Ray Cyrus at 34 weeks. And in third place is Brooks' "Rayn' The Wind," at 33 weeks. These records should pull these powerhouse albums of the '90s fairly high up on the list of the top 100 country albums of all time. That chart, along with more than 30 others, will be published in Billboard's 100th anniversary issue.

MISSING SIGN: "The Sign" is gone. Live long "The Sign." The second Ace Of Base single falls off the Hot 100 after a 41-week run. Only three singles have had longer Hot 100 runs: "Waterfalls" by Aaliyah, the record at 46 weeks, and "Tainted Love" by Soft Cell and "What About Me" by Moving Pictures both lasted 45 weeks.

While "Don't Turn Around" hangs on at No. 15, Bruce V. Bracken of Billings, Mont., notes that the Swedish quartet spent 47 consecutive weeks in the top 10 with its first three singles, beginning with "All That She Wants." That's the longest run in the top 10 since Mariah Carey held on for 39 weeks with the first three singles from "Music Box." And Ian Wallis of Scarborough, Ontario, Canada, points out that "All That She Wants" had a 36-week chart run before "The Sign" accumulated 41 weeks. If "Don't Turn Around" remains on the Hot 100 for six more weeks, Ace Of Base will be the first act to have its first three singles remain on the chart for 30 weeks or more.

GET REAL: The German duo Real McCoy holds at No. 10 with "Another Night." O-Jay and Patsy aren't the first Real McCoys to make the top 10. No, I don't mean the McCoys, the Indiana rock group that went to No. 1 in 1965 with "Hang On Sloopy." Or country artist Neal McCoy, no relation to Real. Or Dr. "Bonez" McCoy, who never recorded an album (why would he, when Warren G. Shatner still hasn't been forgiven for "Lucy In The Sky With Diamonds"?). I'm referring to Walter Brennan, who went to No. 5 in 1951 with "Old Rivers." He wasn't a Real McCoy, but he played one on television.

CHART BEAT
by Fred Bronson

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Executive Producers: Ruben Rodriguez and Marley Mart
Management: Nally Field for Foremost Management

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