Biohazard Seems Less Hazardous To Mainstream

BY CARRIE BORBILLO

LOS ANGELES—Biohazard has broken out of the underground. Its major-label debut, "State Of The World Address," on Warner Bros., entered The Billboard 200 at No. 48 last week. "State Of The World Address" is the first Biohazard title to appear on The Billboard 200. This week the album drops to No. (Continued on page 96)

Time Warner Plans Woodstock Redux

BY TRUDI MILLER ROSENBLUM

NEW YORK—As preparations continue for two concerts commemorating Woodstock, Aug. 15-16, Time Warner is celebrating the event's 25th anniversary with material from the original festival. These include a "best of" album, a three-CD/cassette boxed set, and a full disc of previously unreleased performances on Atlantic Records; a new "director's cut" of the "Woodstock" film to be released theatrically by Warner Bros. Pictures; and a video from Warner Home Video. The boxed set has been digitally remixed and mastered by Michael Wadleigh and L.A. Johnson, who worked on the (Continued on page 104)

Labels Broaden Social Perspectives

Stonewall 25 And Gay Games Major Factors

BY LARRY FICK

NEW YORK—With more than two dozen major music-related events scheduled to commemorate the upcoming Gay Games and Stonewall 25 civil rights march here at the end of June, industry awareness of the thriving gay and lesbian record-buying audience is reaching an all-time high. Labels like Epic, Warner Bros., and EastWest are not only seizing the opportunity to supplement the promotional campaigns behind queer-friendly releases, they are also activating long-term plans to factor the gay and lesbian community into the marketing schemes of future projects.

"Actually, we have been slowly moving in that direction for a while now by advertising a lot in gay magazines," says Frank Cerizzo, director of national crossover promotion and marketing at Epic. "The difference is that advertising, press interviews, and performing at gay clubs are now going to be a part of the initial way we will go about building an image for an artist. It's a grass-roots thing, and just as vital to some pop or dance acts as having a street base is for a rap act." Epic is leading the way during the June 14-26 spree of Gay Games/ Stonewall 25 events by doing a 3,000-page press kit of a CD & featuring previously unavailable versions of tracks by M-People, General Public, Culture Club, and Roxy. Epic also is allowing the Gay Games organization to use the CD as a fund-raising tool.

The label also has manufactured three cassette samplers that will be distributed for free at various shows and parties. "Summer '94" includes cuts from Indigo (Continued on page 99)

Early Waiters: Fussing & Fighting

Ska Compilation Generates Intrigue

BY DON JEFFREY

NEW YORK—A well-known compilation of early ska singles by Bob Marley & the Wailers has become the source of problems as well as profits. The producer charges that he never received any payment for the reissue, while the presence of these seminal recordings in the marketplace raises the question of who actually owns the rights to the work. This behind-the-scenes music story is more shadowy and unsavory than most claims of unrewarded royalties, however. It in-

(Continued on page 97)
A tree fell in the woods, and everybody heard it.

Joshua Kadison. The world is listening.

GOLD

with special thanks to VH-1, Radio, Retail, MTV, CEMA Distribution and EMI Worldwide.
Paula Cole’s Hopeful ‘Harbinger’

In an era so lacking in leadership and uplift, self-reliance often assumes the intensity of religion. If it’s hard for some to accept the fact of psychic solitude, it’s inspiring to hear others describe the feeling. “A lot of my music is on the darker side of the serious side,” says songwriter/vocalist Paula Cole, “so I find that when I do get very internal and dark. The first time I sang ‘Bethlehem’ at New York’s Rockport last October, I didn’t have their light on. I was a darkness at the gig, which is not good, not professional, but I just hadn’t performed it live before.”

The tale of a New England nativity too dreary and disharmonious to discern a true, honest order, “Bethlehem” is one of Cole’s “Harbingers” (Image/BMG, due July 19), an album whose small-town upconsequences of spiritual emptiness and personal doubt resound as both autobiography and analysis of a furlowing society.

Such deeply, self-exposing music tends to draw a strong, unpremeditated response. In the audience on that October evening, watching Cole come undone, was Image Records president Terry Erwin, who approached her after her set and signed with his label. “He told me he didn’t want to change anything about me or my songs,” says Cole, chuckling bashfully. “He said I should continue to do what’s right.”

As far as her debut album is concerned, Cole has succeeded on the basis of her instincts, creating a collection of songs that examine the crucible of self-exploration in a culture that no longer serves as an apparatus for its greatest needs. The 25-year-old composer also shares her experiences as the offspring of 90s children, growing up amid the sometimes selfish/self-righteous residue of its imprisoned idealism.

Raising a family was often the last ambition on an endless wish list for late-90s bohemians intent on doing their own thing. Yet the honest test of one’s circle doesn’t remain the quality of one’s parenthood. The affection Cole shows her background does not blind her from issues.

“I called the record ‘Harbinger,’” she explains, “because the word means a symbol of something to come. The first flower can be a harbinger of spring, and a bird falling could be a harbinger of a larger world, suggesting a blossoming and a speaking—but also the outcome when you can’t or don’t.”

Born April 5, 1968, the second daughter of longtime Salem State College English professor Jim Cole and the former Stephanie Carusone, Paula and sister Irene matured in a financially and emotionally strained household in Rockport, Mass., a picturesque but desolate summer resort village whose townspeople suffer from deaf and dumb Visigoth and clausrophobia. “My parents, fisherman in my town of Bethlehem/Picket fences, church at 10/N star above my Bethlehem... Everyday’s talking about Becky’s head/The boys on the basketball team just stick the same girls,” Cole uplifts in this 28-year-old’s original.

Cole’s upbringing in this Yankee outpost was the end result of a sudden romance between her dud, who left a full scholarship at Boston University to hitchhike around the country, and her man, who was studying at the California Institute of Arts and Crafts in Oakland when Jim Cole wandered back into her life. Songs of Paula’s like “Happy Home” and “Watch The Woman’s Hands” examine the midlife adjustments initiated by Stephanie who will point up to In.

NEW NASHVILLE LABEL THINKS YOUNG

Mercury Records’ new country spinoff, Polydor Records, is leaning into the Young Country fray with a fresh idea. The label is counting on familiar musical styles to help make the label’s roster of young artists more readily accessible to listeners — Edward Morris reports.

A FRESH IMAGE FOR DIRECT-TO-VIDEO

A fresh and unexpected title like Disney’s “Return Of Jafar” and MCA’s “Land Before Time” sequel, studios are turning direct-to-video status into a unique marketing angle, rather than a message that a title just isn’t good enough for theatrical release. Eileen Fitzpatrick has the story. 

MUSIC TO YOUR EARS

by Timothy White

C. Scott Richardson
**Bring Gay Music Out Of The Closet**

BY TOM MCCORMACK

Let’s face it. The music industry is a closeted one. Despite the fact that popular music has always been a voice for the public’s libidos, expressions of gay sexuality have been ignored. If anything, the music industry has historically been the grossest, most heteronormative place on earth. In a free-enterprise world where every niche group has its attendant marketing industry support and content (e.g., LGBT, rap, soul), too does gay music encompass varied musical styles, content, and meanings of expression as it reaches out to gay and lesbian people of all backgrounds.

This month marks the 25th anniversary of the Stonewall Rebellion, the event that began the modern-day lesbian and gay movement. On June 28, 1969, young people from all over the world will march on the United Nations to affirm the rights of lesbian and gay people. It is this time movement that has created the perfect opportunity for music to be heard that has been long considered socially unacceptable merely because the “wrong” personal pronoun was used in a love song.

It is not only inappropriate on moral grounds for our industry to support a medium for this music, but it is also unethical to allow that lesbian and gay people make an unacceptably attractive demographic, as they are eager to support and be involved monetarily for them. New and existing businesses are scrambling to keep pace with a growth market that accounts for an estimated 10% of the population, spans all age and economic groups, includes all races and religions, comprises men and women, and tends to possess an above-average level of disposable income, according to research by the Simspon Simmons Research.

Similar to other trends in music, where the majors ignored a genre’s commercial viability until it was too late, these majors are doing the same with the growing gay music market. This is growing due to a do-it-yourself ethic that persists as artists and producers independently release cassettes and discs for an appreciative and expanding audience. Supporting this activity are organizations such as OutMusic that promote and produce live music by lesbian and gay artists, including an annual music festival; publications like the Gay Music Guide by Bill Grega (Pop Front Press, 1994); independent music distributors like Ladyslipper; and gay radio programs like “Ibert Wyolen’s Gaybreams” on WPXN Philadelphia.

It is my hope that a dialogue may begin within the music industry that has the potential profitability far outweigh the risks. Elton John, k.d. lang, Melissa Etheridge, Indigo Girls, and others have already shown that it is possible to "out" and maintain "mainstream" audiences. The business has also seen the music-buying public embrace ElPual, not because a transvestite diva is a novelty but because the music is good. Ms. Shulee NoceJedo, who has spoken publicly of her bisexuality, has found multi- format success and has now begun to collaborate with the likes of "mainstream" John Melencamp.

The pop music industry of the ’70's (eg., David Bowie, Mick Jagger) were famous for their Freedom and Other People deliberately marketed sexual ambiguity to great success. In the ’90s, straight and gay people speak of respecting artists who have the courage to say who they are and sing about it in a way that does not compromise their personal integrity. "Coming out of the closet" has become not only fashionable but also a moral obligation as the gay community demands to be seen and respected, and sees nothing else for this dynamic. It has been a long time since the release of "I Am What I Am" and the gay and lesbian market is open.

Although a few artists enjoy being categorized, only when "gay music" is recognized as a legitimate market will radio and retail begin to find space for it and, in turn, consumers will support them. By making the voices and experiences of gay and lesbian people widely available for everyone to hear, our industry will be able to acknowledge the gay and lesbian population felt by millions. In addition, the industry will experience the satisfaction of a successful business venture.

Some question the marketability of gay music, arguing that people’s sex lives should stay private. I agree. Gay artists should be judged by the same values and levels of decency as artists who sing about heterosexual love. More importantly, it must be understood that sexual orientation is about much more than an individual’s sex life. It’s about "coming out." It’s about becoming. It’s about living truthfully and honestly. To be who you are and think you must be, you will not be rejected by musicians, and such a desire should be supported by all people. It’s about freedom. What could be better than the chance to play the music you love?

Initiate this dialogue in your area of the music industry. The time is right for gay music to come out of the closet and into the commercial mainstream.
A LIVING LEGEND RETURNS

LENA HORNE

WE'LL BE TOGETHER AGAIN

HER FIRST ALBUM IN OVER A DECADE IS A MUSICAL PORTRAIT OF FRIENDS SHE HAS KNOWN THROUGHOUT THE YEARS. BLAZING WITH EMOTION, COOL AS THE NIGHT, SHE HAS ALWAYS SUNG WITH UNMISTAKABLE STYLE AND GRACE. NOW, ADD TO HER GIFTS THE WISDOM THAT BREATHERES THROUGH EVERY ONE OF THE SONGS ON HER NEW ALBUM.

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FEATURING A TWENTY-PIECE STRING SECTION AND AN ALL-STAR CAST OF JAZZ GREATS. SONGS BY BILLY STRAYHORN, DUKE ELLINGTON, STEPHEN SONDHEIM AND OTHERS.

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Country Radio Levels Off; News/Talk Keeps Growing

BY PHILLYS STARK

NEW YORK—Evidence continues to appear that country radio's substantial growth of the past several years has levelled off. At the same time, news/talk radio's equally impressive growth shows no signs of slowing.

In the latest Billboard/ Arbitron quarterly national format ratings, which track shares of the listening audience by format, country radio's share of the 12-plus audience put the format back where it had been last summer when it reached its low point in a year. Country radio achieved its highest share, 13.3%, in fall 1992. N/C posted its best-ever share, capturing 18.2% of the 12-plus audience. That percentage is up substantially from the format's lowest share, 11.4%, achieved in spring 1990.

The new ratings are based on the winter 1994 Arbitron survey and track stations in the rating company's 96 continuously measured markets (mostly in the top 100).

Adult contemporary continued to

(Continued on page 89)

Book Distrib Turns Music Racker
Also, Handleman Set To Buy Starmaker

BY ED CHRISTMAN

NEW YORK—In a realignment in the rackjobber sector, magazine distributor Anderson News Corp. has agreed to acquire Western Merchandisers, while the Handlerman Co. is said to be on the verge of acquiring Starmaker Entertainment, a move that would further its diversification into becoming an entertainment software label.

The Western Merchandisers deal, expected to close in mid-summer, catapults Knoxville, Tenn.-based Anderson News into the No. 2 spot among rackjobbers, behind Tex.-Mich.-based Handleman Co. Terms of the deal were not revealed.

Stevens A Shadow As ABC Crowns Dees Top 40 King

NEW YORK—In a move that will surely raise few in the industry, ABC Radio Networks has pulled the plug on its troubled top 40 countdown show, “American Top 40,” hosted by Shado Stevens. At the same time, the network scored a coup by acquiring the advertising sales and distribution rights to rival program “Rick Dees Weekly Top 40,” which will continue to be produced by Dees’ company, BYM Media.

ABC is calling the deal with Dees the largest-ever domestic and international syndication deal for a weekly radio program. It takes effect July 1.

Fallout from the competitive three-week weekly countdown battle (which also includes Westwood One’s “Casey’s Top 40 With Casey Kasem”) was expected two years ago (Billboard, April 11, 1992), when the format had dropped to 578 stations from 951 in 1989, according to The M Street Journal. Since then, the situation has worsened. As of last month, there were 356 top 40 stations left, 200 of which ABC claimed as affiliates.

Although some had predicted AT40, which has been on the air for 24 years, would be a survivor, the victor proved instead to be veteran KBIS L.A. morning man Dees. He has been hosting “Rick Dees Weekly Top 40” since 1983 and has approximately 380 affiliates worldwide.

David Kantor, ABC’s executive vp, says the company simply targeted the strongest program, which happened not to be its own. “The marketplace was crowded with three very big shows—AT40, Dees, and Casey’s countdown—and the number of stations doing CHR has diminished,” he says. “Therefore, the three of us were fighting for fewer potential slots. So we determined to do Dees and call it the best show, and we went after it.”

Kantor says AT40 will continue internationally, where it is heard on

(Continued on page 86)

IFPI Board OKs Decentralization Plans

BY ADAM WHITE

STOCKHOLM—Plans to decentralize and streamline IFPI, the worldwide recording industry trade association, were approved here June 7.

The proposals, ratified by the main IFPI board, were presented to the council members the next day. They, too, must approve the changes, but no significant obstacles are expected. The council will vote to formally amend federation statutes at a general meeting in Mexico City in October. As previously reported, four regional IFPI boards will be created— for Europe, Asia/Pacific, Latin America, and North America—to take more direct responsibility for setting and reviewing the London-based federation’s priorities and programs (Billboard, May 28).

These boards also will be able to raise funds for specific regional projects, augmenting their allocations from the anticipated and IFI budget. The non-region members will be drawn from the major record companies, key independent labels, and national IFII groups in the regions.

In Latin America, the federation will seek closer ties with that region’s record industry trade organization, FLAPP, to create a de facto regional board. In North America, a “liaison committee” will be created grouping the U.S., Canada, and Mexico.

One result of the changes will be a smaller IFPI main board. Its goal: to focus more on strategic music industry issues and less on ongoing matters. MCA Music Entertainment Group’s application for equal status on the main board with the other five majors was approved in Stockholm.

Here are other key developments revealed at the conclave:

• IFPI will redouble its industry sales statistics every six months, covering the top 20 world markets. Figures for the first half of this year should be available in September.

• CD piracy has become so sophisticated that consumers cannot distinguish between the legal and illegal merchandise. Unit sales of pirate CDs reached 75 million in 1996, double the 1992 figure.

(Continued on page 83)

U.K. Royalty Dispute Heats Up Managers May Turn To Union

BY DOMINIC PRIDE

LONDON—A simmering dispute over performance royalties is threatening to boil over this summer as artists’ managers consider picking in with the Musicians Union and the actors’ union Equity to gain a greater slice of revenues from public performance.

At issue is the yearly revenue of 30 million pounds ($45 million) collected by Phonographic Performance Limited, which charges broadcasters, clubs, and other public users for public performance of recorded music.

The International Managers Forum, established in September 1992 by disgruntled artist managers, views the PPL issue as one of the most pressing matters on its agenda.

PPL also must come to terms with the fact that it may have to change the way it pays artists, but is waiting until U.K. government formulates new legislation.

Performing rights are a hot topic because the U.K. government must implement a European Community directive on rental, lending, and associated rights, by July 1. A law has yet to be drafted, but the European Commission

(Continued on page 86)

Orion To Release Recut, Limited-Edition ‘Wolves’

BY EILEEN FITZPATRICK

LOS ANGELES—Orion Home Video has added another chapter to the “Dances With Wolves” saga, announcing that it will release a four-hour limited edition of the Academy Award-winning film Aug. 31.

Priced at $79.98, the collector’s set also will contain a 22-minute featurette, “The Industry View of ‘Dances With Wolves,’” the coffee table book “Dances With Wolves: The Illustrated Story Of The Epic Film,” and six theater lobby and tape track featurettes edited by Kevin Costner, who produced, directed, and starred in the film.

The supplier will duplicate only 100,000 copies of the collector’s edition and single units will not be available.

A laserdisc collector’s edition from Image Entertainment will be released at around the same price of $124.99. The package will include all the features of the tape as well as a separate CD soundtrack.

(Continued on page 104)

Orinon senior VP of sales Herb Dorfman says the new director’s cut has additional footage not included in a television version that aired in two parts on ABC last fall. Approximately 25 million viewers tuned in to watch the epic, according to A.C. Nielsen ratings research.

“This version is closer to the international version,” says Dorfman. “‘The Business Was Too Good’ was released in early 1992, and was long rumored to be set for video release later that year.

Dorfman says Costner’s busy film schedule was the reason for the two-year delay. Costner was able to deliver the director’s cut’s version before the audience, but the 22-minute featurette was not ready until now, Dorfman says.

The collector’s edition release is also seen as a way to take advantage of Costner’s starring role in the summer release “Wyatt Earp” from Warner Bros.

But long delays in the release of an extended edition of “Dances With Wolves” is just one of many contro-

(Continued on page 104)

Christie Barter Joins Billboard In Classical Post

NEW YORK—Christie Barter, Billboard’s new classical music editor, makes his debut in this week’s edition (see page 36). Barter replaces Is Horowitz, who retired earlier this month after an association with Billboard that stretches back to 1984.

Barter comes to Billboard with record industry and journalism experience. Most recently, he served for three years as North American editor for Gramophone, the London-based classical music publica-

(Continued on page 104)

(Continued on page 104)

(Continued on page 104)
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EMI Music Publishing
Isaye He's Funky Music
KG Blunt
Polygram Music Publishing
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Keith Sweat
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Walter Afanasieff
Wally World Music
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Hey Mr. D.J.
Abdullah Barr
Vincent Brown
Anthony Criss
Keir Gist
Renée Neufville
Leni Ware
Famous Music Corporation
Flavor Unit Music
Higher Level Music
Naughty Music
Rondor Music International
T-Boy Music Publishing Inc.

Hip Hop Hooray
Vincent Brown
Anthony Criss
Keir Gist
Naughty Music
T-Boy Music Publishing Inc.

I Get Around
Ronald R. Brooks

I'm Every Woman
Nick Ashford
Valerie Simpson
Nick-O-Val Music Co., Inc.

If
Johnny Bristol
Jimmy Jam
Terry Lewis
Flyte Tyme Tunes
Jobete Music Co., Inc.

If I Could
Marti Sharron
Spinning Platinum Music
Warner/Chappell Music, Inc.
If I Had No Loot
Ice Cube
Raphael Wiggins
Big Will Music
Gangsta Boogie Music
Polygram Music Publishing
Street Knowledge Productions
Tony! Ton! Tone! Music

Kiss Of Life
Paul Denman
Andrew Hale
Stuart Matthewmann
Sade
Sony Tunes, Inc.

Right Here
(Human Nature Remix)
John Bettis
Steven Porcaro
John Bettis Music
Porcaro Music Inc.
Welbeck Music Corp.

SONGWRITER OF THE YEAR

Dave "Jam" Hall

Lately
Steve Wonder
Black Bull Music, Inc.
Jobete Music Co., Inc.

Ruffneck
Agil Davidson
MC Lyte
Markell Riley
Abdur-Rahman Music
EMI Music Publishing
Teddy Publishing

SONGWRITER OF THE YEAR

Kenny "G-Love" Greene

Little Miracles
(Happen Every Day)
Marcus Miller
Luther Vandross
EMI Music Publishing
MCA Music Publishing
Thriller Miller Music
Uncle Ronnie's Music

Shoop
Sandra "Pepa" Denton
Cheryl "Salt" James
O-Twane Roberts
Bed Of Nails Music, Inc.
Next Plateau Music, Inc.
Sons Of K'oss Music, Inc.
Tyrant Music

Who Am I?
(What's My Name)
Snoop Doggy Dogg
Warner/Chappell Music, Inc.

SONGWRITER OF THE YEAR

Informal
Michael Griar
Edmond Leary
Shawn Moltke
Snow
Green Snow Music
MC Shan Music
Polygram Music Publishing

It Was A Good Day
Ice Cube
Ernest Isley
Marvin Isley
O Kelly Isley
Ronald Isley
Rudolph Isley
Chris Jasper
Bovina Music
EMI Music Publishing
Gangsta Boogie Music
Warner/Chappell Music, Inc.

Just Kickin' It
Jermaine Dupri
Manuel Seal
Air Control Music Inc.
EMI Music Publishing
Full Keel Music Co.
So So Def Music

Reminisce
Kenny "G-Love" Greene
Dave "Jam" Hall
King Of Chill
Frabensha Publishing Co.
MCA Music Publishing
Stone Jam Music
Top Billin' Music Publishing
Warner/Chappell Music, Inc.

SONGWRITER OF THE YEAR

No Ordinary Love
Stuart Matthewmann
Sade
Sony Tunes, Inc.

That's The Way Love Goes
Jimmy Jam
Terry Lewis
Flyte Tyme Tunes

SONGWRITER OF THE YEAR

Nuthin' But A "G" Thang
Snoop Doggy Dogg
Sony Tunes, Inc.

That's The Way Love Is
Bobby Brown
Agil Davidson
Teddy Riley
Demetrius Antoine
Shupp
Abdur-Rahman Music
Bobby Brown Music
Donrill Music
Micon Music
Zomba Enterprises Inc.

SONGWRITER OF THE YEAR

One Last Cry
Melanie Barnes
Brian McKnight
Let's Have Lunch Music
Polygram Music Publishing

Wit Dre Day (And Everybody's Celebratin')
Dr. Dre
Snoop Doggy Dogg
Colin Fitzroy White
Sony Tunes, Inc.
Warner/Chappell Music, Inc.

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Artist's & Music

BMG Artist Juan Gabriel
Returns, With 'Thanks'

By John Lannert

Nearly nine years after releasing his last album, Mexican legend Juan Gabriel, one of the most-covered singers/songwriters in the Latino music world, is putting out his highly anticipated and appropriately titled new album "Gracias Por Esperar," representing not only Juan Gabriel's long-awaited return as an acclaimed recording artist but also the successful conclusion of his lengthy publishing negotiations with BMG. Juan Gabriel's publishing problems contributed to his recording hiatus. Jesús López, VP Latin North America, BMG International, says that under the terms of the accord, Juan Gabriel's publishing company, Alma Musical, will receive an unspecified number of his catalog songs with each new album released. Juan Gabriel, 44, says his catalog, owned by BMG Mexican publishing affiliate BMG Arabela, contains 450 songs.

Also, Juan Gabriel will gain full copyright possession of tunes recorded on future albums five years after the albums' shipment dates. In the meantime, BMG Arabela will handle administration duties for all of Gabriel's copyrights.

(Continued on page 101)

World Cup Scores Major Musical Acts

By Craig Rosen

LOS ANGELES—World Cup USA 1994 will receive an extra kick from a diverse selection of music talent who will perform at opening and closing ceremony celebrations in the various host cities. Artists performing range from contemporary stars like Diana Ross to Buster Poindexter and Tanya Tucker.

In addition, a wide array of acts, including Garth Brooks, have been tapped to perform during a special World Cup Week concert series here at the Hollywood Bowl. Motown legend Ross will headline the World Cup pregame opening June 17 at Soldier Field in Chicago. Also appearing at the Chicago opening will be Capitol artist Richard Marx (performing the national anthem) and Daryl Hall and John Oates.

And for "Gloryland: Soccer The Globe" album (Billboard, May 29). SBI artist Jon Secada is also set to perform at the opening ceremonies in Chicago. The event is expected to be watched by more than 1 billion people around the globe, World Cup organizers say.

Artista star Houston has been signed to perform at the closing ceremonies, set for July 17 at the Rose Bowl in Pasadena.

Chuck Gayton, VP, and executive producer of ceremonies for World Cup USA 1994, says Ross was chosen to kick off the event "in a traditional American way." The singer, who Gayton calls "an icon of American music," will be introduced by talk show host Arsenio Hall.

(Continued on page 18)

Vid Games Make Beautiful Music

By Brett Atwood

LOS ANGELES—Capitol Records and Virgin's Vernon Yard imprint are launching new lines of video and computer game soundtracks this month, as major labels explore new retail outlets for the developing genre.

With hopes of catching consumer cross-traffic from the multimedia dollar game industry, the audio-only products are hitting the shelves of computer software dealers and toy stores as well as traditional music retail outlets.

The success of barley at retail has opened the doors to new markets for special audio products like this," adds Wood, whose label is distributed through Cema, which also distributes the double platinum "Barney's Favorites Volume 1.

Wood says Vernon Yard is investigating music from other popular video game titles to follow "Mortal Kombat." Capitol has linked with Virgin Interactive to release the Tommy V

The single, "West Coast Boogie," is a hip-hop/funk track featuring a cover melody of funk legend Parliament's "Aquaboggie." (A Psychoultraiahphonoboeaqadooloog, which reached No. 1 on Billboard's Hot R&B Singles chart in 1975. A Los Angeles native, Shello (Michelle Mitchell) says that using a Parliament cut on her debut single generated some initial interest. But it was such a classic party song, we didn't want to over- or under-produce the song, she says. "We didn't sample the song. Instead, we re-recorded it live so that we could add today's West Coast flavor."

"West Coast Boogie" was produced by Keith Lewis, who played all the instruments on the anemic song, including the aggressive rock guitar solo. And the song's hotly anticipated track music promotion at Giant, says "West (Continued on page 101)

Nitty Gritty Dirt Band Finds Liberty On Acoustic 'Set'

By Peter Cronin

NASHVILLE—Over the course of its 28-year career, the Nitty Gritty Dirt Band has made regular appearances on Billboard's pop and country charts, but, like so many of country's "older" generation, the band today finds itself caught in a squeeze. An unprecedented number of young producers are the group's latest singles off the country playlists, ending a run of 15 top 10 singles that began when "Dance Little Jean" went to No. 1 in 1984 and ended when 1992's "Not Fade Away" failed to yield one hit single.

"We kind of got trampled in the country boom," says NGDB singer/guitarist Jeff Hanna. "When you come off of several big country records in a row and then all of a sudden the airplay starts falling, you start second-guessing yourself. We've analyzed it from every possible angle and basically come down to, 'Hey, let's just play our music.'"

With the June 1 release of the self-produced "Acoustic," the group's second album for Liberty Records, Hanna and company hope to regain some commercial ground by getting back to the hard-rock aesthetic that brought them together in 1966. Ironically, by disregarding radio's boundaries and letting artistic instincts rule over commercial concerns, the Nitty Gritty Dirt Band has made its most country-sounding record in years.

The origins of "Acoustic" lie in the Dirt Band's live concerts, during which, for the past year, the band has featured a midshow "unplugged" segment. Overwhelmed audience response led to the idea of an entire album of back-to-basics acoustic music. After attending a band rehearsal, Liberty president Jimmy Bowen gave the band the green light to "go ahead and make a Nitty Gritty Dirt Band album." And though the company's plan for the record doesn't follow the usual Nashville blueprint, Liberty is putting (Continued on page 32)

Shello Cultivates Rap/R&B Hybrid

The core fan base for Shello is young African-Americans, male and female, says Mills, adding, "The subject matter of her music is the young black urban experience. Musically, she's coming from a true singer's perspective but with a rapper's overture and vibe."
Geffen Puzzles Out Its CD-ROM Bow
Multiple Labels Represented in ‘Vid Grid’

BY DEBORAH RUSSELL
and MARILYN A. GILLEN

LOS ANGELES—The music video becomes a moving jigsaw puzzle in Geffen’s debut CD-ROM game, “Vid Grid.” The release, due Sept. 15, is the first computer software game that allows users to manipulate multiple segments of moving video pictures.

Nine eye-catching clips make up the content of the game, which carries a suggested retail price of $34.95. Artists include Geffen’s Pete Gabriel, Aerosmith, and Guns N’ Roses; Elektra’s Metallica; MCA’s Jimi Hendrix; Warner Bros.; the Red Hot Chili Peppers and Van Halen; Epic’s Ozzy Osborne; and A&M’s Soundgarden.

Players must unscramble a kaleidoscopic screen of up to 36 moving squares before the music video ends. Points are earned based on the speed at which the video puzzles are solved, and varying levels of play—up to 60 degrees of difficulty per puzzle—intensify the challenge.

One option for play, called “Perfection,” reassembles the entire video image as soon as the player makes a single mistake.

“This is a title for people who like puzzles or rock’n’roll,” says Norman Bell, head of new media for Geffen and producer of “Vid Grid.” “It’s easy enough, initially, that those who like music will give it a try. And it’s sophisticated enough as you graduate from level to level that, if you’re a game person, you’ll be attracted to it.”

Geffen produced “Vid Grid” in conjunction with leading CD-ROM developer and publisher Jasmine Multimedia, based in Van Nuys, Calif. The title is the first major consumer product using Microsoft’s new Video For Windows 1.1 software with its four-times-larger 256-by-240 pixel video aspect ratio. The nontextual translation, says Jay Alan Samit, Jasmine president, is that the video in ‘Vid Grid’ is four times bigger than the video on most computer games. Normally it looks like a postage stamp. This allows it to fill more of your screen.”

Geffen distributor Uni Distribution Corp., and Jasmine Multimedia distributors Aico, Logram, Merisel, and Tech Data will take “Vid Grid” to traditional music and video retailers as well as computer and electronics outlets, mass merchandisers, and bookstores.

Bell is confident Geffen’s approach to music and interactivity will attract a wide audience to “Vid Grid.” Multimedia projects from other record labels thus far have been artist driven, using limited game elements that users encounter as they navigate through the database. Geffen turned the concept on its head, focusing on the game first, with the added element of a musical bed. Players who prefer silence can turn down the volume, using a control that appears onscreen at all times.

Geffen A&R man John Kalodner compiled the track list, stepping outside the Geffen roster to assemble a slate of rock acts with some of whom he has been art directed, using limited game elements that users encounter as they navigate through the database. Geffen turned the concept on its head, focusing on the game first, with the added element of a musical bed. Players who prefer silence can turn down the volume, using a control that appears onscreen at all times.

Birthday Girl. MCA artist Patti LaBelle, center, celebrates her 50th birthday at the House Of Blues in Los Angeles with 500 friends and well-wishers, among them, from left, MCA Records chairman Al Teller; actress Jacque; MCA black music division president Ernie Singleton; and MCA Records president Richard Palmese.

Rippington Russ Freeman Bows New Label With GRP

BY CHRIS MORRIS

LOS ANGELES—Russ Freeman, guitarist/composer/producer for top contemporary jazz group the Rippingtons, has established a new L.A.-based label, Peak Records.

Freeman will serve as the CEO and principal creative force behind Peak; the musician’s longtime manager Andi Howard will be president.

The company—a subsidiary of New York-based jazz label GRP Records, distributed by Uni Distribution—bowed June 21 with the release “Time Slipping By,” the debut of English singer/songwriter Mark Williamson.

Peak’s relationship with GRP is a natural one, since the latter has released the Rippingtons’ albums since the late ’80s. GRP president Larry Rosen says, “The exciting part of this is looking forward to taking our relationship with Rippingtons, which is primarily a production thing . . . and being able to give him the latitude to produce other projects.”

Eva Ries is named marketing manager for RCA Records International, U.S., in New York. She was VP, of finance at EMI Music Publishing in Germany.

PUBLISHING. Scott James is promoted to senior VP of motion pictures, television, and new technologies worldwide for MCA Music Publishing in Los Angeles. He was VP of motion pictures, television, and new technologies.

Brian Roberts is appointed CFO of the Zomba Music Publishing Group in Nashville. He was VP of finance at EMI Music Publishing.
Artists & Music

Dickinson Steps Out Of Iron Maiden
Free To Bend Rules On Mercury Solo Set

BY JIM BESMAN

NEW YORK—Officially, “Balls To Picasso,” which Mercury Records will release July 25, is Bruce Dickinson's second solo album. Production-wise, it's his fourth. However, in terms of being a true solo artist, it's his first. But it's not as confusing as it sounds.

When Dickinson's first solo album, "Tattooed Millionaire," came out in 1989, Dickinson was still lead singer of heavy metal powerhouse Iron Maiden—a 12-year post that amply replenished only last year.

"It was a solo album, but to my mind it doesn't count as such because it was done under the collective banner of Iron Maiden, which meant having to obey the traditional rules of the band," says Dickinson. "I could stretch the envelope a wee bit, but not much."

But "Balls To Picasso"—the title comes from a laboratory graffiti encoutered while Dickinson was a London University student—allowed the newly emancipated front man "unrestricted visibility"—so much so that he actually completed two unsatisfactory solo albums before "Balls To Picasso" passed muster. "It was really a question of trying to lean rigidity of thinking," says Dickinson. "After writing with the same bunch of guys and working with the same producer for 12 years, there wasn't much pressure to be innovative."

As long as they produced "solid and reliable Iron Maiden albums within their own terms," explains Dickinson, everything was fine. But then he says he was so much on creating a "solid and reliable" band that he "began to wonder that if I was doing all these things and other stuff as well as Iron Maiden, maybe there was something I could do in music that I wasn't doing."

Deciding then to fully "jump into the bath to see if I could deliver the goods," Dickinson ditched Iron Maiden and made "Balls To Picasso" after the two false starts.

"Each one was good, but not good enough," says Dickinson, who says that some of this material will surface as extra album tracks and in singles in Europe. Work on the third and final version commenced after Dickinson was last shown with Maiden last summer.

Shay Baby, the engineer on the second version, had played Dickinson a demo by Los Angeles Latino (Continued on next page)

Dazed, But Not Confused:
Chrysalis' Gaines Delivers

BY MOIRA MCCORMICK

When Jeffrey Gaines' self-titled debut album was released two years ago, the singer/songwriter, then 26 years old, was hailed as a supremely sensitive, folky kind of artist. But even then, Philadelphia-based Chrysalis, which was his primary influence while he was in college, said that Gaines was "walking around with your shirt off. I did that at 17. In contrast, he says, he wanted to project "clarity. That's what would catch my attention, as a listener—something cool and confident."

Gaines' record company is rolling out an extensive promotional campaign for the new record, according to Dan Venable, senior director of marketing for EMI. "We want to take full advantage of the first album's strongest points, and expand them to include this one. Jeffrey's first album did very well at all rock and alternative radio. But at that time, there was no Triple A format. Now, with so many stations of that format in existence, they will be the natural launching pads; it's like Jeffrey was born for this format."

Also, says Venable, "A lot of Jeffrey's influences are alternative types, like Bowie and Costello, so we think he has a great shot at alternative and college stations. In fact, Venable says, four formats will be serviced simultaneously with "I Like You" on July 25. "album, rock and alternative, college. Then after 12 weeks, we re-release it to Top 40."

According to Dan Venable, Gaines is in the first act to be marketed via a new "breaking artist" program for Chrysalis Distribution. The program involves retail discounts and guarantees for six-month period; the discount's dollar amount is three-tiered: changing as record store buying the Gaines' first album. "Cheech and Chong's Up To Smoke will be a revelling slate of bands that includes Dave Matthews Band, Big Mountain, Ugly Americans, Cyanotoga, Little Sister, Roll-"

Artists Line Up To Play Woodstock '94:
Pete Droge's First-Run 'Necktie Second'

NO ONE'S ANNOYING IT OFFICIALLY yet, but God knows the rumors are flying. Here's who we have confirmed to play Woodstock '94: Jeff, Peter Gabriel, Cypress Hill, Johnny Cash, Nine Inch Nails, Spin Doctors, Red Hot Chili Peppers, Bob Dylan, Crosby, Stills & Nash, the Allman Brothers Band, Arrested Development, and the Rollins Band.

Tickets, which should go on sale in mid-June, will be $135 for the Aug. 13-14 festival in Saugerties, N.Y. Tickets for individual days will not be available.

As many of you know, CSNY played the first Woodstock—it was the art's second live gig. As such, this year marks the group's 25th anniversary and they are celebrating with a 25th anniversary tour and a new album coming in August.

RECORD Recommendation: Who among us hasn't felt like a lowdown "two-stepin' monkey" on one time or another? With the question Pete Droge asked on his startlingly refreshing American Recordings debut, 'Necktie Second.' The 25-year-old sounds like an acoustic Elvis Costello with touches of Lou Reed, George, Matthew Sweet, and the requisite Bob Dylan thrown in. Confused? The truth is, while Droge is clearly influenced by all of the above, he comes across fresh at the same time. The best cuts are the relentlessly upbeat (despite the lyrics) and jauntily "If You Don't Love Me (I'll Kill Myself," the touching waltzer "Fourth Of July," and "Two Stepin' Monkey," which has some of the brass of "Kicking Stone" as the Rolling Stones' "Dead Flowers."

The only misstep is the overwhelmingly Dylan-inspired "One More Day." But run, ramble, and pella group Rockapella is working on a second CD that its producer, Laniec Media Productions, calls a cross between "Senfield" and "A Hard Day's Night." We'd like to see the group also begin working on a new album in July. Staying on the TV beat, Johnny Cash has recorded "The Legend Of Wyatt Earp" for the July 2 CBS movie, "Wyatt Earp: The True Story Of Tombstone," and Joe Ford and Joe Welch have recorded "A Future To This Life," the closing theme of the "RoboCop" television serials... Mary Black is in the middle of a seven-date U.S. tour. Dates for the Irish singer include a New York Beacon Theater show Saturday (18), the same day Ireland plays Italy in a World Cup match in New Jersey... MCA will release a four-CD box set chronicling Judy Garland's years on Decca Records. The collection starts with her demo recordings made when the singer was 14. This year marks the 25th anniversary of Garland's death and Decca's 60th birthday... The first slate of releases on Henry Rollins/Rick Rubin's joint imprint, Infinite Zero, will come out Aug. 16. The label is devoted to reissuing classic recordings, as determined by its owners, on CD. Among the first batch are Tom Verlaine's "Dreamtime" album, a live "Troublealbum, Dee's "Duty New For The Future" and "DeF Jam/Maroon Singles," a collection of Rubin's earliest productions... Poison's Bret Michaels is recovering from a single-car collision that occurred May 21 when Michaels' auto crashed into a telephone pole. The band is taking a break from recording its sixth album until the singer recovers... The Mets have announced Florida's Perris Lord, who played one of the leads in "American Life In The Summertime" as the team's 1994 theme song... The Auteurs embark on a seven-city tour July 6 in Boston... The members of Yes have been inducted into Hollywood's Rock Walk, joining previous honorees such as Aerosmith, Johnny Cash, Jimi Hendrix, B.B. King, and Leo Paul. The Mina have announced that John Paul Jones is in the studio producing the new Diamanda Galas album.

JEFFREY GAINES

(Continued on page 16)

The Beat

by Melinda Newman

We're With The Band: Epic Records chairman Dave Giew, second from left, and Epic's VP of A&R Michael Caplan, right, meet with members of the Allman Brothers Band following one of the group's sold-out shows at new York's Beacon Theater. From left, the band's Allen Woody, Giew; band members Gregg Allman, Dickey Betts, Butch Trucks, Marc Quinones, Jaimoe, and Warren Haynes; and Epic's Caplan.

Over, G-Love, and April's Motel Room. The eight-week tour will hit 35 cities... Stevie Nicks, who has recently recorded her first solo album in five years, starts an outdoor amphitheater tour July 22 in Boston. The trek will also take her to Europe and the Far East... Harry Connick Jr.'s "She" features the artist performing tunes with a Southern R&B and rock flair. He and his new band, Funky Dunky, start a tour in late July to support the July 12 release... A capella group Rockapella is working on a new prime-time sitcom that its producer, Laniec Media Productions, calls a cross between "Senfield" and "A Hard Day's Night." We'd like to see the group also begin working on a new album in July. Staying on the TV beat, Johnny Cash has recorded "The Legend Of Wyatt Earp" for the July 2 CBS movie, "Wyatt Earp: The True Story Of Tombstone," and Joe Ford and Joe Welch have recorded "A Future To This Life," the closing theme of the "RoboCop" television serials... Mary Black is in the middle of a seven-date U.S. tour. Dates for the Irish singer include a New York Beacon Theater show Saturday (18), the same day Ireland plays Italy in a World Cup match in New Jersey... MCA will release a four-CD box set chronicling Judy Garland's years on Decca Records. The collection starts with her demo recordings made when the singer was 14. This year marks the 25th anniversary of Garland's death and Decca's 60th birthday... The first slate of releases on Henry Rollins/Rick Rubin's joint imprint, Infinite Zero, will come out Aug. 16. The label is devoted to reissuing classic recordings, as determined by its owners, on CD. Among the first batch are Tom Verlaine's "Dreamtime" album, a live "Troublealbum, Dee's "Duty New For The Future" and "DeF Jam/Maroon Singles," a collection of Rubin's earliest productions... Poison's Bret Michaels is recovering from a single-car collision that occurred May 21 when Michaels' auto crashed into a telephone pole. The band is taking a break from recording its sixth album until the singer recovers... The Mets have announced Florida's Perris Lord, who played one of the leads in "American Life In The Summertime" as the team's 1994 theme song... The Auteurs embark on a seven-city tour July 6 in Boston... The members of Yes have been inducted into Hollywood's Rock Walk, joining previous honorees such as Aerosmith, Johnny Cash, Jimi Hendrix, B.B. King, and Leo Paul. The Mina have announced that John Paul Jones is in the studio producing the new Diamanda Galas album.
London’s Consolidated Gets Down To Business Of ‘Punishment’

BY LARRY FLICK

NEW YORK—Consolidated made a hard decision while assembling its forthcoming London Records debut, “The Business Of Punishment.” After a series of sensory-assaulting indie releases that overflowed with politically charged lyrics, the trio opted for a more traditional album structure that allows the listener to catch a breath and absorb the wave of information offered.

“We are well aware of the fact that our records have been difficult to get through, because it was nonstop, relentless,” says band member Mark Pastel. “It was an intentional statement on our part. Our next logical step was to rethink our approach to making records, and delve out our ideas in pieces that are a little more accessible.”

That, however, should not imply that the edgy, radical act is softening its attack. Quite the contrary. “The Business Of Punishment” addresses topics like feminism, sexuality, AIDS, environmentalism, and animal rights through the groove with shards of heavy metal and grunge guitars. “For a moment, I think there was some fear from their hardcore audience that we were going to try and change them or alter their sound,” says George Maniatis, director of A&R at London, who discovered the band when he worked at Nettwerk Records in Toronto roughly four years ago. “It’s an understandable fear since so many majors take bands with a strong underground fan base and then completely ignore them. But I listen to this album, and I hear a band that is getting more focused and a band that is fleshing out its initial creative and political vision.”

To that end, Londons will launch the project at alternative radio and club level during the first half of July with two caustically industrial remixes of the first single, “Butyric Acid,” one produced by Dangers and the other by Mike Kandel, that are geared directly to Consolidated diehards. Maniatis says the next single, which will be either “Worthy Victim” or “Cutting,” will begin the label’s focus on building a transition into the pop radio realm.

In early July, before “The Business Of Punishment” is issued in the U.S., August 9, the band will embark on a U.K./European concert trek with House Of Pain. An extensive state-side jaunt is in the early planning stages, and will likely commence late summer/early autumn.

“I think the time is right for this...” (Continued on page 16)

BRUCE DICKINSON STEPS FREE OF IRON MAIDEN

(Continued from preceding page)

rock band Tribe Of Gypsies, and Dickinson was so blown away that he enlisted the group to cut what became the final version with Shay Baby producing in London. Much of the end product was co-written with Roy Z, guitarist for the Gypsies, who, incidentally, have also been signed to Mercury, with their debut set for October.

“It’s basically a heavy metal album with a groove and with lyrics which are founded in reality—but with influences that don’t come within a million miles of a heavy metal album,” says Dickinson of “Tears Of A Dragon.” “There’s African and Latin percussion with raging slabs of heavy guitar, but lots of facets of my voice that you’ve never heard before. You’ll go, ‘Oh, my God! The guy can sing!’”

The nature of the album, says Mercury VP of marketing John Mazzocco, has sparked the label to “snap him out of his Iron Maiden shell and show all the dimensions of Bruce Dickinson.”

Still, Mercury will tap into Dickinson’s Iron Maiden base immediately with the June 27 release of the album’s lead track, “Cyclops,” to metal stations. But the album-closing “Tears Of A Dragon,” the focus track, will go simultaneously to album rock stations, its video being serviced to MTV’s “Headbangers Ball!” Friday (17). “It’s a more mild-tempo, passionate, and ambient musical presentation that shows he can still rock with the best while fitting into more mainstream programming,” says Mazzocco.

Mercury will advertise in the rock press and on “Headbangers Ball!,” but a novel aspect of its Dickinsonian promotional plans involve the singer’s airplane pilot status. Starting the second week of June, Dickinson, who is also an accomplished fencer, will man the controls of a twin-engine plane in visiting the branches and stopping off for radio station drop-ins and retail in-stores.

“Journalists and programmers and retailers who are daring enough will be invited to accompany Bruce,” says Mazzocco of the three-week jaunt. Adds Dickinson, jokingly, “The last time anybody did this they got elected president.”

Meanwhile, Dickinson has assembled a power trio to back him on a concert tour starting in September. “We’ve kicked out the monsters and the vaudeville stuff of Iron Maiden concerts and won’t play any Maiden songs at all,” says Dickinson. “There’s a perfectly serviceable band called Iron Maiden who will play Iron Maiden songs who don’t need me to do bad versions.”

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ASCAP Ceremonies Honor Pop & Screen Composers

LOS ANGELES—ASCAP recently held its 11th annual Pop Music Awards and its ninth annual Film and Television Music Awards at the Beverly Hilton Hotel here. The Pop Awards were held May 7 and honored the writers and publishers of the most-performed songs in the ASCAP repertoire for the 1996 survey year (Oct. 1, 1992-Sept. 30, 1993). The Film and Television Awards were held April 20 and honored the composers of the most-performed TV themes and background scores, themes, and underscores from the top TV series, and top box office film scores. Each awards banquet drew more than 700 attendees.

Ennio Morricone is congratulated on his ASCAP Golden Soundtrack Award at the Film and Television Music Awards. Shown, from left, are ASCAP membership rep Tom DeSavda; band manager Chris Blake; ASCAP president Marilyn Bergman; and ASCAP/Chappell chairman/CEO Les Bider, who accepted the award.

Recording group Toad The Wet Sprocket gets an ASCAP Pop Award for its song, "All I Want," published this year, with a total of 10 award-winning songs. Shown, from left, are band members Todd Nichols and Glen Phillips; ASCAP membership rep Tom DeSavda; band manager Chris Blake; band member Dean Dinning; ASCAP director of membership Todd Brabec; and band member Randy Guss.

Nick Ashford and Valerie Simpson are a winning duo, receiving an ASCAP Pop Award for their song "I'm Every Woman," recorded by Whitney Houston. Ashford and Simpson also hosted part of the ceremony, presenting awards to other winning songwriters. Shown, from left are ASCAP director of membership Todd Brabec; Simpson; Ashford, and ASCAP membership rep Alonzo Robinson.

Recording artist Jackson Browne congratulates Diane Warren on her two ASCAP Pop Awards, for the songs "I'll Never Get Over You Getting Over Me" and "Nothing Broken By My Heart." During the Founders Award ceremony, Brown also paid tribute to his longtime friends Glenn Frey and Don Henley.

CISAC Congress Set For Fall; Song Says It All For Writers

Back in the U.S.A.: Under the theme of "Protecting Creativity In The Next Century," the first CISAC World Congress to be held in the U.S. since 1946 will take place Sept. 18-22 in Washington, D.C. The biennial event, staged by the global performing rights association, and co-hosted by U.S. performing rights group ASCAP and BMI, is expected to draw senior officials from the Clinton administration as well as members of Congress. In fact, one highlight will be the presentation of CISAC's gold medall to Sen. Edward Kennedy (D-Mass.) in recognition of his career-long advocacy of the rights of copyright owners.

Sponsors say the event will focus "on the opportunities and challenges offered to creators and artists by the rapid advancement in digital tools, media, and networks." Nicholas Negroponte, founder and director of the Media Laboratory of the Massachusetts Institute of Technology, will be the keynote speaker, formally launching the congress' discussions Sept. 19.

Proceedings, set for Sept. 19 and 20, will include panels and roundtable discussions with a global scope, while World Congress internal sessions are scheduled for Sept. 21 and 22. As a global umbrella group of rights organizations, CISAC, now 88 years old, will be marking its 38th World Congress this year. For further information, contact media staffs at ASCAP and BMI who are the U.S. contacts for CISAC.

The song is US: The audience at the 25th anniversary gathering of the Songwriters Hall of Fame, June 1 in New York, was treated to particularly apt expressions of songs' meanings. Carly Simon, Lionel Richie, Otis Redding, and the Bee Gees (Barry, Robin, and Maurice Gibb) were inducted into the hall at the gathering.

Hall president Bobby Weinstein, himself a songwriter, said, "When it's difficult to express a feeling, there's always a song that says it for you."

As recipient of the patron of the arts award, chairman/CEO of ad agency BBDO New York Philip B. Duszanskiery, whose ad agency has created some of the most successful music jingles in recent years, said, "When words fail, music speaks."

New inductees and others honored had interesting things to say: Simon, for instance, said she came by writing and singing because of a stammer she suffered as a child. If she wanted something at the dinner table, her mother would say, "Sing it, darling." And the stammer would disappear; in presenting the Johnny Mercer award to 99-year-old songwriter Irving Caesar (who could not attend), conductor Skitch Henderson noted, "Irving Caesar is from a generation that came to you with their new songs and sang them to you."

In her presentation to Simon, lyricist/ASCAP president Marilyn Bergman said, "She has warmth, wit, and wisdom [and ideas that concern] today's woman."

As recipient of the lifetime achievement award, singer Lena Horne said she loved songwriters and has been surrounded by them since she was 16 when she met Harold Arlen and hearing Koehler, writers of "Stormy Weather." The standard closely identified with Horne, she performed it in the musical film of the same name.

And BMI chairman/CEO Frances Preston put the value of a song thusly: "It's your property and you deserve protection as much as Donald Trump's property." With that, Preston called for Congress to extend copyright in the U.S. from life plus 50 years to life plus 70 years, which would be in conformity with European countries.

The music publishing community was also part of the awards proceedings, with the Abe Olman award going to E.H. Morris founder Buddy Morris, who was honored by composer Charles Strouse, who noted that Morris was "a man of few words. I will try to emulate him." He was there for Jerry Herman, Cy Coleman, Carolyn Leigh, Charles Strouse, and Lee Adams. Morris, who lives in California, has had a 60-year career in music publishing. His company was sold years ago to Paul McCartney's MPL Communications.

GOULD NEWS: Morton Gould, the composer who retired as president of ASCAP earlier this year, is one of several composers commissioned to pen a musical setting to the poem "No Longer Very Clear," written by Pulitzer Prize-winning poet John Ashbery. The poem and the music were commissioned to commemorate the 50th anniversary of WNYC-FM, the New York City-owned station. Gould also created "WNYC-FM Bag" for solo piano; it will end the program, which takes place Monday (13) at 8:30 p.m. at Alice Tully Hall in New York. Gould will be the pianist for both works.

Print on Print: The following are the best-selling folios from Cherry Lane Music:
1. Soundgarden, Supernatural
2. Roxette, Crash! Boom! Bang!
3. Van Halen, Anthology
4. Metallica, Ride the Rift
5. Metallica, Binge & Purge.

BILBOARD JUNE 18, 1994
Congratulations

Kenny "G-Love" Greene

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... just the beginning!
op ads," he says.

For his new release, which, like the first, was produced by Richard Gotteffler, Gaines says he took his cues from the artist formerly known as Prince. "Wear Prince did 'Sign O' The Times,' he got to jump and explore and put on different clothes, musically," says Gaines. "It was like he was saying, 'This is my paintbox; I can dabble and play.' That's the way it should be."

And that's the way "Somewhat Slightly Dazed" turned out: as though it was painted from a broad palette of colors, from the muscular, trippy guitar pop of "I Like You" to the Celtic-flavored ballad "Safety In Self," to the one-man band, soulful "Elliot." Gaines says his first single's psychedelic aura is something of a tribute to the original Manchester, England, rave scene. "I don't want to go there (stylistically), but I do want to stop there and say hello," he says.

As for the sweet, sunny lyrics of "I Like You"—which underscores the importance of being friends in a romantic relationship—Gaines says, "Some people think it's all about love, but it's more like, 'Right now, it's cool that me and you have this moment.' It's like it is between 5-year-olds—not contaminated or weird. I wanted to write a song that would translate that feeling.

Gaines says he's particularly pleased with "Safety In Self," which concerns the death of his mother last year. "It's about those of us on the surviving side," he says. "She was a strong individual. Everyone lived their lives seeking her approval. When someone like that goes away, you're out of gas—but you need to get on with it." The song's Celtic elements, provided by the uilleann pipes of Black 47's Chris Byrne, was inspired both by a family joke that Gaines was an Irish name (the artist and his relations are African-American), and by the fact that Gaines' mother had "many characteristics of the classic Irish mother."

Another track Gaines is partial to is "In Her Mind," for which Gaines drew on his experiences with "tragic beauties, girls who have had some heavy stuff in their lives" and created a sort of maddening character. It's one of its powerful Prezotyp songs," he says with a grin.

To support his new record, Gaines will be touring with a full band, though he will likely do some solo acoustic shows, which was how he toured with his debut album. In fact, Gaines performed more than 200 dates on that first go-round, many of them supporting Tom Petty (with whom Gaines shared a songwriter) and Melissa Etheridge.

EMI Records Group president Dana Davis saw the Gaines performer whose "albums support his live show. You look at someone like Melissa Etheridge, an amazing live performer, who happens to put out records every few years; I look at Jef

But video will also be an important component, according to Glass, who notes that the "evolution of VH-1, with [new president] John Sykes around?" will be a significant factor. The "I Like You" video was directed by Danny Jacobs, whose credits include Tears For Pears and Texas.

If anything, the chameleon-like musical nature Gaines has exhibited thus far is part of an effort to expand the conventional wisdom about his work, he says. "I see a lot of different

But the label's approach has come from a variety of Charlotte-area pop and metal bands, which shows in Shiner's music, hooks and choral/choir vocal harmonies, powered by distorted overdrive guitars a la Teenage Fanclub or old Husker Du. "It's inevitable that people will hear the influences we have," says Shiner guitarist/vocalist Will Marley. "I just hope people will think it ends up sounding like us."

But word has gotten around, and major pop bands have taken notice. "When we did that song, 'Screaming Life,' we just wanted to get a little bit of attention," says Shiner bassist Mark Shiner.

The record "has been compared to James Brown's Black Ca
tes," says Gaines. "I'm really relishing being part of this community and then branching out from there." Contact Toby Goldberg at Center Stage Management, 817-629-0885.

JEFFREY GAINES: DAZED, BUT NOT CONFUSED (Continued from page 12)

CHARLOTTE, N.C.: You could say that Shiner is on the fast track. Together scarcely six months, this Charlotte power-pop trio knocked out its five-song demo tape (engineered by Spongetones bassist/ North Carolina pop guru Jimmy Hoover) in just one day. Despite the rush job, how-

BOSTON: Continuing this city's longstanding tradition as a breeding ground for singer/songwriters is the promising Maria Sangiolo. For six years, Sangiolo has spent her days as a Boston University career counselor and evenings as a singer playing the region's many folk houses and listening rooms. Now that her stunning Brooks Williams-produced debut CD, "Eyes Of The Heart," is out on her own Raging River Records, Boston University may need to start looking for a replacement. "I always knew that guitar music would be a big part of my life," says Sangiolo, 30, who booked her own cross-country tour two years ago, visiting 26 states in two months. The singer, whose vibrato has been compared to that of Joan Baez, sports her own sweet, winsome style. "I have the luxury of being able to do what I want," says Sangiolo, 30, who booked her own cross-country tour two years ago, visiting 26 states in two months. The singer, whose vibrato has been compared to that of Joan Baez, sports her own sweet, winsome style. "I have the luxury of being able to do what I want," says Sangiolo.

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SANGIOL

Consolidated

(Continued from page 13)

CONSOLIDATED

(Continued from page 13)

CONSOLIDATED

(Continued from page 13)
LONDON—U.K.-based Multitone Records will bring its bhangra music roster to Minneapolis this month when it launches its U.S. operations there June 27.

Bhangra, a genre of traditional northern Indian folk music that has been fused with a wide range of Western dance beats by second- and third-generation Anglo-Asians, has been pioneered by Multitone, which formed a partnership deal with BMG (U.K.) last year. It is already gaining some acceptance throughout Europe, the Far East, Canada, and the U.S.

Paul Bernard, former director of international at RUOM Minneapolis, the University of Minnesota's eclectic and influential radio outlet, has been appointed Multitone's U.S. representative with responsibilities for marketing and promotion.

"Bernard was one of the first people in the U.S. who picked up on bhangra," says Multitone managing director Pran Gohil. "He's a well-organized and well-informed person who has all the resources of the BMG group at his disposal in order to tap into radio and the media on the market."

Multitone's U.S. product will be distributed by Chicago-based M.S. Distributing Co., which, through a new link with Select-O-Hits, will guarantee nationwide distribution.

"We had the option of being part of the BMG network," says Gohil. "We still have that option, but the problem is that the company is geared to handling BMG U.S. labels and its stars. Our label requires special nursing, care, and devotion, and we felt it could best be given by a company that could devote time and enthusiasm. M.S. was one of the five or six companies recommended to us by Pete Jones, head of distribution at BMG [U.S.]. BMG's Bob Morelli also did a lot of investigation for us."

Multitone will launch June 27 with the release of four albums: "Belle Belle" by female artist Pammis, "I'll Be Ready" by multi-ethnic act XLNC, plus compilations "The Bhangra Dimension" and "Culture Clash." A "Culture Clash" single sampler will be released on the same date, feature-

(Continued on next page)
Artists & Music

WORLD CUP USA SCORES MAJOR MUSICAL ACTS
(Continued from page 10)

Oprah Winfrey.
Gayton says Houston "is the single hottest performer right now,"
According to Gayton, World Cup officials attempted to match each host city with appropriate performers for opening celebrations.
In Dallas, for example, the featured performers at the June 17 Cotton Bowl opening will be country artists Lee Greenwood and Tucker.
June 18 at Giants Stadium in New Jersey, Liza Minnelli and Hall and
Sounds Of Blackness will be featured. At the Rose Bowl in Pasadena, Calif., Rhino/Forward artist Poi- dexter has been signed to perform June 18.
The artists, save for Hall and Sounds Of Blackness, will likely stick with their best-known songs rather than perform material from their new releases.
David Johansen, better known as his alter ego Poi-dexter, says he would rather play his new single, "Breakin' Up The House," than the big hit "Hot Hot Hot," which he has been ignored to perform. Quasi-Johansen, "But [the World Cup organizers] were going on about football hooliganism. Why can't 'Breakin' Up The House' be a football anthem?"
Warner Bros. act the B-52's will headline the Boston opening at Foxboro Stadium June 21.
At the Pontiac Silverdome in Detroit, Larry Gatlin and dance diva Martha Wash will appear June 18.
At the Citrus Bowl in Orlando, Fla., Secada will be featured June 19, while Carlos Santana, members of the Grateful Dead, and Clarence Clemons will be the star performers at the Stanford Stadium opening in the San Francisco area June 20.
"We really tried to get a diverse selection of artists to give it an American feel," Gayton says. "With artists ranging from Tanya Tucker to Jon Secada, we are really covering the spectrum."

The Washington D.C., opening June 19 at RFK Stadium will feature Chaka Khan, Hall and Sounds Of Blackness, Johnny Gill, and Norwegian singer Sissel.
In addition, World Cup Week at the Hollywood Bowl will coincide with tournament finals week, running July 10-16.
The series will open July 10 with JVC Jazz at the Bowl, an annual event that will be staged early this year to coincide with the World Cup. Featured performers will be Lou Rawls, Khan, Buddy Guy, and Stanley Jordan.
Pianist Van Cliburn with the Moscow Philharmonic Orchestra conducted by Vassaly Sinaisky will be featured July 11.
Violinist Itzhak Perlman, Linda Ronstadt, and the Los Angeles Philharmonic, conducted by John Williams, will perform July 12.
On July 14, Brooks will perform a special acoustic concert, with portions of the show backed by the Hollywood Bowl Orchestra.
Gipsy Kings and Jose Luis Rodrigues will headline a show with co-
median Paul Rodriguez July 15.
The series will conclude with "Ali- dino's Lamp—An Arabian Nights Fantasy With Fireworks" July 16. The program will feature the Holly-
wood Bowl Orchestra conducted by John Mauceri, singer-actress Lee Sa-
longa, and Beece Holland.
Also, opera tenors Jose Carreras, Placido Domingo, and Luciano Pavarotti will reprise their 1990 World Cup concert with a July 16 Dodger Stadium appearance.

BHANGRA MUSIC
(Continued from preceding page)

ing the Moodswings-produced "I Feel No Pain" by female artist Bindu and "Shadon Shonar" by the act DMF. Bindu and XLNC will share top billing at an Aug. 7 concert in New York's Central Park. This will be fol-
lowed by a gig at New York's SOB (Sounds Of Brazil) club, plus concerts in other major cities.
Multitone director Jitesh Gohil, who has been involved in setting up the firm's U.S. operation, says, "It's an interesting development in our history, and we weren't really sure how the U.S. was going to shape up. But it's much more of an open market than people in the U.K. Angoe. There is an acceptance of new styles of mu-
sic at many different levels. Tribal house is very big at club level, and it's unbelievable on the radio side with all the different types of music played."
BMG owns a stake in Multitone and also is looking to acquire a stake in one of its Indian licensees, Crescendo (Billboard, April 23). Sources say long-term plans include cooperation between the two companies.

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GEFFEN CD-ROM
(Continued from page 11)

the most ground-breaking videos on TV. Beil says that while he initially expected—and encountered—some resistance from labels approached about having their music used in Geffen's game, "once I showed it to them, they liked it very well." The clips include Gabriel's "Sledgehammer," Guns N' Roses' "November Rain," Metallica's "Enter Sandman," Van Halen's "Right Here, Right Now," and Hendrix's "Are You Experienced?" "If this had been purely a music video compilation, it would have been a great completion," Beil says. "But it wouldn't do one-tenth of the sales it will do if it catches on as a game. If you look at what's selling right now, it's the games." Video directors will be pleased to know that their work may come under closer scrutiny as a result of the game, he adds. "You have to be familiar with the videos to play the game well," says Beil. Each artist was provided a full screen on which to list information about themselves and the specific video to the players. "We've found in tests that people like the videos more because they noticed them more [as a result of unscrambling the clips]," Beil says. MTV likely will be a key factor in the label's promotional efforts, he notes.

The Geffen executive says he conceptualized "Vid Grid" in late 1993 while he was working on a jigsaw puzzle with his kids. The idea of a moving jigsaw puzzle intrigued him. As a lawyer at the label, it occurred to Beil that music videos would provide the perfect pieces, he says. Beil contacted Jasmine Multimedia Publishing, with whom he'd worked before, and pitched the idea in early 1994. By June, a working prototype was ready for demonstration, and the release date was set for September.

The production schedule proceeded at a relatively quick pace because the design itself was fairly straightforward, says Beil, once Jasmine's engineers had broken the video barrier. "This is the first time any company came up with the technology or had the idea to go inside the video, within the borders of the video, and move the pieces around while it's still playing," Samit says. Compression of the videos, some of which were nine minutes long, was another challenge. It takes a day to digitize one minute of video, he notes.

Beil worked closely with Jasmine Multimedia engineers (after confering with his 10-year-old child) to create the game's strategies and tiers of difficulty. Beil says he offered to the participating artists a "fairer" royalty in licensing the clips than is common in current Silicon Valley practice. As a label executive himself, he says he hopes to set a new financial standard and send a message to the multimedia industry that the content producers are licensing is worth more money than they have been paying.

Geffen is kicking around a number of ideas with its artists for future interactive projects, including music-driven titles. Beil says the label won't do anything just to be doing something. "We are 100% a music company," he says. "This happened to be a game idea that [Geffen] decided to go with. But we are not setting ourselves up to be in the business of producing CD-ROM titles one right after the other. We have a couple of ideas that we love and we are going to follow our passion on that."

For now, Geffen is focusing on "Vid Grid." The label will likely team with Microsoft for a cross-promotional campaign to introduce the game, which is an ideal way for Microsoft to demonstrate the capabilities of its computer and operating system, Beil notes. A big push is expected at the Summer Consumer Electronics Show, June 23-25 in Chicago, where Jasmine will have a booth.

System requirements to play the game include a 486 SX, 25 MHz IBM-compatible computer with a mouse, double-speed CD-ROM drive, and 4 MB RAM. The system must have 8-bit Digital Sound or be SoundBlaster (TM) compatible, and have a monitor with 640-by-480 pixel resolution capable of displaying 256 colors.

Geffen Puts Aerosmith Music On Line
Users Access Previously Unreleased Track

NEW YORK—Although "Vid Grid" represents the first interactive product to fall under Geffen's aegis, the label has been active in the on-line arena, having established, among other things, a forum on CompuServe allowing 'netters to tap into such information as tour schedules, new artist releases, and 30-second sound bites of its product.

Geffen takes the latter concept a leap forward June 20 when it will offer the estimated 2 million Compuserve subscribers the opportunity to download an entire song over computer lines. Better still, says Geffen, the song will be a previously unreleased one: "Head First" by Aerosmith, which was recorded during the band's studio sessions for the Get A Grip album but not included on the set. CompuServe members then will have several weeks' access to the file (the exact time window is still being worked out, says a Geffen spokesperson).

Downloading a single three-minute pop song, though getting easier as technology advances, is still a time-consuming process. "Head First," compressed into a 3.5 megabyte file, is likely to require from 30 minutes to an hour to download, depending on the speed of an individual user's modem. CompuServe is waiving connect-time charges for the promotion, Geffen says, and Aerosmith is waiving all royalties for the song.

"If our fans are out there driving down that information superhighway, then we want to be playing at the truck stop," said Aerosmith's Steven Tyler.

MARTY AS GILLEN

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This year boasts an exciting program including a keynote address by Atlantic Records President, Danny Goldberg, and Weber Prize ceremonies honoring CBGB founder, Hilly Kristal and Uptown Records founder, Andre Harrell. 30 panels will cover A&R, marketing, publishing, radio, video, law, dance, rap, metal, country, jazz, and more; 10 D.I.Y. clinics with accompanying literature on topics ranging from how to start your own label and how to publish your own periodical, to building your own studio and booking your own tour; and 10 invitation-only symposia on subjects as diverse as management and digital journalism.

These highlights are bolstered by gatherings of such professional organizations as the International Managers Forum and the Music Video Association; the second annual Kids Music Seminar; a rock and roll art and photo exhibit; an alternative fashion show presented by Cotton Inc; and a special performance by British percussion sensation Stomp.

This year also features a multimedia program including panels, a guide to the best titles available, and an interactive theater showcasing hourly demos from Voyager, Ion, Microsoft, and others.

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20 Rockin' Mothers. Rockin' Mothers, the one-woman rockers whose new album Rockin' Mothers will open for Collective Soul June 17-28 in support of its new release, EastWest debut, "Brand New Bag." KLOS Los Angeles and WLRZ Minneapolis are among the album's early supporters. Kashtin is extending her tour into Canada with shows in Vancouver, Calgary and Toronto. Kashtin's upcoming shows include a performance at the Key West Music Festival on August 4.

21 The Heatseekers have returned to the top of the chart with their new album, "The Heatseekers." The band's rise to the top of the chart is attributed to their energetic live performances and strong fan base. The album features a mix of rock and roll, with a few folk influences.

22 The Offspring have re-entered the chart with their new album, "Smash." The band's comeback album features a mix of punk and hard rock, with a few pop influences. The album has been well-received by fans and critics alike.

23 Sublime have returned to the top of the chart with their new album, "40oz. on the Road." The band's return to the chart is attributed to their popular single, "What I Got," which has been a hit on radio stations across the country.

24 Nine Inch Nails have re-entered the chart with their new album, "The Fragile." The album features a mix of industrial rock and electronic music, with a few pop influences.

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PHAT LIKE THAT: Two singles made huge leaps into the Hot R&B Singles chart's top 15. "Funkdafied" by Da Brat (So So Def) jumps up 10 places, 24-14, after earning the Greatest Gainer/Sales honors for the past two weeks. This week, single sales increase 21% and the song moves 6-4 on the sales-only chart. Radio continues to grow, and it ranks No. 9 at KIPR Little Rock and No. 11 at KDFA-FM Dallas and WZAK Cleveland. Airplay points increase 49%, moving it to 70-50 on the airplay-only chart. "I Swear," by All-4-One (Atlantic), moves 23-13, making it largest gain on sales points. "I Swear" moves up two places from No. 6 on the sales-only chart, increasing nearly 40%. It ranks top 10 at four stations: WCKU Lexington, Ky., WJHM Orlando, WJBT Jacksonville, Fla., and WNOO Chattanooga, Tenn.

CLOSE TO THE TOP: The records in the top 10 of the singles chart benefited most from large increases in airplay points. "Sending My Love" by Zhane (Iliotum) increases 25%, lifting it 11-7. It ranks top five at 12 stations and No. 1 at four others: WBLS New York, KJLH Los Angeles, WWWW Charleston, S.C., and WQOK Raleigh, N.C. It moves to No. 6 in airplay-only rank. "Willing To Forgive" by Aretha Franklin (Arista) shines bright on the singles chart, rising to No. 6. On the radio-only chart, it increases 30%, giving her a top 10 national radio record. It ranks No. 1 at five, including KACE Los Angeles, KMJI San Antonio, and WWIN Baltimore. "I Miss You" by Aaron Hall (Sisqo) earns the former Guy vocalist a top five single, rising 6-4. Radio continues to build along with strong video play. It increases 15% in airplay points and lands at No. 4 on the airplay-only chart. "Miss You" gets top-ranked airplay at 14 stations, including KDFA-FM and KJJZ, both in Dallas, WJBT Jacksonville, Fla., and WXYV Baltimore.

GREATEST GAINER/SALES: This week's sales leader's "Tootie Roll" by 69 Boyz (Down Low), fueling the single 42-7. Sales grew 5%, and it ranks No. 20 on the Hot R&B Singles Sales chart. The album, "Ninety-Nine Quad," debuts on the Top R&B Albums chart at No. 14.

ANY TIME YOU WANT: "When Can I See You" by Babyface (Epic) earns the Greatest Gainer/Airplay award. It moves up the overall chart 51-38, mainly from a 38% increase in airplay points. It ranks top five at WYLD-FM, New Orleans. It has top 10 exposure at WBLX-FM Mobile (No. 8), WZAK (No. 7), and WFXC Raleigh, N.C. (No. 10).

IT'S THAT OLD BOOTY SEASON: There are a number of booty records vying for the public's attention. Three are bubbling under the singles chart: "Late Night Creep (Booty Call)" by M.C. Breed (Wrap); "Da Booty Call" by Da Ko Boyz (Maverick); and "Butt Naked" by AMG (Select Street). The biggest booty record this week is "Booty Call" by Blackstreet (Interscope). It slides up the overall singles chart 49-37, as radio increases 15%. It ranks top five at WIZF Cincinnati and KIVS Oklahoma City.

"SOMEWHERE" by Shanice (Motown) drives up the singles chart 44-31 with a 21% increase in airplay points. This week, it is top 10 at WZFX Fayetteville, N.C., and it is top 15 at five others, including WBGT Birmingham, Ala., WWMN Columbus, S.C., and KJMM St. Louis.

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BUBBLING UNDER™ HOT R&B SINGLES

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<tr>
<th>No.</th>
<th>Week 1</th>
<th>Week 2</th>
<th>Title</th>
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<th>Label/Distributing Label</th>
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<td>THE PUPPETS (DJ BY BRONCHO/DE LUXE)</td>
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<td>2</td>
<td>14</td>
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<td>SEE ME (4)</td>
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<td>TILA MEEN</td>
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<td>PUMP (4)</td>
<td>TIM'S (AMBASSADOR/MYLANTY)</td>
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<td>U.G. GIRL (4)</td>
<td>THE SMOOTH (FREON/CHOSA)</td>
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<td>FLOW ON (4)</td>
<td>CARRING THE JERSEY/PURELY SOULFUL</td>
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<td>WHAT U DO 2 ME (6)</td>
<td>MIA AND THE REGGIE BIRDS</td>
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<td>GIVE IT 2 YA (6)</td>
<td>DAMNED SONGS (BEACH/MONSTER)</td>
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<td>LATE NITE CREP (BOOTY CALL) (6)</td>
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<td>DA BOOTY CALL (6)</td>
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<td></td>
<td>THE MOOM (6)</td>
<td>CIRO MONLIBER (PARDON)</td>
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</tbody>
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ARTIST DEVELOPMENTS

(Continued from page 21)

of people don't know that, and basically, what we're doing is presenting a new angle for everybody—like Chano Pozo, who stirred Dizzy Gillespie's salsa experiments in the '40s, and Caché, who invented Cuba's mambo beat. Jaz B. Latén uses jazz as a guide into unexplored areas of the sonic universe.

The first single from “Street Gamin’s” will be “Set It Off,” due hit retail racks Aug. 1. The 12-inch and cassette single will feature remixes by DJ Evil E from Black Moon, and Laing from Black Sheep. Other cuts on the set are “Boombatta,” which brings to light a jail term for rapping; “Dirty & Grimy,” a back-to-basics freestyle romp; and “The Split,” a smoking, high-on-life rhyme. Jaz B. Latén’s members are from the Bronx and Manhattan, and came to Mercury two years ago. "It took about a year to get their contract situated," recalls Santiago. Between then and now, the label has been “attempting to plant them in people’s minds.” The group has been hanging at parties and performing wherever they can.

The group's logo and style will play a large role in its marketing strategy. Its visuals will attempt to conjure up the roaring '20s—the Little Rascals and the Eastside Kids, says Santiago. “Stickers, flyers, and their logo, which is being designed by Ron Jaramillo (who created Naughty By Nature's logo), is also a big part, too.”

Once Jaz B. Latén's becomes known to radio, retail, and the press, the focus will be getting the fans involved. "We're really capitalizing on the summer, when the kids are out of school, and have the group do some shows," says Santiago. "If we can place them as an opening act on the right tour, we’ll do that. Then we’ll go from there and see how much mileage we can get out of the EP through radio.

Santiago expects Jaz B. Latén's will have a full album by January 1995. "We're using the EP to lay the foundation, to get people really hooked into what Jaz B. Latén is about."

HEAVELOCK NELSON

THE RHYTHM AND THE BLUES

(Continued from page 21)

tribute presentation and his acceptance speech, after which an enthusiastic crowd joined the artist in singing the reggae-influenced single, “Tomorrow Robins Will Sing.” From Wonder’s forthcoming album, “Conversation Piece,” due this fall.

IAAAM has a global agenda that focuses on the proliferation of African-American music around the world. In testament to this commitment, the group will journey to London for its annual Global Music Confab Oct. 1.

OTHER NEWS: Varnell Johnson moves from Jive to take on senior VP/ gm duties in the black music department at Elektra...IAAAM co-founder Sheila Eldridge replaces Juanita Ste-

R&B ARTISTS & MUSIC

ARTIST DEVELOPMENTS

(Continued from page 21)

phens as VP of communications at Perspective...EastWest’s Sylvia Rhone unveiled a series of powerful video PSAs against armed violence. The campaign, called “Peace, Live It Or Rest In It,” features popular rap artists and other celebrities. They are produced in association with Time Warner Communications, HBO, and Atlantic Records.

AMPLIFICATION: Warner’s new VP of black music A&R, Kerry Gordy, says the department restructuring continues, with A&R personnel reporting to Gordy, who in turn reports to black music department general manager Benny Medina.

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Paul Parker Lives It Up; M-People’s Epic Endeavors

PAUL PARKER IS NOT DEAD. That is among the most important bits of information the enduring NRG icon wants to spread as he steps out to promote his latest 2ZY single, “It’s Your Destiny.”

“It’s strange to have people show up at your gigs to see if it’s really you,” he laughs. “You can imagine how hard it is to get work when a rumor like that follows you.”

Parker attributes the confusion to a record he made during the ’80s with late producer/musician Patrick Cowley, “Technological World,” which was credited solely to Cowley.

“Add to that the fact that we were traveling on the first wave of AIDS out of San Francisco, and people began to draw conclusions.”

Healthy and more photogenic now than during his post-disco club reign, which included the hits “Right On Target” and “One Look,” Parker is still exploring unexplored creative avenues. “It’s Your Destiny,” his sixth single since his return in 1994, is the first to satisfy all those criteria, with its blend of spiritually uplifting lyrics and aggressive pop rave beats.

Several years after covering pop/rock songs like Chris Isaak’s “Wicked Game,” he has returned to songwriting and producing his own material, this time with West Coast up-and-comers Johnny Morales and Lester Temple.

“I just felt like it was time to get back into the mainstream. I mean me and what I want to mean something to people,” he says. “Every song I’ve ever written was about a broken-hearted lover, ‘It’s You’ and ‘Destiny’s Child’ are about me trying to push for something higher, something a little more introspective. Why not write about moments from childhood that reflect into adulthood?”

The track gains further depth from Parker’s vocal: a wall-shattering turn that swells from low-register darkness to a full-bodied belt that has a rich, souful edge.

“Once again, it was important to sidestep what I usually do,” he says. “This time, I didn’t labor too much over how I sang. I just went in and cut it in about an hour. We decided to leave it alone and trust our gut instinct.”

Planned for release in time for the Stonewall 25 gay civil rights celebration later this month, the single will be backed by a trance-shaped medley of the Bruce Springsteen and Neil Young tunes from the “Philadelphia” soundtrack, fished out with original Parker proofs. The track is particularly close to the singer, given his extensive work in the fight against AIDS. Besides donating profits, he also took a hiatus from the music business to work for a health care organization.

Looking toward the future, Parker plans to spend much time this summer touring and penning material for a possible album on 2ZY. He has a host of writing songs for other artists, most recently Debbie Jacobs and Pamela Stanley.

“If this is a cliché, the trick is to get behind the scenes and putting together songs with other voices in mind,” he says. “The bottom line is that I have never felt as creative and energized as I do right now. All I need is to be in a situation with people who respect what I have to offer. Everything else comes naturally.”

CLIMBING HIGH. It seems like a lifetime since M-People first powered import-缺少的部分信息，关于M-People的最新音乐作品和巡演信息。
### HOT DANCE MUSIC

**CLUB PLAY**
Complied from a national sample of dance club play lists.

<table>
<thead>
<tr>
<th><strong>No.</strong></th>
<th><strong>Artist</strong></th>
<th><strong>Title</strong></th>
<th><strong>Last Week</strong></th>
<th><strong>2 Weeks Ago</strong></th>
<th><strong>Peak</strong></th>
<th><strong>Label</strong></th>
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<td>1</td>
<td>Throb</td>
<td>HE'S RIDING THE [SCREENS] (EPIC)</td>
<td>15</td>
<td>10</td>
<td>45</td>
<td>Epic</td>
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<td>2</td>
<td>D.J. Koze</td>
<td>WE'RE NOT GOING ANYWHERE</td>
<td>13</td>
<td>10</td>
<td>47</td>
<td>Elektra</td>
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<tr>
<td>3</td>
<td>Intergalactic</td>
<td>IN DE GESTETT MEXICO 86</td>
<td>11</td>
<td>6</td>
<td>50</td>
<td>4/5 Planet 90's</td>
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<td>4</td>
<td>The Message</td>
<td>MISLED</td>
<td>18</td>
<td>11</td>
<td>41</td>
<td>FFRR</td>
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<td>5</td>
<td>Home</td>
<td>100% PURE LOVE</td>
<td>17</td>
<td>13</td>
<td>42</td>
<td>Mercury</td>
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<tr>
<td>6</td>
<td>Lesley</td>
<td>CRIMSON &amp; CLOVER</td>
<td>8</td>
<td>2</td>
<td>50</td>
<td>4500</td>
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<td>7</td>
<td>Very</td>
<td>TAKE YOU THERE (FROM &quot;THREEAFL&quot;) EXC. SOUNDING</td>
<td>10</td>
<td>10</td>
<td>49</td>
<td>Epic</td>
</tr>
<tr>
<td>8</td>
<td>The Grand</td>
<td>GENERAL PUBLIC</td>
<td>8</td>
<td>2</td>
<td>50</td>
<td>Mercury</td>
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**MAXI-SINGLES SALES**
Complied from national listings of top 100 dance/mix/dance retail stores which report number of units sold to SoundScan, Inc.

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<td>Janet Jackson</td>
<td>OH MY GOD</td>
<td>2</td>
<td>0</td>
<td>40</td>
<td>FFRR</td>
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<tr>
<td>2</td>
<td>Fugazi</td>
<td>A TRIBE CALLED QUEST</td>
<td>3</td>
<td>3</td>
<td>47</td>
<td>EastWest</td>
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<td>3</td>
<td>Bobi</td>
<td>MOVING UP ON YOU (M)</td>
<td>4</td>
<td>2</td>
<td>50</td>
<td>FFRR</td>
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<tr>
<td>4</td>
<td>Fatboy</td>
<td>BACK AND FORTH</td>
<td>5</td>
<td>1</td>
<td>42</td>
<td>FFRR</td>
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<tr>
<td>5</td>
<td>The World Is Yours</td>
<td>THE WORLD IS YOURS</td>
<td>6</td>
<td>6</td>
<td>48</td>
<td>Epic</td>
</tr>
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<td>6</td>
<td>S.O.B</td>
<td>BUCKTOWN</td>
<td>7</td>
<td>5</td>
<td>45</td>
<td>FFRR</td>
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<td>7</td>
<td>The Mamas &amp; The Papas</td>
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<td>8</td>
<td>5</td>
<td>45</td>
<td>Epic</td>
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<td>8</td>
<td>Crystal Waters</td>
<td>ULTRA NATE</td>
<td>9</td>
<td>8</td>
<td>47</td>
<td>FFRR</td>
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<tr>
<td>9</td>
<td>DJ Tricky</td>
<td>ANYTIME YOU NEED A FRIEND</td>
<td>10</td>
<td>10</td>
<td>45</td>
<td>FFRR</td>
</tr>
<tr>
<td>10</td>
<td>Arista</td>
<td>DREAM ON DREAMER (W)</td>
<td>11</td>
<td>10</td>
<td>45</td>
<td>FFRR</td>
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</tbody>
</table>

### DANCE TRAX

Chelle Weeks, who grew up to a boun’in’ boy Friday, June 3. She’s riding the Billboard Club Play Chart as the lead voice on Diva Convention’s “Never Leave You Lonely.” .. Whilst we’re on the subject of divas, Gloria Gaynor is prepping to hit the comeback trail with her first full-length U.S. release in years. Radiial Records will issue a set of covers this fall, with selections including new recordings of her original “I Can Say Goodbye” and “I Will Survive,” as well as disco versions of chestnuts like Barry White’s “First, Last, My Everything” and Dionne Warwick’s “Say A Little Prayer” ... Also look for active duty is Viola Willis, who has been signed to ZYX Records’ IMG subsidiary. “No News Is Good News,” her first single with the label, has just shipped to club DJs. It’s a festive Darryl Payne production that will tickle the fancy of mainstream pop and hip-Hop DJs ... Mark your calendar. Members of Toronto’s club community will gather Sept. 6-10 at the Sheraton Centre for the first Can-Am Dance Music Exchange. The confab aims to build a bridge between the Canadian and U.S. dance scenes with a series of artist/DJ showcases and think-tank discussions ... Dance music insiders may know DJ Future Productions as the headquarters for the ever-popular DJ EFX and DJ Digit. In recent months, however, the company has added another name to its roster: Tyler Stone. She has brought a retro-funk intensity to her growing list of projects, which include a radio version of “100% Pure Love” by Crystal Waters and Janice Robinson’s lovely “Children.” Stone also is writing and producing her own vocal material and will begin shopping for a label deal shortly. Keep a close eye (and ear) on this promising new talent, she is quite the dynamo ... It’s the end of an era. Venerable 14-year-old indie label Megatone Records has moved from its founding roots of San Francisco to Hollywood, Calif., the result of a management change.

John Hedges has banded the batten to longtime artist manager Terence Brown, who is taking on the role of label president. Hedges remains as chairman of Megatone. Megatone is reportedly as one of the forerunners of the 80s era, and since the creative house of Sylvester, Patrick Cowley, David Diebold, and Marty Breaman, all of whom have been lost over the years to cominations resulting from AIDS. There is no word yet on roster revocations.
Traditional Country's Youthful Outlook
Polydor Hops Green Roster Strikes Gold

BY EDWARD MORRIS

NASHVILLE—You can't fault the symbolism. Polydor Records invaded the country market on D-Day with its June 6 release of Chely Wright's single "He's A Good Ole Boy." The song is also fittingly the opening of the newly activated label's tilt toward young performers and traditional country music. "Tradition is usually related to an artist's age," says Polydor president Harold Shedd. "But we've been able to find some young country singers who really are into traditional music and right now that's an important part of what we're trying to do. We've got a great opportunity to explore with these younger faces with the right kind of music."

Polydor is making its spinoff from MCA Records, releasing with a roster of seven acts: Wright, Annie Comeaux, Shane Sutton, the Moffatts, Clinton Gregory (formerly with Scoey Onee Records) and David Elbel and Toby Keith (both of whom followed Shedd from Mercury). British singer Graham McPherson was supposed to be on the label but signed to Giant Records at the last minute. Working with Shedd are VP/GM Steve Miller, VP of A&R Buddy Cannon, VP of promotion Ralph Carroll, and a staff of 15. Shedd, who rose to prominence as Alabama's producer, says he will focus his attention on the creative side, while Miller will handle "the everyday workings" of the label.

In addition to the exposure she's receiving through her new single and album, "Wright" generated a lot of interest. "Wright" is on the Nashville's Discovery Song Contest, sponsored by Gibson and the Opry." Wright won a $30,000 cash prize for her song. She also performed on the Grand Ole Opry at the Grand Ladies of the Grand Band Show. She also performed on the Opry at the Country Night and the Opry at the Club. She also performed on the Opry at the Country Night and the Opry at the Club.

The Grand Ladies Of The Grand Ole Opry Luncheon & Fashion Show took place on June 6 at the Opryland House Golf Club at Opryland, with tickets tagged at $30 each. The Castner Knott department store presented the show, along with both the Opryland and Opry stars Carol Lee Cooper, Jim Howard, Jeanie Seely, Jean Shepard, Connie Smith, and Kitty Wells. Singer Lisa Stewart co-hosted the show with Castner Knott's fashion director.

On July 23, there will be a silent auction held to benefit the Foundation as part of the National Assoc. of Music Merchants' meeting at the Nashville Convention Center. The Foundation will oversee the Country Dream Discovery Song Contest, sponsored by Gibson Guitar. Minnick says there will be an entry fee of about $5 for each song. All fees will be donated to the Foundation. Volunteers from Music News will screen the tapes, Minnick explains, after which the top 10-15 songs will be put on a CD and "distributed throughout the industry." The winner will be announced at the Country Music Hall of Fame in Nashville. Minnick says a similar contest was held recently in Los Angeles on a smaller scale and resulted in winners being signed to both major and independent labels. And, he adds, the activity generated "such an overwhelming response that people in the general public wanted to buy the album." He says there is discussion about selling the Gibson-sponsored compilation.

For the second year, there will be a "Chely Wright of Carl P. Mayfield" album compiled from the local airplay's best hits and sold in local convenience stores. Last year, this album raised $16,000. Minnick says the upcoming edition may be issued in both cassette and CD.

The hull of "Wright" will occur through a series of events from Sept. 23-Oct. 3, beginning with the T.J. Martell Concert. It stars John Anderson, Marty Stuart, Tracy Lawrence, Dottie Rambo and the Crow Royal Concert series. It will be staged at the Starwood Amphitheatre, just outside Nashville.

For those involved in the charity, BMI will host a cocktail reception Sept. 24 at Nashville's Hard Rock Cafe. The Celebrity Tennis Tournament is set for Oct. 1 at Vanderbilt University. A celebrity host will be announced.

On Oct. 2, the Celebrity Golf Tournament will be held at the Hermitage Golf Course, with Vince Gill hosting. And on Oct. 3, Billy Dean and Faith Hill will host the Bowling Bash, which also includes a billiards contest and a silent auction, at Hermitage Lanes.

For more details, call the fund drive, the Tevaca Grill will feature a celebrity bartender, who will give the tips and donations generated by the appearance a percentage of the bar receipts.

The interlabel football game, dubbed the "Turkey Bowl," is set for Dec. 3. Funds will be raised through entry fees. Minnick says it will probably be held at David Lipscomb High School.

New Country: How Much Is Too Much?
Influx Of Young Talent Raises Genre's Standards

NevEeR Too Many: A recurring lament among label execs and radio programmers is that there are too many new country acts for the market to absorb. Perhaps this is true—if radio is the only nuxus to the market. But the unparalleled influx of talent has many wondering if even that market can be measured by radio's standards alone.

The first, of course, is the sheer amount of talent that occurs when young artists discover and rush to market. As one of those artists compete for a finite number of places on the labels and at radio, video, and retail, the good talent squeezes out both the marginal and the dabbler. Those few who ultimately make it to the top, then, will have done so because of their extraordinary appeal—an appeal that may emanate from their vocal charm, personality, song selection, or from other alluring qualities even less tangible. A generally high level of talent doesn't mean, of course, that there will be a surplus of Merle Haggard, Tammy Wynette, or other such once-in-a-generation stars. But it does create a situation where the giants have to work hard at their art to maintain their stature and influence—instead of just going through the motions.

The wealth of new acts also brings out the best from songwriters, since, in most cases, a good voice needs a great song to get it noticed. The 200 or so acts now recording on country labels have survived withering competition. That being the case, they are likely to produce more memorable music than did the smaller and less artistically adventurous rosters of 10 and 20 years ago. And that prospect alone makes the "talent glut" seem almost benign.

Making The Rounds: Song Tree has moved back into its old—but newly renovated—headquarters at 8 Music Square West. It contains, among other things, a new recording studio. ...Word is out that Malaco Records are soon going to start a country label and is closing in on a major distributor for it... Fresh from his Academy Of Country Music triumphs in May, Alan Jackson maintained his prize-winning momentum by covering live honors at the TNN Music City News Country Awards show in June 6. In addition to taking the entertainer of the year honor, Jackson won in the male artist, video, album, and single categories. Other winners: Lorrie Morgan, female artist; the Statler Brothers, vocal group; Sawyer Brown, vocal band; Brooks & Dunn, vocal duo; Reba McEntire & Linda Davis, vocal collaboration; John Michael Montgomery, Star Of Tomorrow; Ray Stevens, comedian; Vince Gill, instrumentalist; and Paul Overstreet, Christian country artist. Dolly Parton was voted winner of the Minnie Pearl and Living Legend awards.

The best new book on the music business we've seen in years is "Music, Money, and Success: The Insider's Guide To The Music Industry." Written by Jeffrey Brabec, VP of business affairs for the Chrysalis Music Group, and Todd Brabec, director of membership for ASCAP, the guide is not only detailed and thorough (both Brabes are attorneys) but also readable. One of its most informative features is explaining precisely how much money records and songs should earn in different contexts, such as commercials, movies, stage, TV, foreign, etc. The book is in hardback and published by Schirmer.

Congratulations to Tim McGraw and to his label, Curb Records, on earning their first double-platinum for McGraw's debut album, "Not A Moment Too Soon." Charley Pride donated proceeds from his first television performance at his new theater in Branson, Mo.—more than $9,000—to Junior Achievement of the Ozarks... Nashville native Elaine Wood has returned to her hometown to head up PR for the soon-to-open Hard Rock Cafe... Trifecta Entertainment, a PR, marketing, and promotion firm, has opened in Nashville. "Dixie Pines runs it... Brian Jones and Tony Lee have joined Buddy Lee Attractions as booking agents... Guy Parker has been hired to head Five Star Music's gospel division.

MARK YOUR CALENDAR: The Old Joe Clark Bluegrass Festival is set for July 1-3 at Renfro Valley, Ky. Headliners include the Osborne Brothers, J.D. Crowe, Jim & Jesse, the Del McCoury Band, the Lewis Family, Lonesome River Band, Rarely Herd, Lost & Found, 11td Yme Tyme, and the New Coon Creek Girls. MCA Records Mark Collie will host the first "Mark Collie Celebrity Race For Diabetes Research" Oct. 13 at the Nashville Motor Speedway.

SIGNINGS: Mark Chesnutt to Decca Records... Asylum Records artist Bob Woodruff and the McCurters to the Bobby Roberts Co. for booking... Jennifer Saint John to S.I.R. Management, Nashville... Ray Cole to Playback Records... T.W. Hall and Bill Whibley to songwriting deals with Life Music Group, Nashville.
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<thead>
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<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Suggested Retail Price</th>
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<tr>
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<td>Ray Price</td>
<td>'I'm In Love With My Old Car'</td>
<td>Sire</td>
<td>1.98/2.98</td>
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<td>Johnnie Wright</td>
<td>'Sugar Feet'</td>
<td>Mercury</td>
<td>2.48/3.48</td>
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<td>3</td>
<td>Jack Jackson</td>
<td>'Why Don't You Be Sorry'</td>
<td>Columbia</td>
<td>2.48/3.48</td>
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<td>Joe Stampley</td>
<td>'When You Hear That Bell Sound'</td>
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<td>ECP 35528</td>
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<td>Bobby Bare</td>
<td>'Listen To The Wind'</td>
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<td>RCA Victor</td>
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*Catalog albums (older titles which are no longer available from the distributors). 

**Maple Leaf, the Clubhouse and Trailer Park.*
SCHERING HIS SECOND CONSECUTIVE NO. 1 WITH "WIN" "6-1) IN NEAL BLACKWOOD'S COUNTRY CORNER. THE PIC WAS DONE BY RON BECKETT AND WRITTEN BY BOB BAYELY AND TOM SHAPIRO. MCCOY, LIKE MANY BEFORE HIM, WAS A CIN-CIN-TINE-MAN WHEN HE SIGNED WITH ATLANTIC RECORDS IN 1930. REALITY SURFACED QUICKLY AS HIS DEBUT RELEASE, "I IF BUILT YOU A FIRE" PEAKED AT NO. 48 ON BILLBOARD'S HOT COUNTRY SINGLES & TRACKS IN JANUARY 1991. IT TOOK HIM 18 MONTHS TO BETTER HIS DEBUT RELEASE, WITH MCCOY REACHING NO. 40 WITH "WHERE FOREVER BEGINS" IN JUNE 1992. HE ALSO HAD TO SURVIVE CHANGES AT ATLANTIC, AS RICK BLACKBURN WAS IN THE PROCESS OF POSITIONING ATLANTIC TO BECOME A COMPETITIVE FORCE IN THE NASHVILLE MUSIC SCENE. BECKETT, MCCOY, AND THE ATLANTIC STAFF'S DREAMS FINALLY CAME TRUE AS "NO DOUBT ABOUT IT" OCCUPIED THE NO. 1 POSITION ON THE HOT COUNTRY SINGLES & TRACKS CHART IN THE APRIL 10, 1990, ISSUE OF BILLBOARD. THIS YEAR'S FAIR IS A SPECIAL OLYMPIC event, says Beckett, and his friends. He's pleased, but no one said it would be a cake-walk to the top of the charts.

THE MOST ACTIVE TRACK on the singles chart is "Summertime Blues" (debut-53) by Alan Jackson, followed by "Girls with Guitars (57-42) by Wynonna; "Stop On A Dime" (30-23) by Little Texas; "Whisper My Name" (67-55) by Randy Travis; "Dreaming With My Eyes Open" (51-46) by Clay Black; "Mama's Blues" (54-49) by Clint Black; "Wind" (61-41) by Neal McCoy; "Rageagades, Rebels, And Rogues" (98-30) by Tracy Lawrence; "Love A Little Stranger" (44-30) by Diamond Rio; and "Take These Chains From My Heart" (35-32) by Lee Roy Parnell.

ALBUM SALES CONTINUE TO BE SOFT, but all the media attention generated by Fan Fair should pump some life into next week's country retail sales. Although continuing to improve in this sluggish environment, the week's Greatest Gainer, "Hard Workin Man" (8-8) by Brooks & Dunn, and the Parecelsetter album of the week, "The Way I Am" (51-45) by Martina McBride. Albums also showing increases over the previous week's retail sales include "Greatest Hits, Vol. 1" (71-60) by Hank Williams Jr.; "You Might Be A Redneck If..." (61-53) by Jeff Foxworthy; and "Cheap Seats" (34-30) by Alabama.

FAN FAIR AND SUMMER LIGHTS are a perfect one-two combo for the city of Nashville and its entertainment industry. Although the two are independent of each other, they do fuse to make for a dynamic 10-day run of fun and excitement for locals and tourists alike. Among the highlights of the combined events were Shelby Lynn & The Swing Kings' Summer Lights performance, and a starred Tim McGraw receiving accolades for the combined success of his No. 1 single release, "It's Not Me, It's You." McGraw, according to the Billboard, has founded his own label, "Columbia Records." This is not the first time the band has found itself slipping through cracks or the center of attention. McGraw's momentum in the country music world is due to the success on the pop side, the band did achieve a similar freeze-out by moving over to country, where it already enjoys a slightly larger audience than it did during its time on its parent project a decade before in the generation-spanning project, "Will the Circle Be Unbroken."

But even this has not surprised Jeff Luftig, manager at A&R, a country album that was recorded in Dallas. "The lyric to "Capitol's Got A Gun" is wonderful, and it's great that we're having second thoughts," Luftig said. "But for country radio, I don't think the Dirt Band would be here today."

While not breaking, this cut special emphasis on the growing number of "listening posts" at the retail level. The company used this increasingly viable marketing tool to promote the release of "Capitol's Got A Gun." To go view a record in the store, to great effect with Asleap At The Wheel's "Trunk To The Music Of Bob Willis." This project, that album, according to SoundScan, has racked up sales of 150,000 copies to date. Jon Kerlikowske, CMQ Tower Records' Nashville store, reports that "many records that have no airplay at all, where the only chance to hear them would be the tower airplay, have been surprisingly well due to in-store play.

"Asleep at The Wheel was an in-store promotion booth through February and March, sales remained consistent," says Kerlikowske. "When the record went off the in-store promotion, sales dropped by half..." Liberty expects to duplicate the up-side results with the Dirt Band; Kerlikowske confirms the label is pushing "Acoustic" at the retail level "big time." The record company purchased an art board outside Tower's Nashville location and went to the record along with a letter to key Music City industry figures, including those at competing labels, in an effort to generate industry interest inside the project.

Liberty will employ listening posts at Tower, Sound Warehouse, Camelot, Musicland, Target, and Best Buy.

Having survived all these years in the fickle business of music, the Nitty Gritty Dirt Band has learned to adapt as radio and retail requirements change. This is not the first time the band has found itself slipping through cracks or the center of attention. McGraw's momentum in the country music world is due to the success on the pop side, the band did achieve a similar freeze-out by moving over to country, where it already enjoys a slightly larger audience than it did during its time on its parent project a decade before in the generation-spanning project, "Will the Circle Be Unbroken."

The album has some material on it that is a giant step from where we started a couple of years ago," Keith said. "The album has some material on it that is a giant step from where we started a couple of years ago," Keith said. "The album has some material on it that is a giant step from where we started a couple of years ago," Keith said. "The album has some material on it that is a giant step from where we started a couple of years ago," Keith said.

Keith agreed to switch from Mer- cury to PolyGram, he explains, partly to maintain the artistic relationship he has with the label, and partly because "I'm really interested in being involved with the label on a daily basis."

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THE MODFATTAN an act comprising 10-year-old triplet brothers and their 11-year-old brother— are in development. Keith reports that they are working this week with a producer and he is now looking for material for them.

Keith signed a three-year deal with PolyGram and is sure of its resolve to better promote the group. "We're going to be good for the long run," he says. "It's not an experiment. It's the real thing."
### HOT COUNTRY

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<td><strong>BY LINDSEY STIRLING</strong></td>
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### HOT COUNTRY RECURRENTS

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Selena Grabs Top Spot On Latin 50

SELENA REIGNS: After 48 weeks, the Billboard Latin 50 welcomed its second chart topper ever last week as Selena’s sizzling “Amor Prohibido” (EMI Latin) unseated Gloria Estefan’s “Para Ti.”

“Amor Prohibido,” a collaboration between Minneapolis-based GRAMMY winner David Björkman, Jr. and MEXICO’S 4TH LADY, will be the subject of a new film later this year, with Björkman as the executive producer.

VIVES CATCHING FIRE: On the heels of three standout showcases in Las Vegas, Latin radio snared the coveted new #1 spot last month, Colombia’s new number one hit, Carlos Vives’ next single, “Sin Verme,” is an instant smash.

ARGENTINA NOTAS: Speed-metal heroes Señalina and opening act Ti-tas played four sold-out shows at the 5,000-seat Obras Stadium in Buenos Aires last month. Señalina’s latest album, “Casos AD,” has sold 22,000 units, according to Carlos Piresie, publicist of Roadrunner Records Argentina, whose domestic catalog includes Brit hard-rockers Motorhead and salsa queen Celia Cruz. Gold is struck at 30,000 units in Argentina, with platinum coming in at 60,000 units sold. Alejandro Lerner, whose most recent BMG album, “Amor Infinito,” sold a whopping 150,000 units in Argentina, has finished up his newest album with co-producer Humberto Gatica. Multi-Grammy winner David Foster appears on the album, which contains an English-language entry penned by Lerner and Air Supply’s Graham Russell.

JESSICA EDNITA NAZARIO, Argentina’s self-proclaimed “First Lady of Latin Music,” has finished up her newest album with co-producer Humberto Gatica. Multi-Grammy winner David Foster appears on the album, which contains an English-language entry penned by Lerner and Air Supply’s Graham Russell.

Chico’s The Man. Luz Oscar Niemeyer, left, managing director BMG Brazil, hands a gold disc to Brazil’s famed singer/songwriter Chico Buarque to commemorate sales exceeding 100,000 units of his latest album, “Paradoxos.” Buarque’s album also earned a platinum record for sales surpassing 250,000 units.

Fixed-Price LATIN Music!
RODVEN RECORDS PROUDLY CONGRATULATES

Los Fugitivos

HIT SINGLE - LA LOCA
USA #1 DOUBLE PLATINUM
MEXICO #1 GOLD RECORD
VENEZUELA #1 GOLD RECORD
COLOMBIA #1
SMASH HIT IN ECUADOR, PERU, & CENTRAL AMERICA
SOON RELEASING IN ARGENTINA

TE CONQUISTARE
THE NEW SINGLE - DIABLO
NEW RELEASE USA
STREET DATE 6/21/94
SHIPPING PLATINUM PLUS

Distributed by uni
Member of NAIRD


Artists & Music

by Christie Barter

**Classical KEEPING SCORE**

**by Jeff Levenson**

**Jazz**

**RITUAL CHANTS**

In 1964, Stan Getz was riding the crest of an improbable wave known as the bossa nova. His classic recording "Jazz Samba," with Charlie Byrd, shared the cover of DownBeat, "Getz/Gilberto," with Antonio Carlos Jobim and João Gilberto (which yielded, of course, the runaway hit "The Girl From Ipanema") didn't just catapult the new musical style to new heights, it launched radio as a verb belonging to the mainstream, to music lovers other than the jazz cognoscenti of 52nd street.

At last, Getz's lighter-than-light lyricism was heard by record-buyers who knew accessible music when they heard it, even if they couldn't tell Getz and his swing-to-bop roots from a Nicklack named like and a TV dinner made money, to be sure (as did a few label execs), but he paid a dear price for his success with Brazilian music; he obsessed about being typecast, about being a style that had once only one side of his musical personality.

In later years, until the time of his death, Getz reliably played those bossa hits, but it was hard to understand why his music was characterized as "floating-groove, helium-bound quality that came to define the bossa's luxurious languidity, and he sounded so darned convincing. A drug for him, perhaps, but a good one for us.

To balance the love/hate relationship he felt with this music, Getz continued to record other material that connected him with his roots. And that's what brings us up to speed. Verve has just unearthed tapes from 1964 (featuring the newest member of Getz's group, a secretly-bred crotchet named Gary Burton) that underscore the tenor's predilection for keenness, hard-edged play. The stuff is rare Getz.

The recordings were never issued because the bossa trend was in full bloom and the powers that be didn't want to confuse the public by meaning with a winning formula. Thus, the tapes got buried. In effect, the newly found music represents, if not the underside of Getz's rhythmic personality, then his parallel universe.

Getz has sold, but who can say for sure.

More: The tenor once told Herb Alpert, "...when I'm playing, I think of myself in front of the walling wall with my saxophone in my hand. I'm doing something that's real...a REAL SONG." The perfect segue, that: The National Center for Jewish Film has just released a video title, "Stan Getz: A Music Odyssey." The documentary captures the saxist's on a three-week jaunt through Israel in 1977, encountering a Kurdish drummer, Arab quartet, Hasidic wedding band, and Yemenite dance troup. Getz often spoke of his religious upbringing. This film documents the journey.

All of US know about the AIDS quilt, began in 1987 by the NAMES Project of San Francisco. In the course of the growing number of deaths in that city's gay community, the quilt that assembles the 3-by-4-foot memorial panels sewn by the families, friends, and lovers of those who have died, now bears the signatures of some 24,000 of these panels and, in various and incomplete forms, has been shown in so many major cities and small towns across the nation over these past few years. That quilt we know.

In the music business, and many among the audiences we try to reach, also know of the AIDS Quilt Songbook, a book of work, a song cycle, that stitches together the songs of 15 American composers and poets, which was first performed two years ago at Lincoln Center's Alice Tully Hall. The concert was recorded a couple of days after that first performance, upshot at the American Academy of Arts and Letters, and it has just been released by Harmonia Mundi USA as produced by that label's B. G. Young and the late bartone William Parker.

Parker was the prime mover on this one. "For singers," he once said, "we are being pretty unabashed about AIDS."

The AIDS quilt songbook is thus performed by four baritones: Parker, Kurt Ollman, William Sharp, and Sanford Sylvan. And the composers of the 15 commissioned songs include William Bolcom, Chris DeBasis, John Barbour, Fred Hersch, Lee Hoey, and Ned Rorem. In addition to Parker, have fallen victim to the disease—DeBasis and the poets Melvin Dixon and Charles Bar—since the recording was made. And all the (and the) artists and composers (featuring the newest member of the team) will be performed at the center:

**BillsBoard Classical 50**

For artistic events in the world of classical music; the weekly Top 50 of the most frequently performed recordings in the nation over the last week. Recording Industry of America (RIAA) certification for sales of 500,000 units worldwide. *Billboard* issues no critical or opinion ratings. **EDITION** contains equivalent prices for labels that do not issue list prices. © 1994, Billboard/BIP Publications and SoundScan, Inc.

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**Jazz**

**RITUAL CHANTS**

In 1964, STAN GETZ WAS RIDING THE CREST OF AN IMPROBABLE WAVE KNOWN AS THE BOSSA NOVA. HIS CLASSIC RECORDING "JAZZ SAMBA," WITH CHARLIE BYRD, SHARED THE COVER OF DOWNBETT. "GETZ/GILBERTO," WITH ANTONIO CARLOS JOBIM AND JOAO GILBERTO (WHICH YIELDED, OF COURSE, THE RUNAWAY HIT "THE GIRL FROM IPANEMA") DIDN'T JUST CATAPOULT THE NEW Music STYLE TO NEW HEIGHTS, IT LAUNCHED RADIO AS A VERB BELONGING TO THE MAINSTREAM, TO MUSIC LOVERS OTHER THAN THE JAZZ COGNOSCENTI OF 52ND STREET.

AT LAST, GETZ'S LIGHTER-THAN-LIGHT LYRICISM WAS HEARD BY RECORD-BUYERS WHO KNEW ACCESSIBLE MUSIC WHEN THEY HEARD IT, EVEN IF THEY COULDN'T TELL GETZ AND HIS SWING-TO-BOP ROOTS FROM A NICKLACK NAMED LIKE AND A TV DINNER MADE MONEY, TO BE SURE (AS DID A FEW LABEL EXCELS), BUT HE PAID A DEAR PRICE FOR HIS SUCCESS WITH BRAZILIAN MUSIC; HE OBSESSED ABOUT BEING TYPECAST, ABOUT BEING A STYLE THAT HAD ONCE ONLY ONE SIDE OF HIS MUSICAL PERSONALITY.

IN LATER YEARS, UNTIL THE TIME OF HIS DEATH, GETZ RELUCTANTLY PLAYED THOSE BOSSA HITS, BUT IT WAS HARD TO UNDERSTAND WHY HIS MUSIC WAS CHARACTERIZED AS "FLOATING-GROOVE, HELIUM-BOUNCING QUALITY THAT CAME TO DEFINE THE BOSSA'S LUXURIOUS LANGUIDITY, AND HE SOUNDED SO DARNED CONVINCING. A DRUG FOR HIM, PERHAPS, BUT A GOOD ONE FOR US.

TO BALANCE THE LOVE/HATE RELATIONSHIP HE FELT WITH THIS MUSIC, GETZ CONTINUED TO RECORD OTHER MATERIAL THAT CONNECTED HIM WITH HIS ROOTS. AND THAT'S WHAT BRINGS US UP TO SPEED. VERVE HAS JUST UNHEARTED TAPES FROM 1964 (FEATURING THE NEWEST MEMBER OF GETZ'S GROUP, A SWEETLY-BRED CROTCHET NAMED GARY BURTON) THAT UNDERSCORE THE TENOR'S PREDILECTION FOR KEENNESS, HARD-EDGED PLAY. THE STUFF IS RARE GETZ.

THE RECORDER PLANS TO RELEASE THE GETZ, TITLED "NOBODY ELSE BUT ME," IN AUGUST AS PART OF ITS NEW "VERVE DISCOVERS..." SERIES. THE LABEL PROMISES MORE DISCOVERIES IN THE FUTURE.

MORE: THE TENOR ONCE TOLD HERB ALPERT, "...WHEN I'M PLAYING, I THINK OF MYSELF IN FRONT OF THE WALLING WALL WITH MY SAXPHONE IN MY HAND. I'M DOING SOMETHING THAT'S REAL...A REAL SONG." THE PERFECT SEGUE, THAT: THE NATIONAL CENTER FOR JEWISH FILM HAS JUST RELEASED A VIDEO TITLED, "STAN GETZ: A MUSIC ODYSSEY." THE DOCUMENTARY CAPTURES THE SAXIST'S ON A THREE-WEEK JAUNT THROUGH ISRAEL IN 1977, ENCOUNTERING A KURDISH DRUMMER, ARAB QUARTET, HASIDIC WEDDING BAND, AND YEMENITE DANCE TROUPE. GETZ OFTEN SPEAK OF HIS RELIGIOUS UPBRINGING. THIS FILM DOCUMENTS THE JOURNEY.
### Top Jazz Albums

**FOR WEEK ENDING JUNE 18, 1994**

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<td>TONY BENNETT</td>
<td>STEPPIN' OUT</td>
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<td>JOHN SCOFIELD &amp; PAT METHENY</td>
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### Top Contemporary Jazz Albums

**FOR WEEK ENDING JUNE 18, 1994**

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*Albums with the greatest sales gains this week. Recording industry Asia. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. Asterisk indicates vinyl available. Indicates past or present HeatSeeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.*
Sony, Box Enlist Artists For Anti-Gun Promotion

DO IT YOURSELF: The box and Sony hardware have joined forces to spread the message that “guns suck.” Sony provided its SnapCam HD video cameras to Hammer, Cooilo, Queen Lalifah, Johnny Gill, K7, Heavy D, Melle Mel of the Furious Five, and members of the Sugarhill Gang, and all are shooting their own personalized PSAs about the pointless tragedies violence has caused in their lives.

The Box began airing the 60-second spots in early June; the PSAs are just one element in the network’s ongoing “Guns Suck” promotion.

JAZZED ABOUT MULTIMEDIA: Denver-based programmer Benny Burgmayer, who produces “Jazz Al,” is working with multimedia producer Ehook Inc. to create a CD-ROM title featuring jazz legend Benny Carter. Performance and interview footage reeled by Burgmayer’s crew will be included on the multimedia disc. Ehook’s Herb Wong is co-producer.

BOOTLEGGER BEWARE: The New York-based Rap Coalition is rallying support to produce a video to educate kids about bootleggers, and to encourage them to avoid counterfeiting products. The coalition organization is seeking artists, such as Grand Puba, Brand Nu-bian, Chuck D, and Naughty By Nature (all of whom have been violated by bootleggers), to contribute to the educational campaign.


NETWORK NEWS: Mark Bozek is senior VP of programming and broadcast operations at entertainment/shopping/network Q2 . . . Carol Donovan and Lauren Levine recently were named executive producers in MTV’s production department . . . MTV News named Michael Alex to supervising producer and Michael Shure to editorial supervisor . . . MTV Latino named Barbara Corcoran VP and executive producer.

SHOW TIME: “The New Music Showcase” is an Omaha, Neb.-based video show designed for unsigned acts and produced/host Ray Bass programs up to eight clips in a variety of genres every week on the 30-minute show. Some 750,000 listeners in Omaha and Lincoln use the public access program via the Cable- vision system. Bass says he often receives tapes from other like-minded programmers when he is finished with them. Unsigned acts should send 3-4 inch or SYHS tapes to 6860 Mayberry, Omaha, Neb. 68106.
PARIS—The French market could lose an entire section of its retail structure under a plan drawn up to save the 75-store Nuggets chain of holding company Dischi Ricordi. However, unless the owners of the chain—FNAC, the giant retailer, and EMI's former Dutch arm, Phonogram—can reach an agreement, the chain's fate remains uncertain.

The chain's stock continues to rise, as new owners approach and the differences between Phonogram, FNAC, and the owners of the chain, Guido Rignano, managing director of Phonogram, and Pippo Landro, managing director of FNAC, are being resolved.

Nuggets's stock has been rising since May, when it was announced that Phonogram would buy a minority stake in the chain. However, since then, Phonogram has stopped its support for the chain, and FNAC has turned its attention to other matters. It was known that Phonogram was no longer interested in the chain, and that FNAC was looking for ways to sell it or divest itself of its stake.

But now, with the chain's stock rising, new investors are approaching the owners of the chain, seeking to buy it or take it over. Some of these investors are looking for a way to get Phonogram to sell its stake, while others are looking to buy the chain outright.

Back To Basics. Phonogram's official opening of its modernized CD plant and European supply center in Hannover, Germany, attracted interest from a familiar figure. Former PolyGram president and now Philips Electronics president Jan Timmer, center, joined Alain Levy, PolyGram president/CEO, left, and PolyGram Chief Financial Officer VP Jan Cook, who were among 300 guests touring the facilities in May. The center has undergone a three-year program of construction and automation, and now manufactures and distributes 500,000 CDs per day.

German Mkt. Sees Slim Gain

HAMBURG—Shored up by mid-price CD sales, Germany's record market grew by 1.9% in unit sales in first-quarter 1994, according to figures from industry federation BVPA. Compared to the same period last year, BWP members—who represent an estimated 80% of the market—sold a total of 58.4 million CDs, cassettes, LPs, and singles (Billboard, June 11).

The CD was the only format to perform favorably, with the success of the CD single adding the figures with a rise of 26.2%. Meanwhile, vinyl singles declined 28.9%.

A total of 47.8 million album units were sold, 1.6% down from last year. Although now the key album format, the CD's 37.5 million units (up 5.1%) did not quite compensate for the 17.6% decline in cassette sales.

The growth in sales of CD albums centers on the mid-price segment, in which attractive catalog product is being released. In spite of the downward trend in total figures, the cassette also performed favorably in the mid-price segment.

No official figures were given for sales value, but it is understood that there were significant losses in the mid-price segment. With results up only slightly over the same period of time a year earlier, there were losses in real terms after accounting for inflation.

Key first quarter stats include:

- Total singles market up 21.8% to 10.6 million;
- CD singles up 25.2% to 10.1 million;
- Vinyl singles down 28.9% to 0.5 million;
- CD albums up 5.1% to 37.3 million;
- Cassette sales down 15.7% to 3.5 million;
- LPs down 66.7% to 0.2 million.

WOLFGANG SPARR

EMI Reduces African Stakes, Forms Venture

LONDON—EMI is minimizing its exposure to troubled African markets by reducing its equity in one of its West African affiliates. The activities of EMI Pathé Marconi, the major's former 100%-owned subsidiary in the Ivory Coast, will be contained in a new venture, JAT Music. EMI will have a minority interest in JAT; the other investor is the company's managing director, Alain Pexier.

Frederic Giaceardo, EMI International's business and licensee development director, says, "With the economic situation and the devaluation of the currency there, the company has effectively gotten much smaller. There is a particular minimum threshold for operating a company, and when we get under that, we look for other forms of doing business, such as a joint venture."

JAT Music will become a fully licensed business of EMI Music and will operate the cassette plant of the former major there.

EMI has also a fully owned company in Mali and is the only major record company to have a significant presence in continental Africa outside the Republic of South Africa.

DOMINIC PRIDE
Sony Music Europe Acquires Leading Danish Indie

BY MACHGIEL BAKKER

COPENHAGEN—Sony Music Europe has bought leading Danish independent label Pladecompaniet and is merging it with its own local affiliate.

The move marks a rare acquisition by Sony Music Europe—which has tended to prefer organic growth—and the purchase one of the last remaining independent labels in the Scandinavian market.

Pladecompaniet ("The Record Company," in Danish) joins other Danish labels that have lost their independence to majors; Medley was acquired by EMI and Genyl merged with BMG.

No official value was given for the purchase, but local sources estimate the deal’s worth at 20-30 million Danish kroner ($3.1-$4.6 million).

The merger will result in the June 1 departure of Sony Denmark’s current managing director, Steen Sorgenfrei. He will be replaced by Pladecompaniet’s co-founder and managing director, Jan Degner. Sorgenfrei will act as a consultant to the company until the end of the year.

Pladecompaniet’s staff of six will move to Sony’s headquarters in Copenhagen. It is still unclear what the merged company will be called, although the Pladecompaniet name will be featured somewhere in its title.

Pladecompaniet was founded in 1988 by Degner and singer/songwriter Anne Linnet, who each own 50% of the company. Over the years, Pladecompaniet has become one of Denmark’s leading independent companies, with a strong domestic roster boasting such names as TV 2, Sound Of Seduction, Danser Med Drenge, and Linnet.

The Danish market has one of mainland Europe’s highest shares of national repertoire, comprising about 30% of total industry sales. Sony Music International Senior VP Richard Denekamp singled out Pladecompaniet’s important stake in the domestic talent scene as having led to the deal.

"The Danish market may look small, but it is an interesting one as local repertoire takes such a high percentage," Denekamp said. "Sony’s share of the national market was small, so the combination of the two [companies] can be very synergistic." EMI-Medley is the Danish market leader, according to the most recent IFPI market share figures, with 29% of sales, followed by PolyGram with 18%, BMG with 15%, and Sony Music with 12.5%. With Pladecompaniet’s 5% market share, the merged company could make Sony a runner for second place.

The one remaining major Danish independent is Mega, the home of Ace Of Base. Says Denekamp, "The deal also ensures us that international exploitation of local talent is guaranteed. We’re [obviously] all looking for the next Ace Of Base."

Degner says "safeguarding" the future of his acts has been his motivation for entering into the agreement with Sony. "An interaction between national and international repertoire will give as an added strength. And in my new job, it is my intention to continue with the best and most original Danish music. I strongly believe that both locally produced dance music and Danish rock have great chances to conquer the international marketplace."

The deal is all the more remarkable because it is Sony’s first acquisition on the continent. According to Denekamp, "[Sony’s] market share is not achieved through acquisitions. Internal growth has always been our philosophy. However, this was an opportunity too good to miss."

Machgiel Bakker is editor in chief of Music And Media.

IFPI Appoints Moore As Head Of European Affairs

BY ADAM WHITE

LONDON—IFPI aims to improve its lobbying effectiveness in the heart of Europe with the appointment of Frances Moore as director of European affairs, based in Brussels.

Federation director general, Nic Garnett calls Moore "a highly qualified lobbyist who will give us an even better sense of how to do things in Brussels."

A barrister, Moore will take up her post in mid-August; she is currently the Brussels-based managing director of Euro- pean Instruments Corp. Previously, she was secretary general of the Confederation Européene du Commerce de Detail, representing the interests of retailers’ associations to European institutions.

BMG Int’l Holds Venetian Blinder

VENICE, Italy—BMG International held its annual marketing conference May 7-12 at the Hotel Excelsior here, drawing together 165 marketing and promotion staffers from 38 countries. The event focused on forthcoming releases and worldwide marketing strategies; in addition, there were showcase performances by Foreigner, Luca Carboni, and M People, and personal appearances by Hammer, Stanley Jordan, and Jennifer Brown. Delegates also were updated on the impact of new technologies on the music business, with BMG International president/CEO Rudi Gassner noting that home video (excluding movies) and multimedia products are expected to produce 25% of the company’s revenues between 2000-2005.

Italian star Luca Carboni kicked off the Venice event with a dynamic showcase set.

BMG International senior VP of international A&R/marketing Heinz Henn greets Giant recording artist Hammer at the closing banquet.

IFPI To Begin Making Royalty Payment

TAIPEI, Taiwan—By the end of the year, holders of copyrights for music broadcasts made July 1, 1992, after initial passage of Taiwan’s copyright law, "will be able to receive $5 million in new Taiwanese currency ($185,000) was put up by the stations at that time."

The delay in payments stems from extended discussions regarding the rate at which the royalties would be paid. A deadlock was broken in mid-April when the BCC, Taiwan’s largest radio network, signed an agreement with the CHA to pay at a rate of 3.5% NT (13 cents per broadcast). The remainder of the island’s 31 radio stations are expected to sign agreements by the end of this month.

Shao Yu Mou estimates that radio performance royalties would total $10 million NT ($370,370) per year, 70% of which will go to domestic copyright holders; 30% go to those overseas. The CHA will deduct 20% as a service fee, and another 20% will be deducted.

IFPI is considering organizational changes that would see more responsibility for its affairs held by regional boards (Billboard, May 28). Garnett says the creation of such a board for Europe would be "a natural support" for Moore’s activities and priorities.

The goal is to better convey the industry’s point of view in Brussels," he adds.

Earlier this year, IFPI stepped up its EC campaign with the publication of a lobbying document titled “The Recording Industry In Europe,” accompanied by a media launch in the European capital (Billboard, April 23).

At the federation’s Brussels offices, Moore will join senior legal adviser Alessandra Silvestro and a small support staff.
### Japan

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EUROCHART HOT 50

WEEK COMING

NEW CHARTS

BELGIUM

NEW ALBUMS

SWITZERLAND

NEW ALBUMS

FINLAND

NEW ALBUMS

SWEDEN

NEW ALBUMS

IRELAND

NEW ALBUMS

PORTUGAL

NEW ALBUMS

ARGENTINA

NEW ALBUMS

UK: The Stereo M.C.’s have made a splash at home and abroad as recording artists; now they have their own label, Natural Response, to help others make a mark. Its first release is a striking single, “Boundaries”, by Leena Conquest, a Texas singer who moved to the UK for a music career and is now signed to the label by Werner Geimer and Rodney Hunter. The record sounds like a cross between Marvin Gaye’s “Inner City Blues” and Aaron Neville’s “Heretics,” blessed with a hypnotic bass line and a provocative lyrics by (Conquest) about a young man fleeing Bosnia to avoid conscription. Best of all is Conquest’s powerful, deep voice, reminiscent of Mavis Staples. Geier and Hunter had originally sent the track to the Stereo, hoping for a remix. Instead, the band suggested they release it through Natural Response, an imprint established at RCA Records U.K. with the help of A&R director Mike McCormack. Several other performers are signed, including rapper MC Mell ‘O’ (previously on Jazzy B’s label through Motown). “The Stereo M.C.’s will act as a sort of roaming A&R team for Natural Response,” manager Keith Cooper says. “But we want people with a strong identity in their own right; we don’t want the artists to feel in the shadow of what the band is doing.”

BILLBOARD JUNE 16, 1994 43

www.americanradiohistory.com
Cultural Coverage

**World Beats A Path To Toronto Harbourfront Six Stages Boost Eclectic Roster Of Summer Festivals**

The cultural diversity of Toronto has evolved very naturally for Harbourfront since its beginning and also has been a very strong part of the musical philosophy, says Andrews. "We look to find unique performers, artists from all parts of the world, to do something different, to reflect what's going on on the national landscape. We also want to do things which we put on the world map."

Before contacting to develop a blues program at Harbourfront a decade ago, Andrews had a sizable local blues scene, and being situated in the middle of Edgerton's club and from booking roots and blues acts into such clubs as Albert's Hall and the Horsehoe. Once the Harbourfront began discovering local Caribbean and Hispanic music scenes, he started developing more diverse programming.

**NUGGETS CHAIN (Continued from page 60)**

There is some doubt that the company is attractive enough for new investors. One source says a global restructuring of the company will eventually lead to an American purchase, or a complete modernization—could cost "in the region of 30 to 50 million [francs]."

**NUGGETS CHAIN (Continued from page 60)**

cost around 3% of sales to operate; "Thestock in many stores—some stores had a stock equivalent also of one year's sales when the average in similar stores is two months; "Poor locations in many cities; and "An old-fashioned look, reminiscent of the '70s, which was unattractive to young buyers."

"It looks like an attractive offer, but when you take a close look at things, there are a lot of reasons to have reservations," says a distributor.

**NUGGETS CHAIN (Continued from page 60)**

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Handelman In Mexico Joint Venture Pairs With Grupo VideoVisa To Rack Kmart

BY ED CHRISTMAN

NEW YORK—The Handelman Co. is entering Mexico to service Kmart, and will form a joint venture rackjobbing company with Grupo VideoVisa that will target other accounts in the country.

The joint company, which will require about $20 million in funding during the next several years, will operate under the name of the Troy, Mich.-based company.

As part of the deal, the two companies will contribute the audio and video titles that their respective labels operate control to form a label, as yet unnamed. That label will try to obtain or license additional titles.

Handelman, the largest rackjobber in the U.S., has a music and video label that operates under the name Video Treasures. Grupo VideoVisa, based in Mexico City, is the largest video rental chain in Mexico with some 1,600 outlets. It also operates a music and video label.

Grupo VideoVisa executives were unavailable to comment at press time.

Louis Kicros, executive VP/corporate development and subsidiaries at Handelman, says the joint venture will benefit from its affiliation with Grupo VideoVisa. “They will provide personnel to the joint venture and provide access to product and other people that are familiar with the marketplace.”

Kicros says there is a need for a rackjobbing company in Mexico. “There is no equivalent of a rack down there, where department stores buy direct from the labels,” he says. “Frequently the labels are providing in-store services for their own product, assisting retailers in selection. That leads to departments that are merchandised by label, rather than by category, which leads to a great deal of confusion.”

Handelman, which already has established a 17,500-square-foot warehouse in Mexico, employs 10 people in that country, including Arnie Gross, who is heading the operation. The rackjobbing operation will service Kmart, which is just entering the market, via a couple of stores Kmart is about to open in Mexico. It also will rack music in about 50 GrupoVideoVisa’s bigger stores, which operate under the name Macro Video.

Kicros declines to break out the exact ownership that the partners have in the joint venture, saying that Grupo VideoVisa owns the majority interest in the label, while Handelman owns about 50% of the rackjobbing company. He predicts that the company will achieve sales of $25 million in its first year of operation.

Audio Books Find Future In Back Catalog Older Titles Help Drive Sales In Growing Market

BY CHRIS MORRIS

LOS ANGELES—Back catalog is as crucial in the still-developing audio book marketplace as it is in record retailing, according to a May 29 panel at the American Booksellers Assn.’s convention at the Convention Center here.

Moderator Jim Brannigan of the Audio Publishers Assn. said, “It is the contention of many of us that a solid backlist section is key to improving sales in the audio section of your store.”


A show of hands among panel attendees indicated that many in the audience saw the worth of previously released titles: The overwhelming majority of booksellers in the room indicated that they stocked more than 1,000 audio titles.

Will Sensing, senior merchandising manager and audio buyer for distributor Ingram Book Group, pointed out the importance of backlist stocking by noting that his company did 40% of its sales in titles released in the last 120 days and a whopping 60% in backlist.

However, Pat Johnson, VP of Random House’s 2-year-old audio division, noted that promoting backlist titles can be a problem, even after an author gets hot with a bestseller.

“There is such a reluctance to go back into titles that didn’t perform well initially,” Johnson said.

From the publisher’s point of view, the backlist is a less important commodity than current best-sellers, according to Johnson: Random House’s backlist accounts for 35% of sales, “but take out movie tie-ins and [that figure] would drop way down.”

The publisher has attempted to induce more backlist sales by offering mixed displays and special promotions. “We also see what we can do on the discount end,” Johnson added.

The firm also has tried to push sales with the introduction of an $8.99 audio line. “We’ve had pockets of success, pockets of not so much success,” Johnson said.

But Johnson noted that the ceiling on low-priced audio books: “There have been some inroads that were title- or series-specific, but that would be assigned to the better-known authors.”

Powell noted, “The titles with legs are the ones that come across as naturally compatible to the format.”

He noted his own first experience with an audio book—a version of H. Rider Haggard’s adventure novel “King Solomon’s Mines,” which he listened to on a long road trip. “Though not a great piece of literature, it’s entertaining as hell on audio.”

Fiction continues to drive the audio backlist, according to Sensing. Mystery writers like Sue Grafton and Western novelists such as Louis L’Amour are enduring sellers, says Sensing, adding that humor on audio “has something unique to offer.”

On the other hand, Powell said, “peopled aimed to give up on audiobooks. In one respect, that means that there are categories of titles in the business and diet categories: ‘Business books tend to be what’s hot—Like The Seven New Ways To Get Rich.’”

One of the biggest hurdles in the development of books on tape is the bookseller’s natural resistance to the format, according to Powell.

“People are weeded to books first, and audio will always be second,” he said. “It comes back to whether you think audio is a good complement to books.”

Johnson noted that the ceiling on audio book sales has climbed from 50,000-60,000 units on a work selling 2 million copies in book form to something like 10 million, or roughly 10% of hardback sales.

But, she added later, “It is still a new format; it is 10 to 12 years in the marketplace. It’s still a product that needs to be hand-sold.”

The youth of the market was indicated by a comment: Powell says he frequently hears at his Lynn’s audio bookstores: “People think it’s a product for the blind.”

The Gang’s All Here, NARM board members gather at a recent NARM meeting. Shown in back row, from left, are treasurer Barney Cohen, Valley Record Distributors; legal counsel Alan Malasky, Arent Fox Kihnerr Potkon & Kahn; 1994-95 president Scott Young; Wherehouse Entertainment; incoming director David Lang, Compact Disc World; 1995-96 president Steven Strome (continuing as a director), Handelman Co.; VP Jim Lieff, Spec’s Music; incoming director George Johnson, Blockbuster Entertainment; and secretary Robert Schneider, Western Merchandisers. In front row, from left, are outgoing director Mary Ann Levitt, The Record Shop; executive VP Pamela Horovitz; director Arnie Bernstein, the Musicland Group; director Rachelle Friedman, J&R Music World; and John Salstone, M.S. Distributing. Not present for this photo was incoming director Stan Gorman, Tower Records.

Big Gains & Big Losses In Retail’s First Quarter

BY DON JEFFREY

NEW YORK—Music retailers’ financial results from the first three months of this year range from impressive increases in same-store sales and profits to disappointing declines and losses.

On the positive side, Miami-based Spec’s Music Corp. is reporting a big gain in profits for its third fiscal quarter, which ended April 30.

But bad news has come out of Albany, N.Y., where Trans World Music Inc. says weak sales resulted in a big loss for the first fiscal quarter.

For the three months that ended April 30, Trans World posted a net loss of $1.88 million, compared with a deficit of $1.09 million in the same period last year.

The loss is the result of a 4% decline in same-store sales, which are sales from stores open at least one year. That decrease caused selling, general, and administrative expenses to rise to 34.4% of sales from 31% a year ago, putting pressure on operating profit margins.

Total sales increased 6.7% in the quarter to $199.2 million from $192.2 million last year, but that was wholly due to the addition of new stores.

At the end of the quarter, Trans World operated 696 stores, compared to 667 at the same time a year ago. The company’s music stores are called Record Town, Tape World, and Coconuts.

Its sell-through video outlets are called Saturday Matinee.

In a release, chairman Robert Higgins states: “Although we finished the quarter with comparable store sales down 4%, we are encouraged by an improving trend during the quarter. We believe the steps we are taking to re-
Retail

Calif. Buy-Up Exaggerated; Ogilvie Remains At Alliance

GRIFF FOR THE MILL: Track has heard plenty of rumors during the last week. But while rumors may abound, Track is finding them only partially true.

The main story making the West Coast rounds has investment group Image Investments trying to buy a string of one-stops in an attempt to duplicates the strategy of Alliance Entertainment Corp. According to that rumor, Image Investments will buy Pacific Coast One-Stop, Valley Distributors, and Universal One-Stop. But only one-third of that report turns out to be true.

Sources say Pacific Coast principal Steve Humen plans to sell a majority interest in his company. Kall didn't return phone calls seeking comment.

Meanwhile, Barney Cohen, chairman of Woodland, Calif.-based Valley, says he has had many conversations during the last year about possible strategic alliances, including one with the investment group in question. He emphasizes that he is not selling his company. He declines to comment further. Cohen at Universal One-Stop owner Harold Lapisius says the rumor as it regards his company is completely wrong.

TROUBLE IN PARADISE: Rumors also proliferate that Bruce Ogilvie, who early this year sold Abbey Road Distributors to Alliance Entertainment Corp., will leave the company now that Jim Dobbe has been named CEO of the Santa Ana, Calif.-based one-stop. Sources say Ogilvie will stay with the company in a corporate executive position, even though there has been some friction—completely unrelated to Dobbe’s ascension to COO—between him and another Alliance senior exec.

An Alliance executive maintains that the consolidation of Abbey Road, Encore Distributing, CD One Stop, and Busin Distributors into a single company is proceeding smoothly. But some insiders say there have been the usual morale and tension problems common to any consolidation of this scope. Says one Alliance executive, “That kind of friction is inevitable considering that each company is headed up by a strong personality. These guys were competitors for a long time. The companies are easy to integrate; its harder to integrate the personalities.”

ON ANOTHER FRONT, word has spread that Albury, N.Y.-based Trans World Music Corp. is laying off some 80 employees from its home office and warehouse staff. While Trans World executive VP Chief administrative officer Robert Helpert acknowledged that some positions have been eliminated, he adds that the changes made are part of a routine realignment in staffing needs, with the company scrutinizing staffing levels in various depart-

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SOUTHWEST WHOLESALE
Serving the Music Industry Since 1968
BY DON JEFFREY

SAN FRANCISCO—British independent label Rough Trade went bankrupt about three years ago, but its name and spirit remain in a music store in this city’s Noe Valley for hippies, artists, and tourists—the Haight-Ashbury district.

Situated a stone’s throw from that legendary counterculture crossroads, and about a quarter-mile from San Francisco’s verdant jewel, Golden Gate Park, Rough Trade is a small indie store with a big following from the area’s eclectic mix of residents and even bigger plans to expand beyond the neighborhood.

The 2,000-square-foot store is run by Gail Countryman, a music retail veteran who was a troubleshooter for the Warehouse Entertainment chain for eight years, traveling to stores in decline and turning them around. For a time, she was the manager of the Warehouse-owned mule Leapold’s, across the bay in Berkeley. She was succeeded in that position by her husband. She has been with Rough Trade for five years.

While managing Rough Trade three years ago, Countryman bought the store from bankruptcy court. “The ability to purchase the store was an incredible opportunity for me,” she says.

What gives Countryman the most satisfaction now is an artist development program called Rough Cuts. It includes listening stations and in-store concerts by up-and-coming artists. Attached to the wall in the alley outside the store is a movable stage that can be brought inside and set up in the bux by pushing aside only a few record bins. The store has its own PA system.

Countryman says she stayed about 65 in-stores during the past year. Bands like Nirvana and Smashing Pumpkins played here before they hit the big time. “Being able to see bands like that at Rough Trade that go on to make big bucks is a feather in our cap,” she says. “That’s probably what’s most meaningful to me.” Recently Rough Trade played host to a Bay Area surf band called the Merch, which Countryman says is close to signing with a label.

This self-described “hippie at heart” recalls one particular in-store especially fondly: Tiny Tim stopped by two years ago. “He sang ‘Tiptoe Through the Tulips’ and then he sat at my desk and did a live broadcast from my telephone.”

To further support new and local artists, Rough Trade accepts recordings on consignment and places them in their own section. The store also gives ink to bands in its publication, Roughly Speaking, which goes out to the 20,000 people on the mailing list. Speaking of the magazine, Countryman says, “It’s a dream come true. I was a journalism major in college.”

She feels the store’s greatest asset is its knowledgeable buyers. There are six part-time employees at the store who work as DJs or music writers the rest of the time. Their specialties are world beat, reggae, hip-hop and urban, jazz, dance and house, and indie and imports.

On a counter near the rear of the store are turntables and mixers for customers who want to play the latest 12-inch vinyl releases. “We get a ton of business from DJs,” says Countryman.

CDs are the top-selling format here, despite the big business from the dance trade. The product mix is 55% CDs, 20% cassettes, 20% vinyl, and 5% accessories and other merchandise. Total sales last year were more than $2 million and Countryman expects a healthy increase this year. She buys her product from one-stop and directly from indie labels. New CDs are priced at $12.99 and $19.99, cassettes at $8.99, and vinyl at list.

Countryman says she is a big supporter of vinyl. “Hats off to anybody who’s still putting it out,” she says. Although it is not a major part of her business, she has sold a lot of used vinyl, buying the product from locals getting rid of their collections. She is excited about a 2,000-piece collection of old punk and funk albums she recently acquired. The store’s used vinyl is priced from 99 cents to $20.

You won’t find any actual albums in the store’s bins, though. Rough Trade inherited from its previous owners the Browser merchandising system, in which only plastic keepers with CD covers and artist information are found in the bins; the actual CDs are kept behind the counters. This has obvious advantages and disadvantages.

The main advantage is that in a high-traffic area like Haight-Ashbury, theft at Rough Trade is low—well below 1% of sales, says Countryman.

She adds, “Most customers are used to it. What the customers like about it is that when they walk into Rough Trade, they don’t get that I’m watching you feeling. It takes an edge off my workflow as well as the customer.”

The disadvantage is that creative merchandising must be deployed to attract attention to the untrackable product. She says she has installed a special endcap system behind the counter that promotes the store’s top 25 sellers. The Browser is also a labor-intensive system, but she feels the extra money paid for staffing is balanced by the low shrinkage rate.

The next step for Countryman is expansion. She wants to open another store or two under the Rough Trade name in the Bay Area, or perhaps in other markets. There are other Rough Trade music stores around the world—two in the U.K., one in Paris, one in Tokyo—but they are not affiliated with Countryman’s business, although she talks about possibly doing a joint venture with the owners of those emporiums.

The local Rough Trade began in Berkeley about 15 years ago, switched to the South Market section of San Francisco several years later, and then moved to the Haight five years ago.
Retail

Send-A-Song: Dedicating Tunes In The Digital Age

NEW YORK—Updating the traditional greeting card, brothers Dan and Tim Price have created Send-A-Song Corp., a service people use to send a song to loved ones via the phone line.

To use the service, the customer calls 1-800-SEND-A-SONG, gives his/her credit card number, and is assigned a permanent personal identification number (PIN). He or she can then choose from a list of 250 songs. The recipient receives a phone call from Send-A-Song that asks for the correct party and says, "You have a special message from [the sender]," and then the song plays over the phone. The sender also can include a personal message. If the recipient is not home, the company leaves a message telling the person to call in. The cost of sending a song is $8.95.

Once the sender has a PIN, he or she can order a song at any time via the computerized phone system, without having to give the credit card number again. The sender also can specify when the message is to be delivered; it can be sent within the hour, if desired, making it an attractive option for last-minute shoppers, Dan says.

The technology, designed by Tim Price, an engineer, "the latest voice-processing hardware, combined with computers," says Dan, the firm's financial whiz. "Tim went out and tracked down the components, the voice-processing equipment that generates the highest fidelity digital sound. Then he wrote a software code for it."

Send-A-Song was incorporated in 1991, but the brothers spent two years putting together the system, which went live in February 1992. Since then, the company has totalized $5,000,000-100,000 orders. Send-A-Song's busiest day was this past Valentine's Day, during which "thousands of calls" of callers were logged, Dan says. "It was twice as busy as our previous record.

"One of the main challenges when we started was navigating through whom we had the rights to the songs, [and] what kind of contracts we had to get," Dan says. "We hired one of the best music copyright lawyers in the country to help us figure it all out. We [had to buy] all kinds of licenses." He declines to give specifics, saying, "This is all new territory, what we're doing, and we had to spend a lot of money working it all out. We didn't want to give all our secrets away to anyone who reads this."

FIRST QUARTER (Continued from page 45)

together with the larger music selections in our super stores has driven greater product sales and these revenue streams, respectively.

Spec's operated 58 stores at the end of the quarter.

For the nine months that ended April 30, Spec's reports a $2.5 million net profit on $60.4 million in revenues, compared with a profit of $35.6 million on $60.4 million in revenues in the same period a year ago.

Mail completed coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701

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# Copies

Amount

1994 International Buyer's Guide (B004-1) $95

1994 International Talent & Touring Directory (B002-5) $75

1994 Record Retailing Directory (B007-9) $125

1994 International Tape/Disc/Video Directory (B007-6) $45

1994 Nashville 615/Country Music Sourcebook (B007-7) $50

1994 Int'l Recording Equipment & Studio Directory (B003-3) $50

1993 International Latin Music Buyer's Guide (B001-4) $55

Billboard

Top Pop. Catalog Albums

FOR WEEK ENDING JUNE 18, 1994

WEEK

WEEK

#1

THE EAGLES ▲▲▲ No. 1 ▲▲▲ GREATEST HITS 1971-1975

2

THE EAGLES ▲▲▲ GREATEST HITS VOL. 2

3

BOB MARLEY AND THE WAILERS ▲▲▲ LEGEND

4

PINK FLOYD ▲▲▲ DARK SIDE OF THE MOON

5

JIMMY BUFFETT ▲▲▲ SONGS YOU KNOW BY HEART

6

NIRVANA ▲▲▲ BLEACH

7

PINK FLOYD ▲▲▲ THE WALL

8

BEASTIE BOYS ▲▲▲ LICENSED TO ILL

9

THE EAGLES ▲▲▲ HOTEL CALIFORNIA

10

JOURNEY ▲▲▲ WINGS OF LOVE

11

ESEP ▲▲▲ CONCERT (1975-86)

12

MEAT LOAF ▲▲▲ BAT OUT OF HELL

13

JANIS JOPLIN ▲▲▲ GREATEST HITS

14

STEVE MILLER BAND ▲▲▲ GREATEST HITS

15

METALLICA ▲▲▲ AND JUSTICE FOR ALL

16

ERIC CLAPTON ▲▲▲ TIME PIECES - THE BEST OF ERIC CLAPTON

17

AEROSMITH ▲▲▲ GREATEST HITS

18

CREEDENCE CLEARWATER REVIVAL ▲▲▲ CHRONICLES

19

JAMES TAYLOR ▲▲▲ GREATEST HITS

20

METALLICA ▲▲▲ RIDE THE LIGHTNING

21

THE DOORS ▲▲▲ L.A. WOMEN

22

YANINI ▲▲▲ REFLECTIONS OF PASSION

23

BILLY O. ▲▲▲ GREATEST HITS VOL. 1 & II

24

PINK FLOYD ▲▲▲ WISH YOU WERE HERE

25

METALLICA ▲▲▲ MASTER OF PUPPETS

26

ELTON JOHN ▲▲▲ GREATEST HITS

27

NINE INCH NAILS ▲▲▲ PRETTY MATURE HEART

28

FLEETWOOD MAC ▲▲▲ GREATEST HITS

29

NICK CAVE ▲▲▲ LUCK OF THE DRAW

30

ALICE IN CHAINS ▲▲▲ FACELIFT

31

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Soul Survivor James Carr Returns; The Weird World Of Doo Rag

CLAUNCH & CARR REDUX: Quinton Claunch has established a new label, Soul Trax Records, in Memphis, and has hired the imprint off in high style with "Soul Survivor," an album by James Carr, called by some "the world's greatest soul singer."

Caunch, now 72 years old ("Man, I feel like 21," he says), will be familiar to R&B connoisseurs as the man who established Memphis' Goldax Records in the early '60s. It was for that company that Carr cut his famed deep-soul sides—"Pouring Water On A Drowning Man," "You Got My Mind Messed Up," "That's The Way Love Turned Out For Me," and the first and definitive version of the Dan Penn-Spooner Oldham perennial, "The Dark End Of The Street."

Goldax was sold in 1970, but Carr remained a crusade for the label. He signed his name, "I'm still close to preparation. But he says, "I retired two years ago. I just want something to do," thus, Soul Trax was founded.

Caunch says, "I kept in real close with James Carr all these years... He had some problems a few years ago, but he's under control. He's back to being James Carr."

According to Claunch, Carr is a manic depressive whose condition was deepened by improper medication. (For a complete look at the vocalist's troubled history, see Peter Guralnick's seminal book "Sweet Soul Music.") The singer's renewed health is apparent on the vocals for the aptly named Soul Trax album: The abyss-voiced Carr sounds as assured and as vital as he did on his unforgettable '60s singles.

The label also has released an album by Mississippi-born soul singer Verniss-Rucker, whom Claunch says has been garnering requests as a result of airplay on Rufus Thomas' show on WDIA Memphis.

Caunch says there will be forthcoming releases by Otis Redding-styled R&B vocalist Clint Howard, blues singer/guitarist Joe Louis Thomas, and soul-blues vet Lee Shot Williams. He also plans an all-blues album by Carr.

Soul Trax is being distributed by Johnny Vincent's Jackson, Miss.-based Ace Records. We recommend that anybody with a love of classic soul look into "Soul Survivor"—it's a vital new chapter in the work of a still-undererrated artist.

WEIRDOLA: Sometimes a musical experience is so strange that it demands to be shared with others. Feeling somewhat exotic, DI trun-
ded down to the theateched but known as Jacks Sugar Shack in L.A. May 27 to catch a set by the Tucson band Doo Rag.

We'd bought a copy of the group's album "Chunccked & Muddled," released on Doo Rag's own Beet Records label, but that bizarre set and some unusual advance word about the two-man unit didn't quite prepare us for the performance.

DECLARATIONS OF INDEPENDENTS... by Chris Morris

Guitarist Bob Log (that may be his real name, but we can't be sure) and the percussionist named only as Ther-
mos take the stage in togs apparently purloined from a pair of down-at-the-
heels gas station attendants. While Thermos keeps the beat by pounding on a wash tub, a film reel, and a waxed-
up cardboard Budweiser case, Log whips out dizzying slide runs on a vint-
ge guitar. The latter also sings—into a funnel connected to a vac-
uum cleaner hose, which is fed into a vintage loudspeaker placed directly

into the PA. An ancient oscilloscope set up at the front of the stage converts the distorted vocals into visual data.

The effect is not unlike hearing a 1943 John Lomax field recording as it might be imagined by Al Jourgens.

This watseld brand of Delta blues moderne is effectively captured on "Chunccked & Muddled," which comes in a five-inch handscreened box containing the CD, a dandy-looking patch (mine advertises "Doo Rag Brand Delta Balls"), and a styrofoam card bearing the legend "Buy More Vinyl."

These are our kind of people.

We highly recommend that you check this group out live and visit their incredible merchandise table, while you're at it. They'll be opening West Coast dates for Drive Like Jehu this month. Listen up, and then duck and cover.

FLAG WAVING: More than three years and thousands of beers since their last album, San Diego's Beat Farmers return Aug. 9 with a new al-
bum on Houston's Sector 2 Records entitled titled "Viking Lullaby."

"The four-year gap there was pretty much [spent] getting off Curb Records," explains Country Dick Mon-
tana, the quartet's drummer and resi-
dent wild man. "We were so busy touring, and we didn't have a manager and didn't know anybody in Hollywood, so we recorded the album with our own

money in a Vancouver studio owned by a Beat Farmers fan."

Saul fijn, Cecil English, co-producer "Lullaby's" with the band. The new set has everything a Farm-hand could

(Continued on page 65)
Like that chorus of the title track, Nick's ethereal drift on her new album is finally tethered to an altogether solid collection of pop-rock songs. That always pretty, gritty voice is perfectly paired here with attractive melodies and gripping guitars, as on standout “Maybe Love Will Change Your Mind,” “Blue Jasmine,” and slightly offbeat “Rose Garden,” a country-flavored ballad lightly peppered with Hammond organ.

**The Fugs**

PRODUCER: Ed Sanders

**TEN LONE AMERICANS.**

This set isn't an American favorite. While keeping close to the fair and bucolic sound, the band's lyrical content features updated social commentary. "Waltzes and a Trumpet" is the tender and most first single! "Peace Sign," and the driving track will draw in the curious early on. But holding court with vintage vibes may not be enough to capture long-term younger listener attention. Still, fans will be disappointed, and less trendy hop-hoppers may take appreciative note.

**R&B**

**WAR**

**Peace Sign**

PRODUCERS: Al Green, Jerry Wexler

Avenue Records, 71706

Set offers richly textured, classic War rhythms over the same Latin percussion and bluesy harmonica sound that once made this an American favorite. While keeping close to the fair and bucolic sound, the band's lyrical content features updated social commentary. "Waltzes and a Trumpet" is the tender and most first single! "Peace Sign," and the driving track will draw in the curious early on. But holding court with vintage vibes may not be enough to capture long-term younger listener attention. Still, fans will be disappointed, and less trendy hop-hoppers may take appreciative note.

**Country**

**HIGH LONESOME: THE STORY OF BLUEGRASS**

PRODUCERS: Rachel Liebling, Sigrid O'Verentegen

SONY BMG 9007

This is the soundtrack from Rachel Liebling's terrific documentary about the history of bluegrass music. Since that history is largely the story of Bill Monroe, he is featured on five of the 15 cuts here and each is a gem. Ralph Stanley is joined by teen-agers Ricky Skaggs and Keith Whitley on the cappella "Ole Gray." Other standout include the Stanley Brothers' haunting "Meet Me in the Moonlight" and the Osborne Brothers' version of the top of the charts. "Praise the Lord" is a great record on a cut. Perfect bluegrass primer for the novice and a killer collection of classic songs for the hardcores fan.

**CLASSICAL**

**BARTOK: VIOLIN CONCERTO NO. 2**

Sydney Chamber Orchestra,ville Sarateny

Arabian Bazaar, 1998

Stereowhite.

This album features Bartok's Violin Concerto No. 2, performed by the Sydney Chamber Orchestra, conducted by Ville Sarateny. It captures the essence of Bartok's music, emphasizing its complex rhythms and intricate dialogue between the solo violin and the orchestra. The recording is a testament to the skill of the performers and their ability to bring Bartok's music to life. The album is highly recommended for music lovers interested in Bartok's work and for those who appreciate classical music in general.
HARMMER Don't Stop (4:41)
PRODUCERS: Teddy Riley
WRITERS: Taylor, Wonnes, Kingson, Cozy, Copper
PUBLISHERS: Cozy/Copper Music, Warner/Chappell

Third single from Hammer's hot 'n' funky Headhunter opus is a phat, hip-sayer that displays a solid rap and a cool, catchy hook. Track has an undercurrent of saccharine soul that gives it that makeovers needed ring to the ever-crowded glit of hip-folder. Watch various radio formats gobble this one up within moments, while R&B-minded party DJs subscribe to the cut's chunky, but-shinaggin' beat.

US3 Tucka Yoot's Riddim (3:44)
PRODUCERS: Don Ray, Ronaldo Rizz
WRITERS: Taylor, Simpson, Wilkinson, Cozy, Copper
PUBLISHERS: Cozy/Copper Music, Warner/Chappell

Placed amid a delicate blend of accordions, acoustic guitars, and a subtle tapping rhythm, Beets's vocals give that performance a quickness that truly reminds you why she is regarded as one of the leading pop voices in new artists. Deftly gliding from a warm, full-bodied vocal to lifting falsetto and poignant whisper, Beets makes a single trip into a rich emotional journey. Second single from the current "Looing In Their Heavens" is a top rapid 40 and AC approval.

TOMI AMOR Comfakite (Go To Love Man) (1:06)
PRODUCERS: Errol Ross, Tom Amor
WRITERS: Amor, Johnson
PUBLISHER: Warner/Chappell

This the previous alternative smash "Go To Love Man" takes it to another level, circles, leaving growing following salivating for this honeycomb, piano-driven single. As always, Amor weaves the lyrics that push you to think as well as hum. Bordered by a visually striking video that is particularly pleasing to say the least, this could be the big hit Amor has been waiting for.

TINA TURNER Proud Mary (4:32)
PRODUCERS: Chris Lord-Alge, Tina Turner, Roger Davies
WRITERS: Jagger, Fahey, Glover
PUBLISHER: not listed

Vivian 14149 (Cozy/Copper

Turner revisits the song that took her (and ex-hubby Ike) to the top five in 1971 as a clear tie-in with the home video release of the 1993 big pic "What's Love Got To Do With It?" This live performance, recorded late last year at the Hammersmith Palais in San Bernardino, Calif., displays the legendary performer in top form. Classic Tino.

WEST END GIRLS WITH HOWARD HUEWITT Reunited (4:41)
PRODUCERS: William Sheller, Howard Hewitt, Stephen Brown
WRITERS: Jagger, Fahey, Glover
PUBLISHER: not listed

Vivian 14149 (Cozy/Copper

Canadian female trio has already won the hearts of hometown punters. On their first album for Virgin, they benefit from the recognizable presence of Hewitt, who gives this Peaches & Herb tribute a much-needed lift.

NEW & NOTEWORTHY

PAULINE HENRY Feel Like Making Love (3:35)
PRODUCERS: Lee Miller, Mike Percy
WRITERS: Sarah, Pure
PUBLISHER: Bad Boy, ASCAP

Vivian 14149 (Cozy/Copper

Percy's "hands-on" production style is fully showcased on this smooth classy cut. Sharp ears will recognize Perc's production style as the sort of hip-hop top-shelf deftly dressed in the kind of sweet drapery that truly remains in your system. The groove is a solid rap and a catchy hook.

KEVIN HENRY Love Life (1:45)
PRODUCERS: B. Burke, S. Jackson, B. Stringer
WRITERS: B. Stringer, Smokey Robinson & Associates
PUBLISHER: Black Widow/Black, BMI

Vivian 14149 (Cozy/Copper

After taunting clubsters for a few months, the New York-based Hercules Records finally issues this virulently infectious punkish, punk-pop number, which will help spark top 40 attention. Contact: 818-985-0009.

GLORIFIED MAGNIFICENT Releasing The Beauty Within (1:52)
PRODUCERS: Gledovez Magnafied
WRITERS: B. Gledovez, R. Gledovez
PUBLISHER: Gledovez Music, Warner/Chappell

Alternate track dance down both turbines/track ride with seductive synth bed, subtle vocal, and angular synth goodies. Far more experimental and complex than your average club dance down. Track paints itself during peak hours on the danceteria, or in a casual listening setting. Bobby Dee's "Releasing The Beauty Within" is a mesmerizing melody. Fans and introspective programmers should seek out the brilliant additional live cut, "Beyond The Wheel."

JIMMY BUFFETT Fruitcakes (4:30)
PRODUCERS: Robert Hunter
WRITERS: J. Hickerson, R. Hunter
PUBLISHER: not listed

Big Deal 6007 (Cassette single)

Five of their Arista label hits, aurely uncommercial, have added this new eclectic composition to an indie-distributed collection of tunes from 1980. Initially a jot from band's preceding hit's own sound, this smooth, orderly ballad proves that there's a wealth of solid writing and star-studded singing to be mined here. Strong start at album rock radio seems assured, with potential pop crossover looming.

THE NEW YORK LOOSE Bitch (2:56)
PRODUCERS: Richard Brücken, B. West, B. Ruchman
WRITERS: B. West, B. Ruchman
PUBLISHER: not listed

Vivian 14149 (Cozy/Copper

Remember the name. From the streets of New York comes a new rock nut that is likely to start some serious industry inquiries. Seriously singer Britzke West, recals the raw energy and unpredictable mystique of Hole's Courtney Love. With elements of punk, garage, and pure rock, this New York music is making mangled, masked-up one that will likely never forget it. For additional singles and albums, see "Monoloth Kids." Contact: P.O. Box 2262, New York, N.Y. 10009.

THE POPPIONS When I Believed In You (4:40)
PRODUCERS: Brian Auger, Phil, E. Raposo
WRITERS: not listed
PUBLISHER: not listed

10506 (Cassette single)

Beautifully irresistible wash of guitar and synth pop marked with wry, wishful vocal employs emotional control and a gentle hook as its primary attractions. Rock-lover and sophisticated pop outlets should investigate.

THE THT. That Was The Day (4:40)
PRODUCERS: Chris Rio
WRITERS: not listed
PUBLISHER: Warner/Chappell, BMG

10506 (Cassette single)

Slow start of a blues rock tune peaks its ever-crafty pretty much directly to album rock radio and blues-influenced album alternative stations.

RAP

KING JAY Freak Me (4:27)
PRODUCERS: B. West, B. Ruchman
WRITERS: B. West, B. Ruchman
PUBLISHER: not listed

6178 (Cassette single)

www.americanradiohistory.com
**Catapult Launches Its Modern**

**Allows Distant Gamers To Compete**

NEW YORK—Catapult, a new interactive entertainment company funded in part by equity partner Blockbuster Entertainment, is ready to launch with an add-on device that allows video gamers to compete across town or across the country.

Communications giant AT&T already has unveiled its interpretation of the interactive entertainment concept, the Edge 16 modems, which premiered at the Winter Consumer Electronics Show in January and is due on the market in time for the holidays.

Grosser, president/CEO of the startup company, the price will be in the $30 ballpark. In addition, it will also pay a service fee for the use of the device.

Grosser explains, “Our device automatically calls our service and finds someone of the same skill level that wants to play the same game as you and pairs you up with them.” Players also can choose to play with a particular person who owns the device, he says, but aren’t required to “track down somebody to play with this.” He says Catapult likely will institute a flat monthly fee for the service, between $5 and $10.

In response to concerns that may not be enough prospective players will turn out to choose Catapult as their game of choice, Grosser says Catapult initially is launching in only a few major markets (Los Angeles, New York, Chicago, and a Southern city to be announced) and that the limited launch will be supported by a heavy media campaign.

“So we think we will be able to build an installed base pretty quickly,” he says. Catapult also plans a “market-maker” function, with entry-level staffers who will ensure everyone—everyone plays the game—will play with a gamer dialing in. Grosser says the interactive feature is one that distinguishes Catapult from the Edge 16. He also cites Catapult’s ability to operate in conjunction with any software, not only software written for the system.

Another difference is the Edge’s Virtual Reality capabilities, which allow long-distance gamers to talk in real time as they play; the Catapult device does not offer this feature. Spectrum’s, including Freddy Krueger and Superman.

Grosser says. Blockbuster Entertainment, which along with Davis Video Enterprises Corp. is a principal investor in the company, says it will carry the hardware in

**New Line Ventures Into Interactive**

NEW YORK—Coming soon from New Line Cinema Corp.—interactive properties. The New York-based company has partnered with a French multimedia company to become the latest in a line of firms to enter the multimedia arena. The partnership is a separate multimedia concern, New Partners.

The new venture, to be jointly funded by New Line and the Havas Group with an initial investment of as much as $30 million, has been formed with a mandate to invest in the production and development of multimedia video software and the distribution and marketing of all multimedia software, including interactive games, on a worldwide basis, according to the two companies.

The focus will be on both cartridge-based and CD-ROM software, as well as discettes.

The link with European partner Havas was a natural one, says New Line president/COO Michael Lyonne. Havas’ executives targeted the concept of an interactive venture but were very strongly that they needed to establish “a critical mass” on a worldwide basis, not just in Europe,” he says. “We felt the same way—that it shouldn’t be just American, it’s a U.S. from our point of view, partnering with a European partner, particularly a media conglomerate with the strength that Havas has throughout Europe,” he adds.

A media and communications concern, the Havas Group’s activities throughout Europe, range from audio visual to publishing. Havas recently invested in a French electronic publisher, Haroessence, which specializes in the creation and development of multimedia “entertainment” software; it has published 10 titles within the last year; they were distributed in Europe and the States.

“Our specific involvement will be more on the entertainment end, but Havas’ holdings mean they will be a content contributor in the electronic publishing and entertainment end,” Lyonne notes. “So we complement each other that way also.”

In addition to establishing a global distribution network, NHL Partners’ initial thrust will be identifying new opportunities among existing video game companies or funding potential startups.

But expanded development also will play a part in NHL’s future, with New Line’s film and video resources prime veins for mining. New Line Cinema Corp., which recently merged with Turner Broad-
Direct-To-Video's Image Brightens

Genre Now Considered Marketing Plus

**By Eileen Fitzpatrick**

LOS ANGELES—For retailers, the term "direct-to-video" usually conjures up images of a movie not good enough for theatrical release being rushed to cassette in an attempt to recoup production costs.

But suppliers are re-inventing the genre by turning direct-to-video into a "exclusive" marketing opportunity for retail.

Warner Home Video can be credited with starting the trend more than two years ago with "Tiny Tunes: How I Spent My Summer Vacation," a Steven Spielberg animated title that sold approximately 1.1 million units without theatrical exposure.

More recently, Disney's "Return To Jafar" has made the most retail noise. The direct-to-video sequel to "Aladdin" has sold out in more than 6 million units in retail sales.

But in an indication of the earlier reputation for quick-release features, Disney executives have spent as much time defining stories that the cartoon was an afterthought or a hand-me-down as they have trumpeting the success of "Jafar."

"This was not an either-or choice," says Buena Vista publicity VP Tania Steele. "It was a situation where we said, 'Here's a movie we can release theatrically.'" Technically, we decided we can make a good animated feature for video. This was not a matter of bypassing theatrical."

"Jafar," scheduled for broadcast syndication this fall, was produced by Disney's television animation division and completed in one-fifth the time it takes to complete a full feature, Steele says.

For its next direct-to-video sell-through feature, Disney is tapping its Henson franchise for the release of "Muppet Classic Theater" Aug. 12.

Priced at $22.99, the feature packs six different stories on one 79-minute tape.

Disney has several other sources for direct-to-video product, including "Beauty And The Beast" and "The Little Mermaid." Although no video sequels for these titles are planned, Steele says, "It's not out of the realm of possibility."

While Disney has its numerous franchises, MCA/Universal Home Video will go to its hoard of dinosaur characters for video sequels. On the heels of the release of "Jurassic Park," MCA/Universal plans to release the first of three scheduled sequels to the 1990 animation feature "The Land Before Time." (Billboard, June 4).

The first, "The Land Before Time: The Great Valley Adventure," will be in stores Dec. 27. The second and third sequels are still in the production phase.

MCA/Universal senior VP of sales and marketing Andrew Kairey acknowledges that the company is "rolling the dice" on the project, but is taking no shortcuts in the production process.

"In comparison, it's very much like the original," says Kairey. "We need to come out with something that's so good that not only will consumers like and buy, but they'll like and buy two others as well."

Unlike "Jafar," which was released just eight months after "Aladdin," MCA's sequel comes five years after the original "Land Before Time" debuted on tape. But the studio doesn't seem worried.

"There is going to be so much exposure for the original during the McDonald's promotion, awareness will not be a problem," says Kairey.

"The Land Before Time" is one of four titles scheduled to go on sale at McDonald's in November. Before going on moratorium in 1992, the title had sold approximately 43.4 million units, according to distributors.

MCA/Universal is planning a full-blown marketing campaign for the sequel, details of which will be announced in August. In addition, Kairey says the title is positioned to give retailers a brand new product to sell when store traffic reaches a post-Christmas peak as consumers come in to exchange or return holiday gifts.

On a smaller scale, LIVE Home Video has just begun production on "Racer X," a follow-up to "Speed Racer: The Movie," released earlier this year.

LIVE sell-through sales VP Beth Bernhardt says footage from old television is being used; (Continued on page 58)
### Billboard Top Video Sales

**FOR WEEK ENDING JUNE 18, 1994**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Suggested List Price</th>
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<tr>
<td>MRS. DOUBTFIRE</td>
<td>Fox/Video 858</td>
<td>Robin Williams, Sally Field</td>
<td>1993</td>
<td>PG-13</td>
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<td>Walt Disney Home Video 82163</td>
<td>Animated</td>
<td>1992</td>
<td>G</td>
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<td>PLAYBOY VIDEOFESTIVAL 40TH ANNIVERSARY</td>
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<tr>
<td>MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSOT</td>
<td>Saban Entertainment</td>
<td>Various Artists</td>
<td>1993</td>
<td>NR</td>
<td>$19.95</td>
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<td>THERE GOES A FIRE TRUCK!</td>
<td>A*Vision Entertainment</td>
<td>Animated</td>
<td>1994</td>
<td>NR</td>
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<td>MIGHTY MORPHIN GREEN RANGER</td>
<td>Saban Entertainment</td>
<td>Various Artists</td>
<td>1994</td>
<td>NR</td>
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<tr>
<td>THERE GOES A BULLDOZER!</td>
<td>Thunder Entertainment</td>
<td>Animated</td>
<td>1994</td>
<td>NR</td>
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**Notes:**
- • RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. • RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. • RIAA gold certification for a minimum of 125,000 units or a dollar volume of $3 million at retail for theatrical released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical titles. • RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrical released programs, and at least 50,000 units and $5 million at suggested retail for nontheatrical titles. © 1994 Billboard Publications, Inc.
Welcome to Jurassic Park
EXCITING, INNOVATIVE PRE-SELL PROGRAM!

Consumer Gift-With-Reservation:
- When your customers reserve their copy of Jurassic Park®, they can get a Special Edition Dinosaur Print from the original drawings produced by the Stan Winston Studio.
- Pre-sell kit includes a three-sided “Sign-Up Center” display, 25 free dinosaur prints and much more! 18” x 24” Suitable for framing! (estimated value $10.00)

Easy Re-order Program on Special Edition Prints.
- Additional dinosaur prints can be ordered in packs of 50 for only $10 (includes shipping and handling). CONTACT YOUR MCA SALES REPRESENTATIVE FOR DETAILS.

"Escape to Kauai" Jurassic Park® Consumer Sweepstakes
- Consumers can register to win an all expense-paid, family fun trip for 4 to Kauai, plus special Jurassic Park “Survival Kits”!

Pre-Sell Support
- National radio, cable television and a consumer print campaign, plus a Jurassic Park “Call of the Wild” promotion with MTV!

OVER $65 MILLION IN MARKETING SUPPORT!
A Staggering 8.3 BILLION Consumer Impressions!
Reach: 98% of Target Audience • Frequency: 25.2 Times
Multi-Million Dollar Advertising Support from Jell-O®, McDonald’s® and more!

WINNING CROSS PROMOTIONS!

JELL-O® America’s Favorite Snack Teams Up With America’s Favorite Adventure!

- $5.00 mail-in rebate offer!
  -- Consumers purchase Jurassic Park videocassette at their local video outlet. (JELL-O® rebate form is ONLY available inside the Jurassic Park videocassette.)
  -- Mail the rebate form and 6 Proofs-of-Purchase and cash register receipt(s) from JELL-O© Ready-to-Eat gelatin and pudding snacks. Offer valid on rebates postmarked 9-15-94 through 1-31-95.

MORE TEAM PLAYERS!
Media and marketing support from these additional cross-promotional partners:

CompuServe®

Ocean

Tiger Electronics

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TIME IS ABOUT TO BECOME
EVENT OF ALL TIME!
HIGHEST GROSSING FILM EVER: Over $900 Million Worldwide!

UNPRECEDENTED SUPPORT!

A McDonald's® Cross Promotion Designed to Send Customers into YOUR Store!

• $2.50 mail-in rebate offer!
  -- Consumers purchase Jurassic Park videocassette at their local video outlet.
  -- Visit a participating McDonald's® for a qualified food purchase and purchase one of these four videocassettes:
    The Land Before Time®  Back to the Future®  Field of Dreams  An American Tail: Fievel Goes West®
  -- Send in the rebate form found inside any of the four videocassettes, along with the proof-of-purchase tab from Jurassic Park.
  Mail-in rebate offer redemption valid through 2-28-95.

• Consumers can earn up to $15.00 in additional mail-in rebates with qualified purchases of MCA titles from your store!
  (Total purchase at suggested price of $130.00)
  Additional rebate offers valid on rebates postmarked 11-18-94 through 3-31-95.

NO PAY-PER-VIEW PRIOR TO FEBRUARY 1, 1995.
NATIONALLY ADVERTISED
AVAILABILITY DATE:
OCTOBER 4, 1994

$24.98

UNIVERSE
AMBLIN
ENTERTAINMENT

WINNER OF 3 ACADEMY AWARDS®
Including "Best Visual Effects"

Jurassic Park
An Adventure 65 Million Years In The Making.
Color/2 hours 7 Mins.
Videocassette #81409 ($24.98 s.r.p.)
LTBX. Videocassette #82061 ($24.98 s.r.p.)
Spanish sub-titled Videocassette #81835 ($24.98 s.r.p.)
LTBX. THX® Laserdisc #41829 ($44.98 s.r.p.)
CAV-BOXED LTBX. THX® Laserdisc #41830 ($74.98 s.r.p.)
those groups buy mainstream blockbusters at more than double that figure. They also had formed the backbone of the video rental industry.

With a rental window aimed at these viewers, CIC executives believe stores can gross 10 million pounds ($15 million). CIC expects to move 80,000 rental copies, worth more than 3.5 million pounds ($5 million) wholesale. The same research shows that 56% of the population said that they would be prepared to rent the cassette, while 3.1 million were prepared to buy it.

Behind the move is another trend—the diminishing rental window. Although it is true that CIC has given a fillip to the rental trade, during the past five years it has been customary for the company to shorten that window with a corresponding drop-off in trade price. In 1989, for example, blockbuster features cost 60 pounds ($90), a price guaranteed for a year. Today, neither standard holds.

The retail trade is responding favorably in general to a rental “Jurassic Park,” glad to have at least one bite of the cherry before the start of an inevitable price war. Michael Semler of independent retailer ViBiZ says he will be taking orders from renters and selling used tapes for 8.99 pounds ($15) two weeks before the chains get hold of the feature.

British dealers view the rental title as a high-profile loss leader, although there is some money to be made. Chris Simpson of PrimeTime stores says, “We will make more money from the people it brings into the stores than from people actually renting ‘Jurassic Park’.”

Backing the release of “Jurassic Park” is a marketing campaign estimated unofficially at 3 million pounds ($4.5 million). Widespread TV advertising before both the rental and sell-through release will account for most of the outlay.

CIC International senior VP James Harding says, “The combination of ‘Jurassic Park’ and the unprecedented weight of our promotional campaign... makes this the release of the year.”

**DIRECT-TO-VIDEO**

The season episodes will be woven into a story, augmented with new dialog. The debut release was created similarly.

“We’ve discovered that fans want to know more about this one character, Racer X,” says Bernholz. The first feature shipped about 225,000 units, she says.

Retailers are generally impressed with the new, improved direct-to-video product, especially since it’s geared for the kids market.

“With the mega-success of ‘Aladdin,’ you have to think that a third to a quarter of its audience will likely buy ‘Jafar,’” says Rosemary Atkins, VP of product for Boston-based Videosmith. “It may not be as good as the original, but it hasn’t affected the demand.”

Knart had enough faith in “Jafar” to make the title the cornerstone of its Kids Week promotion. “We think this is just the next step from direct-to-video rental product,” says Knart spokesperson Dennis Wigenet. “And it works especially well for kids’ product.”
FEATURE

EMERGING: Remember High-tree Media? Billboard readers might recall a story from the 1993 ITA conference in Phoenix during which High-tree showed a high-speed, in-cassette duplicating process that seemed the perfect middle ground between real-time and Sprinter and TMD.

The ITA outing was a dry run of a lab model—wheels turned but nothing was actually dubbed. High-tree immediately went to ground, emerging a year later at this month's Replitech convention in Santa Claras, Calif. Marketing VP Tom Burrows says it took months to solve a hardware glitch "that strapped our resources" and to arrange to buy parts from TMD maker Otari.

Now High-tree expects to install test units at Resolution in Burlington, Vt., and Cassette Productions in Salt Lake City. Following a two- to three-month trial, "our plan is to drop into normal production as soon as possible," Burrows adds, claiming an "A" list of 25 potential customers.

He attends Replitech with studios' OK to dub copies of movies for public viewing. Previous samples were limited to "in-house use only," Burrows notes.

GAME SPINOFFS

CATAPULT LAUNCH

its video stores to complement its selection of video game software available for sale and rental.

Other retailers—"Don Toys R Us to Kmart and electronics boutiques"—also will stock the units, Groser says.

In its initial rollout, the Catapult mod-

ern will hook up only to the Super Nintendio and Sega Genesis 16-bit sys-
tems. "But the same technology will work for any game platform," Groser says. "These are the only two that we've chosen to support right now."

MARILYN A. GILLEN

(Continued from page 52)

many don't—specialists haven't been able to take low prices much beyond cheap rental inventory. Would these stores shift purchases to video games and CD-ROM, promoted as the next generation of rentables? Mass merchants will then fully dominate sel-through, and "video retailer" becomes oxymoronic.

(Continued from page 51)

the Perfect Christmas gift for any film enthusiast.

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MARILYN A. GILLEN
Nancy Jones, formerly of LIVE Home Video, is appointed sales and marketing VP of Saban Entertainment’s two labels, Libra Home Entertainment and Saban Home Entertainment.

David Fishman joins EDS Management Consulting Services as director of entertainment industries consulting. Fishman, formerly a consultant for A.D. Little, will be based in Cambridge, Mass.

Appointments at FPI Entertainment: Kathelen Theuringer to director of international business affairs and Robert Weinstrother to southeastern regional sales manager, replacing Greg Preston.

Michael Sellars, previously with Baker & Taylor, joins LIVE Home Video as special markets sales manager.

Promotions at A*Vision Entertainment: Tracey Samson to senior director of special markets and Pamela Cioffi to executive assistant to president Stuart Hersh.

Randi Bell is promoted to marketing director of Triboro Entertainment Group. Adrienne Costello, formerly of Worldvision, joins as marketing manager. Colleen Brady is named sales administrative coordinator.

John Gilstrap is appointed senior director of new business development and strategy at Philips Media.

Robert Sigman advances to president/CEO of newly formed Republic Pictures Entertainment. He had been executive VP/GM of Spelling Entertainment’s Worldvision Home Video unit. Steven Beeks resigns as president of Republic Pictures’ Home Entertainment Group, which has been merged into the Spelling operation.

Martin Jones is named director of productions and acquisitions, LIVE Entertainment. LIVE Home Video names Toni Denny, formerly of Warnier Home Video, as sales director for the southern region. William Kruger, formerly of Republic Pictures Home Video, becomes West Coast sales director. Gina Gillardi, formerly of Epic Productions, joins LIVE Home Video as executive creative director.

Mike Friedman is appointed national video marketing coordinator for WEA.

Paul Poliz is named western regional manager, Kultur International Films.

Alex Campbell is promoted to senior director of sales, Rank Video Services America. He also is customer service director.

Debbie Ann Foster joins A-Pix Entertainment as national sales coordinator, the same position she held at Coliseum Video.

Appointments at Rentrak: Kim Cox to executive VP, strategic planning; Andrea Bushnell to corporate director, legal and business affairs; Maureen Haggarty to human resources corporate director; and Craig Berardi to internal audit corporate director.
BE THE FIRST ON YOUR BLOCK TO RIDE THE INTERACTIVE WAVE OF THE FUTURE

Join us for VSDA's 13th Annual Home Video Entertainment Convention.
July 24 - 27, 1994 Las Vegas, Nevada.

This year promises to be our best Convention ever, featuring the latest new products in home entertainment. Get hands-on exposure to the hottest new technologies in our New Technology Pavilion as we ride the interactive wave of the future.

Don't miss your chance to participate in the industry's largest trade show of its kind! Major studios will be there. Suppliers and distributors will be there. Your competitors will be there. Shouldn't you be there too?

Don't let your competition get the edge.
Call (800) 955-VSDA to register today!
other Marvel characters, this adventure is chock-full of kitchy fun as the good guys find their way through the Maze of Madness, complete with hokum and bizarre love triangles. Video is available at two price points, satisfying SP and EP recording, and will appeal not only to the new generation of X-Men X but to collectors as well.

"The Magic Thinking Machine," presented with the 15-song concert video that did surprisingly, is as interesting to watch as it is to listen to. Filmed at the intimate Count Basie Theater in Red Bank, N.J., the show is a swirl of the eclectic musician’s career, from days with the Talking Heads, represented by “Life During Wartime,” “She Was,” and “Road To Nowhere,” to his initial solo excursion as "The Hymn Of Love," to the sweetly innocent “Time Passes By,” “Asking Us To Dance,” “Standing Knee Deep In A River," and video opener “Lonesome Standard Time” round out the score. Video is devoid of any interview footage, so fans won’t learn any new tantalizing secrets about the singer, but they will be duly entertained.

MULTIMEDIA


The X-Men are hot, and with the release of this Marvel Comics Video title, Best Film & Video work can cash in on the success. PolyGram Video is enjoying with its X-Men titles. This time, the X-Men mansion is the scene of the action when a routine training session with the original crime fighters and some of their surrogates turns to have at the hands of the evil Cyberiad. Narrated by Stan Lee, creator of Spider-Man, the Incredible Hulk, and

known names from the science and political spheres that intermingle historic events like World War II with the supposed occurrence of UFOs.

"WWII: When Lions Roared," MPI Home Video, 186 minutes, $39.95.

Made-for-television movies need not be shunned by any particular video-release windows, therefore this four-hour drama is available at retail just a short time after its late-April debut on NBC-TV. More like a play than a movie, "Lions" centers on the relationship of the Allied powers, largely via their written correspondence. With a well-selected cast including Michael Caine as Joseph Stalin, Bob Hoskins as Winston Churchill, and John Lithgow as Franklin Roosevelt—the movie provides a look into the intricate, often compromising relationships among the three political giants. The few scenes where the leaders actually do meet are particularly effective. Video holds appeal for history buffs and drama critics alike, and benefits from NBC’s recent ad campaign.

Kathy Mattea, "The Videos," PolyGram Video, 30 minutes, $9.95.

This release features six metaphorical video clips spanning Mattea’s career. Featured performances range from her latest single, “Walking Away A Winner,” to the majestically rich duet “The Battle Hymn Of Love,” to the sweetly innocent “Time Passes By,” “Asking Us To Dance,” “Standing Knee Deep In A River," and video opener “Lonesome Standard Time” round out the score. Video is devoid of any interview footage, so fans won’t learn any new tantalizing secrets about the singer, but they will be duly entertained.

CHILDREN'S


One-sided news magazine-style video starts off with the testimony of a visitor from France, a military officer who describes in his not too far encounter with a group of spindly yellow creatures while on a mission. So begins a sharply produced program sprinkled with well.

The Johnny Carson Collection,” Buena Vista Home Video, approximately 30 minutes each.

As Carson noted during his farewell monologue, his departure from The Tonight Show received more press coverage than the breakdown of the Soviet Union and Dan Quayle’s obsession with Murphy Brown’s unborn child. Now that some time has passed since his May 1992 goodbye, and late-night comic potatoes have cast their allegiance with either Letterman or Letterman, Buena Vista’s Carson collection provides a nice look back at nights gone by. The series includes several of Carson’s most inauspicious moments, including “Here’s Johnny,” his Oct. 1, 1992, monologue with guest including Tony Bennett and Mel Brooks; "King Of Late Night," "Master Of Laughs"; and the usual brouhaha Show,” itself a pastiche of memories.


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Laserdisc Sales On 1st Quarter Upswing
Also, Pioneer Plans Oliver Stone Special Editions

STRONG FIRST QUARTER: Laserdisc software sales for the first three months of 1994 increased 11.1% in retail dollar volume, compared to the first quarter of 1993, climbing from $64.9 million to $72.1 million, according to the Laser Disc Association. That gain partly reflected the average retail tag per disc going from $36.58 to $39.28, while units sold rose 3.5% from 1.77 million to 1.84 million.

Theatrical titles posted substantial first-quarter gains, jumping 7.8% in units sold and 15% in retail dollar volume in '94 compared to '93. Within the theatrical area, there was a marked shift towards $30-$60 retail prices, with revenues in that range swelling by 47%. At the same time, revenues fell by 65.4% for theatrical titles marked under $30 and by 12.4% for discs listed at $60 or more.

Theatrical sales totalled $91.4 million at retail in the first quarter of '94. Music titles increased 3% in unit sales and soared 18.6% in dollar volume, with the average music disc price changing from $28.99 to $33.40.

First-quarter music titles were worth $8.7 million at retail, while nontheatrical product posted sales of $1.5 million—a sharp decline of 65.3% in units and 64.3% in retail value. Santa Monica, Calif.-based LDA attributed the nontheatrical disc drop to several possible factors, including the reclassification of titles, increased emphasis on better-selling properties, and the expiration of a number of licenses.

HARDWARE GAIN: Meanwhile, laserdisc player sales of 60,718 in the first quarter of '94 represented a 4.3% increase over the 58,199 units sold during the same period in '93, according to the EIA.

PIONEER SPECIAL EDITIONS: Pioneer has several notable titles on the slate for late 1994 through early 1995 that will be released through the label's "Pioneer Special Editions" line and should appeal greatly to the laser collector. A special edition of "Platoon" will feature dual audio commentary tracks by director Oliver Stone and military adviser Dale Dye, plus video interviews with the cast and behind-the-scenes footage. "The Doors" will include director Stone's commentary, plus cast interviews and extensive outtakes. Director Adrian Lyne will add his running thoughts to a remastered director's cut of "Jacob's Ladder," which will have 15 minutes added to the theatrical version and include behind-the-scenes footage on the disc. And "Reserve Dogs" will have an audio commentary track with director Quentin Tarantino, cast interviews, and extensive outtakes.

In addition, a number of films produced by the legendary Samuel Goldwyn will be launched by Pioneer Special Editions in 1994. Due July 13 are "Up In Arma" with Danny Kaye (1944, extras, $49.95) and "Goldwyn Follies" (1939, extras, $79.95), which features the music of George and Ira Gershwin. Titles due later in the year include "The Princess And The Pirate," "They Got Me Covered," "The Kid From Brooklyn," "The Secret Life Of Walter Mitty," "The Best Years Of Our Lives," "Wuthering Heights," and the double bill "Ball Of Fire" and the remake, "A Song Is Born."

Prior to the above, a special edition of "Bob Roberts" (VHS $29.95, June '94) and offers Tim Robbins' commentaries.

(Continued on page 67)
LONDON—A promising niche in the retail video market has turned into a full-blown phenomenon here, helped along by government censorship that is eliminating violence from more mainstream releases (Billboard, March 12). And what the government can’t sell, screaming ad copy will.

In March, when Labyrinth Video released "Police Stop!"—a compilation of reckless driving and real-life car accidents filmed from police video cameras—the fledgling label took orders for 1,800 units at a suggested list of 10.99 pounds (approximately $15). There were 3,200 re-orders on the first day of release.

To date, the tape has sold more than 280,000 copies and ranks among the five best-selling titles in the U.K. The sequel, "Police Stop! 2," is currently the most popular special-interest video in the U.K. Some 190,000 copies were delivered in three weeks. In second place is a U.S. edition called "Police Stop! America," also in six figures. Given the small production budgets, Labyrinth Video has struck gold.

But where there’s one car crash, there’s also a whole pile-up. A number of other labels are eager to get in on the action. Lumiere Video has released a compilation of fire rescues called "Fire Rescue 996." Narrated by Glen Murphy, from U.K. TV’s fire rescue drama, "London’s Burning," the video shows "people trapped and crushed in twisted metal!... air burning and cracking with disfiguring excitement!"

The "996" sleeve exhorts buyers to "watch as they cut people free from horrific car crashes, dig desperately to save people burned alive under feet of earth, drill through concrete to rescue trapped animals," etc. It holds down the fifth best-selling special-interest video slot.

Similar Video got into the business with "Real Life Casualty!"—a "what the ambulance crew saw" compilation—whose sleeve boasts, "The victims are not actors and the injuries are not the work of a make-up artist." Braveworld Video, with "Police America," a compilation of U.S. cop action, sensationalizes as best it can. The copy suggests viewers "forget what you have seen in U.K. real life police videos—for real excitement ride with the American Highway Patrol."

"Police America" features armed assailants and a U.S. cop being run over in front of the cameras. Braveworld chief Warren Goldberg says that his "more exciting" video will sell better than the ambulance or fire rescue tapes. "Who wants to watch some guy stack a plughole?... This has caught the imagination of the public in a way that 'Candid Camera' never did!"

Labyrinth tried to put up a legal damper on the proceedings. It thought the video was too close to "Police Stop! America" and received an injunction to prevent the Braveworld release. The injunction was lifted, and Labyrinth has now shelved plans to pursue the matter legally.

Real-life videos are exempt from...
Unlicensed custom-loading duplicators or loaders, or duplicators using non-licensed blank cassettes bearing the distinctive VHS logo of JVC are in violation of law.
TAKING CARE OF BUSINESS

Billboard's VSDA Supersection

Billboard's annual VSDA special is the editorial centerpiece for VSDA. Providing in-depth coverage of the VSDA convention, a state-of-the-market report, and highlights on new releases and games, Billboard tells all.

Producing significant readership impact, Billboard's VSDA edition not only reaches decision makers at retail, but also the entire spectrum of industry executives worldwide, who collectively determine long term survival in your competitive marketplace.

Billboard readers are volume retail buyers. To move your videos at retail, count on the renowned sales-building power of Billboard. We'll take care of your business.

ISSUE DATE: JULY 30 — AD CLOSE: JULY 5

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EAST: Norm Berkowitz (212) 536-5016
MID-WEST: Ken Karp (212) 536-5017
SOUTH: Lee Ann Photoglo (615) 321-4294

BONUS DISTRIBUTION AT VSDA.
Pioneer has the largest catalog of anime laserdiscs, including the "Tenchu Muoy," "Green Legend Ran," "Kishin Heidan," and "Moldiver" series, which offer dual soundtracks and closed-caption subtitles. Just out are "Tenchu Muoy #4" and "Tenchu Muoy #5" (each, $34.95), which continue the fantastic escapades of Tenchi, Aka, Miboshi, and Ryoko. "Moldiver, Vol. 1: Metamorphoforce" ($34.95) kicks off a six-episode series about the adventures of a young inventor whose "Mol" unit bestows superhuman qualities upon its wearer.

MCA shakes the ground Aug. 17 with "Earthquake" (wide, $39.98), starring Charlton Heston, Ava Gardner, George Kennedy, and the San Andreas Fault. Also due on that date is the thriller "Boxed set (five hours, seven episodes) which includes six episodess from the 1980 television series. Among the players were Willard E. Madison, Boris Karloff, and Elizabeth Montgomery.

WARNER launches "Hans Christian Andersen's Thumbelina" ($34.95), directed by Don Bluth, on July 26, with the music of Harry Manito and the voices of Jodi Benson, Carol Channing, Chao, John Hurt, and Gilbert Gottfried. "Wrestling Ernest Hemingway" (wide, $39.98) with Robert Duvall and Richard Harris, follows on July 27.

"Major League II" with Tom Berenger and Charlie Sheen (wide, $44.95) steps up to the plate Aug. 3, followed by Dennis Hopper's "Chasers" (wide, $34.98), with Berenger, Erika Eleniak, and Gary Busey. Meanwhile, Warner Reprise has just launched "David Byrne: Between The Teeth" (71 mins., $29.95).

PIioneer recently bowed Paramount's "Addams Family Values" (wide, $34.98), which is highly diverting to watch on disc with its superb letterbox visuals and hilariously satirical assault on white-bread America. LIVE's "The Piano" (wide, $39.95) is Jane Campion's superb film that captured eight Academy Award nominations and comes fully alive only on disc. Paramount's "The Double Life Of Veronique" ($44.95) is a compelling tale of two women with a mysterious connection. And "Beverly Hills Cop" (THX, wide, $29.98) presents the Eddie Murphy blockbuster with a power and clarity not seen before outside the movie theater.

IMAGEx has just released Fox's "Mrs. Doubtfire" (THX, wide, Digital Dolly Surround Stereo, $39.98) on disc, a presentation that offers outstanding visual and audio quality to go with this Robin Williams romp. Turner's "The Heart Of Darkness" ($44.95) features Tim Roth and John Malkovich in the classic Joseph Conrad tale; the movie is artful and compelling in the early going, but bogs down in the equatorial mud toward the end. Touchstone's "Two Males Du Monde: Ali The Morning Of The World" ($39.95) features Gerard Depardieu as a mysterious 17th-century French composer in a tale of musical passion; the film was the recipient of seven Cesar awards, including best picture.

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**Top Laserdisc Sales**

<table>
<thead>
<tr>
<th>WEEK ENDED</th>
<th>COMPILATION DATE</th>
<th>TITLE</th>
<th>COPYRIGHT OWNER, MANUFACTURER, CAT#</th>
<th>MAIN PERFORMERS</th>
<th>PRICING</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>6/11</td>
<td>ADDAMS FAMILY VALUES</td>
<td>Paramount Pictures, Pioneer LDDA, 32805</td>
<td>Anjelica Huston, Raul Julia</td>
<td>1993 PG-13 $34.95</td>
</tr>
<tr>
<td>7</td>
<td>6/11</td>
<td>THE RETURN OF JAFAR</td>
<td>Walt Disney Home Video, Image Entertainment 2237</td>
<td>Robin Williams, Whitney Houston</td>
<td>1994 NR $29.98</td>
</tr>
<tr>
<td>8</td>
<td>6/11</td>
<td>THE PIANO</td>
<td>Live Home Video, Pioneer LDDA, 69974</td>
<td>Holly Hunter, Harvey Keitel</td>
<td>1993 R $39.95</td>
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<tr>
<td>9</td>
<td>6/11</td>
<td>CARLITO'S WAY</td>
<td>Universal City Studios, RCA Universal Home Video 41630</td>
<td>Al Pacino, Sean Penn</td>
<td>1993 R $39.98</td>
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<tr>
<td>13</td>
<td>6/11</td>
<td>A BRONX TALE</td>
<td>Savvy Pictures, Pioneer LDDA, 99054</td>
<td>Robert De Niro, Joe Pesci</td>
<td>1993 R $39.95</td>
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<tr>
<td>18</td>
<td>6/11</td>
<td>FEARLESS</td>
<td>Spring Creek Pictures, Warner Home Video, 12992</td>
<td>Jeff Bridges, John Cusack</td>
<td>1993 NR $34.95</td>
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<td>19</td>
<td>6/11</td>
<td>TERMINATOR 2: JUDGMENT DAY-SPECIAL EDITION</td>
<td>Carolco Home Video, Pioneer LDDA, 82997</td>
<td>Arnold Schwarzenegger, Linda Hamilton</td>
<td>1991 R $49.95</td>
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<td>20</td>
<td>6/11</td>
<td>GETTYSBURG</td>
<td>Turner Entertainment Co., Image Entertainment 6139</td>
<td>Tom Berenger, Jeff Daniels</td>
<td>1993 PG $49.95</td>
</tr>
<tr>
<td>22</td>
<td>6/11</td>
<td>BEVERLY HILLS COP</td>
<td>Paramount Pictures, Image Entertainment 1134</td>
<td>Eddie Murphy</td>
<td>1989 R $39.95</td>
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<tr>
<td>23</td>
<td>6/11</td>
<td>BEN-HUR (35TH ANNIVERSARY)</td>
<td>MGM Home Video, Pioneer Image Ext. 130668</td>
<td>Charlton Heston, Stephen Boyd</td>
<td>1959 R $49.95</td>
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<tr>
<td>24</td>
<td>6/11</td>
<td>WHAT'S LOVE GOT TO DO WITH IT</td>
<td>Touchstone Pictures, Image Entertainment 2011</td>
<td>Angela Bassett, Larry Fishburne</td>
<td>1993 R $39.98</td>
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<tr>
<td>25</td>
<td>6/11</td>
<td>IN THE LINE OF FIRE</td>
<td>Columbia TriStar Home Video 52816</td>
<td>Clint Eastwood, John Malkovich</td>
<td>1993 PG-13 $34.95</td>
</tr>
</tbody>
</table>

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**LASERSCAN**

(Continued from page 63)

mentary, a making-of film with 20 minutes of outtakes, and liner notes by Gore Vidal.

**ANIME** Japanese animation, or "anime" as it is known in Japan, is abundantly available on laserdisc, the video medium that best shows off the vivid colors, elaborate detail, and creative sound effects of such titles. And only laser can offer dual soundtracks—in both Japanese and English. LuminoVision recently bowed "Nadia, Vol. 1" (110 mins., dual soundtracks, $39.95), an enchanting collection of four deep-sea adventure units or "20,000 Leagues Under The Sea."

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**LASERSAVEnow Available**

Norwalk Distribution is quickly becoming the one stop choice of laser disc retailers across the United States. Norwalk combines the service of a friendly family business and the price structure of a competitive corporation in order to achieve big savings and no hassles for their customers. In addition to having a massive inventory of laser discs, Norwalk also stocks a full line of CD-Rom and CD-I software. While their direct competitors offer an across the board discount of 25%, Norwalk chooses to offer a wide range of discounts up to 38% off and also offers an additional 2% discount to customers who preorder before the pre-order cut-off date. If you would like to receive a free 1994 multimedia catalog contact Norwalk Distribution Direct:

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**LASER SAVING-checkbox**

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**LASERSAVING**

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**LASER SAVING**

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NEVER--At any given studio, the proper parts, cables, and connectors can mean the difference between the life and death of a project. These often merge into a single-chip component that acts as backbone of every recording session and line of production. While all studios demand a constant supply of these parts, the ones that service their own equipment have especially urgent needs for small components.

For instance, New York’s Clinton Recording Services services its own microphones and, therefore, requires a wide range of components. While some are in high demand, according to stage technician Justin Maxwell, particularly rare are Canare Star quad five-pin connectors, he says.

Metro Studios in Minneapolis, XLZ connectors and RCA and 1/4-inch plugs are in high demand. “In most events,” says Julie Gardeis, chief engineering head, “they’re either Neutrik or Schreiber, because that’s what we have available to us, and they seem to be the most durable. The things we have the hardest time getting,” she adds, “are the 77 connectors for our parasite line and Neutrik plugs, both are rather expensive. The place we get most of our parts from doesn’t stock these, so we always have to special order.”

Rick Rooney, owner/president of Planet Dallas Studios in Dallas, says that the most urgent need is for “we thin cables and connectors up to speed to better handle the digital mode, without the high-end loss that many audio engineers say occurs with current equipment.”

At Clinton, Deller suggests that manufacturers make equipment “more interexchangeable.” A lot of semigear that’s now being used in pro applications is sometimes not as robust as needed for studio use, he pos.

“The ‘Passion’ of Sondheim. The cast album from composer Stephen Sondheim’s latest musical, ‘Passion,’” set for August release on Broadway Angel, was recently recorded at New York’s Hit Factory. Shown, left, are Sondheim, Angel president Steve Murphy, ‘Passion’ writer James Lapine, and producers Tony McAnany and Phil Ramone.

Big Recordings Often Hinge On Small Parts

For Studios, Connections Mean All

Wireless Systems Bows At Masterfonics

NASHVILLE—When it was pre-
vented at the Audio Engineering Society convention in San Francisco two years ago, AT&T’s Digital Misser Core looked—indeed, anyway—like the perfect transitional technology for re-
cording professionals who want the flexibility and cutting-edge clarity of digital audio without completely abandoning the warmth and secu-
ity of their cozy analog domains.

Jointly developed by AT&T’s Bell Laboratories, Gotham Audio, and George Massenburg Labs, and produced by AT&T’s super-powerful DSP Parallel Processor, the Dig-ital Mixer Core transforms an already familiar SSL or Neve con-
sole into a “virtual” digital mixer with the push of a button, allowing an engineer to mix digitally while retaining well-loved control surface (and to switch the console back to analog just as eas-
lily).

According to the top producers and engineers mixing records through an AT&T-modified “digital domain” console, this technological wonder has already fulfilled that promise and of-
ers mind-boggling potential down the road. And, oh yeah, it sounds great, too.

‘You can easily hear the differ-
ence,” says Diamond Rico producer Monty Powell, who oversaw the band’s latest record, the first ever to be mixed with the Digis Digital Mixer Core. “It’s not one of those esoteric engineering things. The guys in Diamond Rico came in off the road and heard their finished tracks and it was a real cool thing to watch their reaction because it was just. ‘Wow’!”

No one who has mixed on the Digis system has walked away unimpressed, but each has his own reasons. For Powell, one of the highlights was the clarity and defi-
cion in Diamond Rico’s multi-
layered vocal harmonies, which tend to get a little “muddy” in the analog realm. For Vince Gill pro-
ducer Tony Brown, who is also president of MCA Nashville, the quiet passages benefited most from the process.

“If you were doing a real jammed, jangly kind of track, I’m not sure you could really appreciate it,” says Brown. “But Vince’s music is per-
fet for this thing because when he does a ballad, there is a lot of open space.”

Digital recording is nothing new, and the technology is now well enough established to have trickled down within the budget of the home recordist. But Russ Hamm, a promi-
inent engineer and consultant to AT&T who was instrumental in the Digis System’s development, points out that when it comes to the CDs on their shelves at home, “consum-
ers are really quite deceived.”

While the CD is a digital storage medium, most of the music today’s consumer buys on CD is still rec-
ordered on analog machines, and is therefore not a truly digital presentation. Even when the music is rec-
ordered digitally, it is mixed and, to a large degree, processed through analog gear, compromising the price-quality statement associated with the word “digital.”

“Sony publishes a map of the world that indicates where all of its digital multitrack tape machines are,” says Hamm. “There are about 1,500 of them in this world, and all of them are hooked up to analog mixing consoles. I showed that to AT&T because I knew they had this processor, and I said, ‘Here’s the market that needs it.’

The super-powerful DSPs was originally developed by AT&T for military purposes, but with spend-
ing in that area winding down, the company was sniffing around for civil-
ian uses for its multimillion-dollar par-
allel processor. After con-
necting with Hamm and retaining him as a key consultant on the proj-
ect, the company went to work on the idea of a “virtual console” and developed the prototype that was shown at AES. That research is on-
ging at AT&T’s Bell Laboratories in Whippany, N.J., where the company continues to refine the Digis System on its own SSL, 4000G Series and Neve VR consoles.

AT&T is readying Digis systems for installation at New York’s Right Track, Miami’s Crescent Moon, and at Conway Recording Studio in Los Angeles, and has already installed a system at Sedie in Tokyo, but, in a move that reflects Nashville’s con-
inuing emergence as a cutting-
edge recording center, AT&T turned to that city when it came time to run the Digis System through its initial real-world phases. The company contacted Masterfon-
ics owner Glenn Meadows, an asso-
ciate of Hamm’s and a long-time digi-
tal devotee, and he immediately became intrigued.

“We were asked to participate in the brainstorming and be the na-

(Continued on next page)
and-bolts testing site, and we’ve been working with this since July of last year,” says Meadows.

Although AT&T’s choice of Nashville for its new headquarters may surprise some, to those who live and work in Nashville’s recording community, the location made perfect sense, both for the city’s uniquely digital-friendly atmosphere and its easygoing sense of community.

“I’ve suspected for the past four or five years that Nashville is the cutting edge,” says producer/engineer John Guess, who moved to Nashville from Los Angeles in 1988. “L.A. has become so fragmented that I think it would have been very hard to establish something like this here.”

Mixing Michelle Wright’s latest album through the Diag system, Guess experienced one of its drawbacks and one of its major benefits simultaneously when, because of “pilot error,” the AT&T computer refused to function. Guess and Meadows simply “switched a few cords and pushed a button,” turning the console back into a conventional SSL, and finished mixing the record in analog and on time.

“To me, as a businessman, this makes tremendous sense because it doesn’t force me to think about who just don’t want to use a digital console,” Meadows says. “It’s an extension of my analog desk, and if it breaks in the middle of a session, I can pull out a few patch cords and go back to work.”

While the Diag System is certainly not the answer to all of today’s analog-to-digital dilemmas, its user-friendly concept and value as a transitional technology are seductive enough to convince even a hardened digital cynic like engineer John Hampton, who came to Music City to mix Little Texas’ latest project and was “bound and determined” not to waste valuable time on this latest digital toy. After one listening test however, Hampton became a believer.

But although he mixed the record through the Diag System, Hampton stresses that he’s still a fan of the analog console for some things, noting that “split-second unmutes and fades and fader moves are still a little slower” when using the Diag System. And though the Diag Digital Mixer Core produces super-clean mixes, those same timing discrepancies create serious and yet unsolved problems when attempting to cut live tracks.

Its software-based design assures that the Diag Digital Mixer Core will be able to adapt to changing technology easily and relatively cheaply, and as engineers and producers become more comfortable in the digital realm, those warm and fuzzy rows of knobs and sliders will eventually become a thing of the past as well.

“This computer is on a network,” says Hamm with a chuckle. “You’d have to have a screen that showed faders and all that stuff, but literally, you could control every single function of this 64-channel multitrack console with a notebook PC.”

STUDIO CONNECTIONS

(Continued from preceding page)

ment planning system) we’re going to build for the following four to six months, we order accordingly and have it scheduled to come in on a certain date,” he says.

In most demand at the Dolby plant are cable assemblies for systems manufactured on a regular basis. "Someone will lose a cable," says Lewis, "or one will get pinched in a cabinet somewhere and has to be replaced."

In Gardena, Calif., Mark Poncher, marketing director at California Switch & Signal Inc., reports that the company claims XLR connectors as its biggest sellers. "We sell all the component pieces," he says. "We don’t sell made-up pieces, per se. As a distributor, we sell the connectors and cable for you to put them together yourself."

Poncher explains that if a customer is looking for an "already pre-made-up guitar cable with connectors on both ends, then you would go to a guitar center or music store that would already have those cables made up. And there are some very good companies that sell cables like that. Those companies have parts direct from manufacturers, or they buy components from as many up to the cables to sell to the public.

Changing trends in the pro audio universe influence the supply and demand of accessories. For instance, the recent surge in sales of ADAT equipment has spurred demand for connecting cables for the digital units, and AES/EBU interest has increased as well, according to Connectronics’ Chivers.

Also, mike cable "is always up in the high numbers," he says. "What everybody does with microphone cables, I have no idea," says Chivers with a laugh, "but I’m grateful that they do it."
Dolby SR keeps us sounding quiet.

Terry Lewis, Producer

“We chose six Otari MTR-100 multitracks all with Dolby SR modules because we preferred the sound of analog recording over the available digital options. Since our production teams work as artists, producers and engineers, recording with Dolby SR at 15 ips is invaluable in producing good-sounding, quiet, forgiving recordings. It’s the cost-effective way to get the sound we like.”

Steve Hodge, Chief Engineer

“One key to our success is to bang the tape hard and overload it to alter the sound. Dolby SR takes away the hiss but leaves the low-end warmth associated with analog. Our recordings have the dynamic range everyone’s come to expect from CDs.”

Jimmy Jam, Writer & Producer

Flyte Tyme is a private facility located outside Minneapolis. “We’ve built a very creative environment that our artists, producers and writers feel comfortable in. We focus to build the roster of artists for A&M Records’ black division, as well as on our label, Perspective Records.”

Jimmy Jam and Terry Lewis

Dolby SR: now over 80,000 tracks worldwide
Besides the artists themselves, the music industry is loaded with its own stars—names that constantly populate the trades and consumer publications with stories of real or imagined achievements and triumphs. But toiling away in the background, behind all the brouhaha and self-promotion are the people who have to deliver the finished product that everyone envisions—in spite of huge last-minute orders, bungled print jobs, shipping strikes, and so on. They're the production people, the unheralded troopers of the music biz. The following is a collection of anecdotes—some funny (in retrospect), some maddening, others just saying, "We do a lot to make this whole thing happen." And no one would disagree. After all, awesome pressure and unusual situations are all in a day's work in the music production world.
Production Heads Tell Their Tales

Compiled by Rick Clark

MIT SINCUFF, ARISTA RECORDS
Senior VP of Production, Manufacturing and Purchasing

The production areas of the record industry are the forgotten guts of the end product that record companies turn out. I think there is a tremendous amount of professionalism in the areas of manufacturing, production and purchasing.

When you have explosions in the sales area—unforeseen radio and sales success—the production department, particularly, has to deal with the demand. They can't sell product unless we make it. It is a happening area. I remember the time of “The Bodyguard,” when the company had to pour out millions of albums in unbelievable time. We have multi-platinum albums in every form of music, and that's one of the most rewarding aspects of the job.

I like the action, and my people have been trained to like the action. I have one of the finest staffs in the business, but I am only as good as my staff. I'm not easy, but I am very proud of what my people do.

MAUREEN TURKEL, ISLAND
VP of Production

Basically, the biggest issue is time. Everyone wants the records out as soon as possible. We have to be the most flexible department in that we have to cut every corner we can to get a record out.

The fastest we ever worked was on U2's “Zooropa.” Between the time Chris Blackwell and U2's management brought the tape to the staff to hear, and the time it got out on the street, was about five and a half weeks. I think that must have set some kind of record. That was sort of thrown on us, and it was a matter of rising to the occasion to get it out—regardless of any systems or procedures. We literally had an overnight printing of a tremendous package.

It is very exciting when you are dealing with artists like U2. The music alone is rewarding, and I'm always impressed with how focused and intense they are concerning the quality of their records.

TOM FINCH, ELEKTRA RECORDS
VP of Production

Other than A&R, production is one of the first areas to get the music and see it evolve. The excitement of hearing something new makes this job special. Every once in a while, something comes along that really shakes you up.

For me, Tracy Chapman was one of those artists who captured that excitement.

I remember her sitting in on a marketing meeting, and I vividly recall the marked contrast between her shy unassuming presence and the power and beauty of her extraordinary songs. After we decided on the final song sequence, we worked on choosing the album's photographic image that would best express the strength and uniqueness of her songs.

Tracy came out of nowhere and took everybody by surprise. I remember listening to some early mixes while on the bus home and thinking, “This is so spectacular and nobody here knows about it yet.” It was a short-lived secret, for almost immediately Tracy became a star.

TOM MORITOMO, MCA RECORDS
VP of Pre-production

We had an artist, an instrumental piano player, who was appearing at the Dorothy Chandler Pavilion. He wanted 35 of his albums to give to some people he had invited, so I got them to him. He decided he would play one of the albums for everybody. The album jacket and label had the artist's name on it, but the actual record was a female country singer.

Everybody was laughing, saying, “Hey, your piano sounds good these days. It has vocals, too.” Fortunately, he had a great sense of humor and didn't get upset about it.

It just so happened that the parts-order numbers of those two records were almost identical, like 1156 and 1165. In the whole batch, there were only about 25 or 30 miss-assembled records, and the plant thought they had caught them all. The ones that went to the artist were the wrong ones. It was one of the most embarrassing things that ever happened. But I guess that’s Murphy's Law.

Continued on page 74
Rock

*And pop, country, classics, jazz and rap.

Digital Audio Disc Corporation

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A subsidiary of SONY CORPORATION OF AMERICA
When we did the Boyz II Men Christmas album last year, we spent a month or so going back and forth about what the album was going to look like. It was down to the eleventh hour. The Boyz had a certain idea of what they wanted, so we got them up to the office to tell the artist at his computer exactly what they wanted and finally get it right. After about six or eight hours, they got just what they wanted. It was pictures of them on a candle. It looked good, and everybody was happy with it. One of the guys was really tired and was leaning against the wall. He started sliding down to sit, and he accidentally unplugged the computer with his foot. Everything was lost! We ended up doing a really simple design and just managed to get it.

Continued on page 76

THE EXCITEMENT OF HEARING SOMETHING NEW MAKES THIS JOB SPECIAL. EVERY ONCE IN A WHILE, SOMETHING COMES ALONG THAT REALLY SHAKES YOU UP.

—Tom Finch, Elektra Records
Imagine What The Entertainment Industry Could Save If It Worked This Hard To Recycle Its Packaging.

Introducing BASF EcoShuttle reusable packaging system for audio and video tape.

The entertainment industry is well-known for supporting social and environmental causes. But to truly make an impact on the environment, the industry only needs to look as far as its own backyard.

Each year, the entertainment industry produces tons of waste when packing material that's used to ship audio and video duplicating tape is thrown out. The enormity of this problem prompted BASF to spend $3 million over the last three years in the development of an alternative packaging solution.

BASF EcoShuttle is the first environmentally responsible packaging system for audio and video tape pancakes. All components are made of reusable and recyclable material. Everything, from the empty holders, to the core supports, hubs and liners, is returned to BASF. Duplicators simply collect and stack the components. BASF takes care of the rest, including picking up the used shuttles and components.

The environment isn't all EcoShuttle protects. Its thick ridge, double-wall construction protects our tapes from shock, moisture, dust and temperature fluctuations.

If you're concerned about the environment, ask your label or studio to specify BASF audio or video tape in BASF EcoShuttle, or call 1-800-225-4350 (in Canada, 1-800-661-8273). For an industry with so much experience saving things, this should be easy.

DEMAND IT.
President Reagan ordered "The Raising Of The Titanic" videocassette from the CEO of my former company, Vestron. Reagan was having high-level talks at Camp David with the Prime Minister of Japan and wanted this tape for after-dinner entertainment. As it was still an unreleased new title, my unopened office copy was immediately sent. When the President put it on, it wasn't "The Titanic"; it was "Shanghai Surprise" with Madonna! The worst of it was that the movie opens with a rape scene in Japan.

For that, I got a letter from the White House, accusing Vestron of...
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Weir Schuman, Rhino Records
VP of Operations

I've always found that the sales and marketing departments are most interested in production.

THE ALBUM JACKET
AND LABEL HAD THE [INSTRUMENTAL PIANIST’S] NAME ON IT, BUT THE ACTUAL RECORD WAS A FEMALE COUNTRY SINGER.

— Tom Maridans, MCA Records
during the holidays. That's when the department is overflowing with fruit baskets and bottles of champagne from our vendors. It's at that time that they start to wonder what we do.

It's expected we have low inventory and no back-orders. Yet here at Rhino I also have had the pleasure to sort out vomit bags, discs that played from the inside out and scratch-and-sniff record jackets. Only a production person gets to haggle with a manufacturer on the proper placement of a whoopee cushion.

Yet only a production person gets the pleasure of making sure the art director's vision is met, the mastering engineer's hard work is realized, and the company is going to be proud of its product. Production people scrutinize a product sample as if it were something they crafted themselves. They feel the pain of imperfect product as a personal defeat. They high-five each other when they've nailed the impossible. During the holidays, they know full well why the department is filled with fruit baskets and champagne.

SNEK. TIMMERMAN, MAIM
Product Manufacturing Manager

There's a night-and-day difference between the majors and us when it comes to manufacturing. They often own their plants, Continued on page 80

* Media Conversion System - MCS
* Automatic Mastering and Stamper making system - Masterliner AMS 100
* CD-Replication System - Monoliner® MK IV
* Test equipment - Q-Liner ABC 200 DS and Q-Liner ODT

The strength of a modular approach

ODME is the worldwide market leader in the field of manufacturing systems for CD-Audio, CD-ROM and Laser Discs. Their supply programme includes premastering, mastering, electroforming (stamper making), replication, printing, packaging and quality control.

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A LETTER OF REFERENCE

Master Sharp™, from Rank Video Services America, is the industry’s first completely integrated six-hour quality and process control system for the duplication of budget videos. Unlike other budget videos, those duplicated with the Master Sharp system deliver a consistently high quality video, audio, and tracking performance that your customers will immediately see and hear. A performance so fine it deserves to carry the letter “M” logo on the package sleeve.

Of course, your customers may not know that Master Sharp has been under development for the last five years, or that it incorporates over 50 proprietary improvements in high speed video duplication technology. A technology that Rank Video Services America, the world’s largest duplicator of pre-recorded video cassettes, co-developed. They may not know too that Rank only uses chromium dioxide tape in duplication that takes place exclusively on TMD machines in Class 100 Clean Rooms. Or that Master Sharp Operators must pass a rigorous six-month training program.

No, they may not know what goes into Master Sharp, but they can use their eyes and ears to judge what comes out: fine quality video.

And when they do, they’ll know that budget videos duplicated with the Master Sharp program are well worth buying. They’ll start looking for the letter “M” logo on every budget video’s sleeve. When they see it, they’ll buy it, confident of its quality.

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and the production facility is at their beck and call. An indie like us has the coordinating nightmare of using a different vendor for each step of the process. All our mastering is done at one facility out of Boston; pre-production graphics are created in our Salem office; the printed inserts come from Minneapolis; our jewel boxes are a custom trademarked color and are produced on the East Coast; and we are currently pressing our CDs in Montreal.

Getting all the parts to come together at the same time and producing a great final product is much like I imagine a conductor’s job is in an orchestra. It’s a beautiful thing when you achieve it—and so satisfying.

When I first started, we were in the process of changing suppliers and were interviewing CD manufacturers. Once word was out, it sparked a bidding war of the likes which have never been seen in the industry. Of course, price is only an issue once all the other criteria have been met: quality, service and turn-time. With our decision to use Americ Disc, we are experiencing that and more. And with the passing of NAFTA, the customs issue is virtually gone.

The real fun is in seeing what
the next great packaging challenge will be. We are currently working on a limited-edition AU20 series with souped-up mastering, a 24K gold disc and some unique packaging to present it all.

Gary Korb, Shanachie
Product Manager

Usually, when it comes to getting product out on time, we have good control over the elements. But that wasn't the case for our last April releases, thanks to the national truck strike. Everything was shipped, and the next thing we knew, it was stuck in a Long Island railroad yard. It was very frustrating. Normally, when something goes wrong, I can get on the phone and correct it or find out what happened. We called shippers and their hands were tied. In this case, there was nothing we could do. We had to start from square one and say, "Well, we can't trust the strike," and go back into production again.

Michael Jerling, one of our artists with an April release, had some gigs coming up, and he really needed product. We put in a special order of 500 pieces and had them drop-shipped to him so he would have product at his shows. It was down to the wire for him. Fortunately, we can do things like that quickly, if the occasion calls for it. Continued on page 81

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**REPLItech Preview**

Exhibits And Seminars Draw Record Numbers Of Recording Duplicators And Replicators

*By Steve Traiman*

The exciting prospects for new optical CD formats and the opportunities for expansion into new markets should draw a record turnout from the U.S. recording industry to the third REPLItech International, June 14-16 at the Santa Clara (Calif.) Convention Center.

Well over 5,000 attendees are expected, significantly ahead of last year's figure of about 3,000 (which had doubled the first event), according to Pat Casey, seminar program co-ordinator for co-sponsor and manager Knowledge Industry Publications, Inc. (KIPI). "The headquarters Westin Hotel was sold out before we mailed the brochure," says Casey.

Her enthusiasm is shared by Charles Van Horn, executive director of co-sponsor ITA, who says, "Anyone in the duplication or replication end of the recording industry is going to be there."

Both are buoyed by the first REPLItech International in Europe, which drew more than 1,200 participants to Munich in April. "As the first meeting in Europe dedicated to replicators and duplicators, the hands-on experience of a real 'equipment show' was a potent draw," says Van Horn. "We had 75 companies exhibiting in a show that concentrated on European needs."

"For ITA, it gave us a real foothold and an opportunity to expand our current membership mix of about 80% U.S. and 20% international. Most important, we picked up some new member firms that want to contribute to the improvement of recording product in all formats— audio, video, optical and floppy disk. ITA is known for its work on developing manufacturing standards, and we see continuing progress in this vital area."

REPLItech in Santa Clara will feature more than 200 exhibitors, including many that made important introductions in Munich. Included is Pilz, a leading CD replicator in Germany, which is making its complete replication equipment systems available for the first time. Other exhibitors of particular interest to the recording industry, according to sales manager Ellen Parker, include Robi-System, with a new sub- strate for CD manufacturing; Galic Maus and Krauss Maffei, with a new robotic front end for CD replication; Optical Disc Manufacturing Corp., with advances in high-density mastering; and ODME, with an entry into offset printing for CD.

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Tales
Continued from page 81

Jeremy Klotz, Sony Records
Senior Director of Graphic Arts Production

Liza Otto, Virgin Records
Director of Production

Marketers want the best for their artists, and we are part of the mix that makes it happen on a daily basis. Every single job requires special attention, because each package is unique—whether it’s an intricate boxed set or an eight-page booklet.

Everything is very fast-paced around here. In the music industry, when someone says, “I want it now,” that means, “right now or an hour ago.” There is no margin for error; we have to do it right the first time.

Recently, Sony Music set up a computer-graphics system and went from doing things traditionally, using mechanical boards, to working on Macintoshes. It gives the designers power they didn’t have before. They can now take a photograph and make it into a piece of art. It has made our responsibility, as a production department, more difficult because it’s sometimes hard to make those designs happen. Due to these new capabilities, we’re going through a learning phase—but the resulting designs we are coming out with are great.

We have Monty Python on our label, and one of their releases is called “The Final Rip-Off.” It’s a double-CD set that has all the best skits. By mistake, both of the discs were pressed with the same music, and we had to remanufacture and import them from England. Because of the title, many consumers thought the mistake was intentional—that it really was a “rip-off.” People began to figure it out, and every time we got a consumer complaint, we had to send a replacement.

We do reply to all of our letters. Some alert us to real problems, but some are very funny. Yesterday, we got a letter from a consumer who was irate because he preferred to hear some of the music faded differently on a record. He wanted us to change it and said he would send us a check. We explained how much mastering and record making really cost. I asked him for a check for $2,500 dollars and told him I’d see what I could do. I’m waiting for his check.

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Usually, when it comes to getting product out on time, we have good control over the elements. But that wasn’t the case for our last April releases, thanks to the National Truck Strike.

—Gary Korb, Shanachie
After an opening-day keynoter session, attendees have the opportunity to participate in one or more of four "tracks": optical disc, videotape, audiocassette and computer diskette.


For Videotape interests, topics with confirmed speakers as of preprint include "Real Time Or High-Speed Duplication?" by Barry Schwab of SABRE; "Justifying Automation: A Question Of Economics," by Eileen Carbonneau of The Maine Source; "Benefits Of Total Quality Management (TQM)," by Hugh Coppan of Quality Works; "Video Compression & CD Replication Basics," by Adrian Farmer of...
Nimbus: “Duplication Quality Control Through To Inspection,” by James Steynor of Aerosonic; and “Enhanced Video Loading & Automation,” by Mark Nevajans of Tapematic. Other topics include “Importance Of Mastering Standards For Duplication Quality,” “Proactive In A Mature Market” and “Trends In Videocassette Packaging.”


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BIRTHS
Boy, Paul, to Jorge and Maria Raquel Franck, May 16 in Miami Beach, Fla. He is VP of the DMF Organization there, and was one of the founders of Laser 102 FM in Buenos Aires.

Girl, as yet unnamed, to Peter Dean and Emily Dickets, May 27 in London. He is a U.K.-based contributing editor to Billboard. She is a publicist with London PR company ISA.

Boy, Julian Cesar, to Larry and Deborah Khan, May 28 in New York. He is active director of B&B promotions for Jive Records.

Boy, Rory James, to Paul and Jane Fenn, May 28 in London. He is co-director of Asgard Promotions there.

Boy, Benjamin Taylor, to Danny and Cheryl Strick, June 2 in Los Angeles. He is senior VP/ GM of BMG Songs.

Girl, Hanna Grace, to Ken and Robin Schlaeger, June 3 in Montclair, N.J. He is managing editor of Billboard.

MARRIAGES
Richard Rene to Kim A. Haller, April 16 in San Francisco. He is director of development for Westwood One.

ENTERTAINMENT
Entertainment's international department in Culver City, Calif. She is director of business development at Radio Promotional Media Consultants in Calabasas, Calif.

Pete Anderson to Melissa Greene, May 4 in Bermuda. He is VP of sales at Atlantic Records. She is VP at Ardmire, Pa.-based Collectible Records/Gotham Distributors.

Chris Jones to Terry Lang, May 14 in Norman, Okla. She is a member of Word recording group Point Of Grace.

Mark Mason to Dee Lonergan, May 29 in Nashville. She is product development assistant sales director at Word Records.

Gregory Carl Charley to Johnetta Evans, June 1 in Chicago. They are singer/songwriter/producers and a member of Barren Records recording group Kira.

Brian Wasink to Lisa Baum, June 4 in New York. She is production coordinator of Jim Henson Records.

Jeremy Mark Davis to Lois Lerner, June 5 in New York. She is director of marketing at Sony Wonder.

DEATHS
Dwight Johnson, 48, of lung cancer, May 3 in San Antonio. Johnson was operations director for concert promoter Stone City Attractions. He worked for the company for 10 years, beginning as supervisor of T-shirt sales. He is survived by his mother, Evelyn, his brother, Davey, his sister, Cindy Jones, and his aunt, Ruth Langford.

Sondra Gair, 70, of breast cancer, May 25 in Chicago. Gair was a veteran radio journalist who had been with WBEZ Chicago since 1974, and had been executive producer and host of the studio's midday talk show since 1986. She was inducted into the Chicago Journalism Hall of Fame this year. She is survived by two sons, Judd Rose and Roger Rose; a daughter, Patricia Sweeney; a brother, Seymour; and her grandchildren.

Stan Reynolds, 44, of a heart attack, May 30 in Washington, D.C. Reynolds was afternoon personality on WASH Washington. He is survived by his wife, Karen, and three children.

Jimmy Fernandez, 29, of a brain tumor, May 21 in London. Fernandez was bass player with the God Machine, which released three EPs and a*A*Story," on Fiction Records. The band had just finished its second album, which will be released later this year.

Wally Fowler, 77, drowned June 3 in Dale Hollow Lake near Nashville. He had been fishing. Fowler was a songwriter, singer, concert promoter, and was the founder of the Oak Ridge Boys. Known as "Mr. Gospel Music," he got his start at age 18 with the John Daniel Quartet, the first gospel quartet to join the Grand Ole Opry. In 1945 he founded the Oak Ridge Quartet, which eventually became the Oak Ridge Boys. Among the songs Fowler wrote were "That's How Much I Love You" (a million-seller for Eddy Arnold) and "I Couldn't Believe It Was True" (recorded by Willie Nelson). He was inducted into the Gospel Music Hall of Fame in 1988. He is survived by his wife, Judy Moss Fowler, and two daughters, Hope Kinmer and Faith McCoy.

Earle Warren, 79, of complications of a stroke and kidney failure, June 4 in San Antonio, Texas. Warren was an alto saxophonist and singer best known for his work with the original Count Basie Orchestra. He joined Basie in 1947 and remained with the group for 13 years, except for 1948, when he led and recorded with his own band. In 1952 he left the Basie orchestra. He appeared on "The Sound Of Jazz" television show and performed at count- less festivals. In the '60s and '70s, Warren led a band for impresario Allan Freed, managed James Brown and the Platters, and conducted Diana Ross & The Supremes. In 1972 he started the Blue Monday, and continued with that band until his retirement in 1992.

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

JAZZ ASPEN, June 22-26 in Snowmass, Colo., will include two charitable endeavors. One program, in collaboration with The Aspen Trees and the Aspen reunion, will be targeted at 50 teen-age-gers with leadership potential who will attend the jazz festival and participate in leadership training sessions to train them as peer counselors for the AGAPE program. Also, the festival reports a donation of $1,000 from John Denver's Planet Blue Foundation in support of tree planting projects in the village of Snowmass. The funds were raised from sales of the 1993 official festival T-shirt, distributed by the Esprit Foundation. For more info, contact Don Lu- cott at 215-335-2534.

TWO FEEDINGS: Retail chain Moby Disc Records, BAM Magazine, and KRQF-FM L.A. have teamed to sponsor Feeding the Hungry While You Feed Your Ears, a promotion designed to collect canned food for Los Angeles' hungry. From June 3-June 18, anyone who brings a canned food donation to one of Moby Disc Records' seven Southern California locations will receive $1 off any item in the store. Radio ads on KRQF-FM and a two-page spread in RAM are supporting the drive. The donated food will be given to the Los Angeles Regional Foodbank, a private, nonprofit group that obtains usable food and related products for distribution to charities that benefit people in need. For more info, contact Lorie Burstein at 213-254-9000, ext. 139 or fax 213-234-6493.

FLOOD BENEFIT: Proceeds from a concert featuring Merle Haggard & the Strangers, held July 4 at the Pomona Palace in Piedmont, Ala., will benefit the Piedmont Disaster Relief Fund. Also appearing are Les Meehan & the Stoned Country Band, David Shelby, and Anne Marie. For more info, call 1-800-294-7822.

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

JUNE
June 22, Music & Performing Arts Unit of Broward Co. 30th Annual Awards and Dinner Dance, honoring Clint Black and Vanessa Williams, 8 P.M., Sheraton Fort Lauderdale.
June 27-29, National Assn. of Radio Talk Show Hosts Convention, location to be announced, Los Angeles. 617-437-9577.
June 30, 37th Annual RockFest Festival, various locations, Denver, 303-45-42-6613.

JULY
July 7-10, Upper Midwest Communications Conference, Hilton Convention Center, Las Vegas. 813-385-1500.

AUGUST
Aug. 4-6, International Country Music Workshop, Music City Sheraton, Nashville. 615-322-2068.
Aug. 16-21, Jack The Rapper Convention, Lake Bonavista Palace, Idaho. 807-897- 6060.
Aug. 18-21, Sixth Annual POPMOMM Music And Trade Meet, sponsored by Music缣nn, College Messe, Cologne. 011-49-202-278-710.

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Hits Of The '70s Sound Sweet Again To PDs

BY ERIC BOEHLERT

NEW YORK—For many radio programmers, the phrase “songs from the ‘70s” does not conjure up hits that must be played again and again. Thanks to the disco backlash toward the end of that decade, much of the distinctly ‘70s music got painted with a tar brush, deservedly or not.

But with the inevitable revival of all things ‘70s among nostalgic listeners (bell bottoms, the Brady Bunch, and Southern presidents), more of those chart toppers from the Bicentennial-Watergate oil embargo-John Travolta era are finding their way back onto AC stations, often at the expense of ‘80s hits.

“Those songs that AC programmers frowned upon, we’re seeing a lot of high testing scores simply because they were frowned upon for so long,” says Tony Florentino, PD of WKJY Long Island, N.Y. “Now it’s fresh music.”

“We Are Family” by Sister Sledge and the Bee Gees “Staying Alive” are examples of hits, once thought to be dead and buried by AC PDs, that once again work well, Florentino says.

There’s so much “fresh” music that every weekend since last November, WKJY has been turning itself into a wall-to-wall ‘70s station. The PD says the move has delivered the station’s highest ratings in years for weekends, a perennial AC soft spot. Some of the weekend selections have even made their way into weekday rotation.

“It’s all about staying true to your demo,” says Florentino. “You have to look at when your average [AC] listener was in high school. That’s when their musical impressions were the greatest.”

AC consultant Mike McVay stresses those pivotal high school years as well, saying it’s the long “frowned upon” hits such as “Kung Fu Fighting” and “Undercover Angel” that are scoring for ACs today.

McVay explains the cyclical music equation that defines AC radio: Take the age of a key listener (a 31-year-old woman, for instance), figure out when she graduated from high school, and then subtract four years (1977). It’s the period from 1973-81 that most likely defines her key musical influences.

“To her,” says McVay, “‘Rock The Boat’ by the Hughes Corporation was a great song.’”

The emergence of ‘70s offerings is “based on the math of it all,” says Curt Hansen, VP of operations at WICC/WEBE Bridgeport, Conn. “Women ages 25-34 are your prime target, and for them, heritage oldies are from the ‘70s.’

The key to AC programming, says McVay, is effectively tapping into that nostalgic feeling among female listeners from time to time. Too often, McVay says, ACs targeting women in their 30s spin too much music from the ‘80s. According to McVay’s equation, 45-year-old women would be big fans of that station. (The same programming key applies to top 40/adult stations, such as New York’s WPLJ, which touts its steady stream of “hits from the ‘70s and ‘80s.”)

A new demand for ‘70s hits has meant a squeeze on ‘80s cuts, and neither programmers nor listeners seem to mind. “You look at some of those testing scores on ‘80s songs, and they’re not that high,” says Florentino, who notes 30%-40% of his station’s weekday music is now ‘70s-based. Or, as Hansen puts it, “After 25 years, the Turtles just don’t sound

(Continued on page 93)

Country Radio Levels Off; News/Talk Growth Continues

(Continued from page 6)

is its lowest share since the format ratings were initiated in 1989. Rounding out the top five formats was R&B, which was off 8.9%-8.5% 12-plus and posted its lowest share in almost three years.

The exclusive Billboard/Arbitron survey tracks 16 formats. Following is a format-by-format breakdown of the highlights, listed in order of 12-plus audience share.

• AC was up in each of the 11 demos and dayparts tracked by the survey, with the exception of nights and teens. Significant gains for AC came among women 18-plus (21.1%-21.6%) and in afternoons (16.7%-17.2%). It continues to be the second most-programmed format (after country), with 327 outlets in the continuously measured markets.

• N/T was up 15.7%-16.2% 12-plus and posted gains in every demo and daypart except for nights, when it was off slightly, and 18-34, where it was flat at 6.9%. The station’s 12.8%-13.3% gain in the 25-54 demo brings it up to a second-place tie with country in that demo, where AC remains No. 1. Other significant gains came in mornings, when the format posted a full-share increase (19.1%-20.1%), as well as middays (16.4%-17.2%), afternoons (14.2%-14.7%), 35-64 (18.4%-19.1%), and women (14.3%-15%). It remains the third most-programmed format.

• Country was off 13%-12.4% 12-plus and also off in every demo and daypart except for teens, where it was up 8.6%-9.7%. The format’s biggest loss came from women 18-plus, where it was off 10.9%-13.3%. The surprising loss of seven stations in the fall made country the biggest station loser.

• Top 40 lost almost a full share in teens (38.7%-37.8%) but was still up in that demo from its low point of

(Continued on page 93)

ARBITRON FORMAT SHARE WINTER ’94

Persons 12+
Monday-Friday 6-10 a.m.

Country 12.8%
News/Talk 20.1%
Top 40 9.0%
Album Rock 8.6%
R&B 7.2%
Oldies 5.9%
Classic Rock 4.8%

Persons 12+
Monday-Friday 3-7 p.m.

Country 13.1%
News/Talk 14.7%
Top 40 10.4%
Album Rock 9.2%
R&B 8.4%
Oldies 6.8%
Classic Rock 3.5%
Spanish 4.1%

Persons 12+
Monday-Friday 6 a.m.-Midnight

Country 12.8%
Adult Contemp. 16.8%
Top 40 9.7%
Album Rock 8.5%
Oldies 6.5%
Classic Rock 3.7%
Spanish 4.8%

Persons 12+
Monday-Friday 7 p.m.-Midnight

Country 10.3%
Adult Contemp. 13.8%
Top 40 14.3%
Album Rock 8.7%
Oldies 5.3%
Classic Rock 3.0%
Spanish 5.1%

Source:
Ratings, the Arbitron Co.;
formats, Billboard magazine.
Copyright 1994, the Arbitron Co.,
Billboard magazine.
LOUISVILLE—It appears that the July craze isn’t dying down a bit. Last year saw the creation of two syndicated ’70s shows, Westwood One’s “The Retro Show” and Hot Mix Radio Network’s “Retro Mix,” as well as CBS’ successful ’70s syndicated edition “Arrow” format. Now, dozens of top 40, AC, and modern rock stations have added disco and ’70s flashback features.

This year, more than 100 syndicated shows have sprung up. SuperRadio is among an early July launch of seven different parties. On The Radio Broadcasting bkoed “Keepin’ The ’70s Alive” and “Behind The Hits” Feb. 1, and ABC Radio Networks debuted “The Hits...Live With Dick Bartley” May 26.

Bartley, who produces and hosts ABC’s new show, says the ’70s craze will be here for a while. When asked if it’s just a fad, Bartley says, “They asked the same question about ’80s music with the Beatles and Motown, and 20 years ago they asked the same about ‘American Graffiti’ music. This is every bit as valid and long-lasting and intriguing as the decade of pop music that preceded it.”

Jeff Lee, president of On The Radio Broadcasting, says ’70s music is the perfect way to reach the 22-54 demo. “Everyone [who’s] in their 30s met their girlfriends to these songs, went to the movies, bought their cars with these songs,” he says. “They get to relive these memories.”

Yesterday...Live! With Dick Bartley” is a weekly, four-hour, Sunday-night show featuring the chart-topping songs from 1970-79 for AC and hot AC stations (Billboard, May 28). Bartley says it features fun, mass-appeal songs from the likes of Fleetwood Mac, Elton John, and Linda Ronstadt.

The weekly three-hour “Keepin’ The ’70s Alive” features top 40 hits from 1970-79 with the exception of classic rock-leaning songs and heavy disco. The daily one-song feature, “Behind The Hits,” tells the stories behind the hits of the ’70s. The shows are offered for barter and are hosted by WCBS-FM New York afternoon Jock Bob Shannon. Lee claims 300 affiliates, including WYSP Chicago.

“Seventies Party” is a weekly four-hour show hosted by WPLJ New York’s Al Bandiera. The show features songs from the biggest disco and rhythm & blues hits of the ’70s and is customized for affiliates.

We haven’t even started clearing stations yet and they’re already calling,” says Gary Bernstein, president of radio programs at SuperRadio. “This show is really designed for hot AC and mix stations, but I think it will work on top 40, too, and they’re already interested.”

AROUND THE INDUSTRY

Sources say ABC Radio Networks is considering dropping “American Top 40” hosted by Shadoe Stevens, whose contract is up in July. However, some say the show may only be dropped domestically, since it has been flourishing internationally in more than 100 countries.

Lack of support from the network would also mean the number of top 40 stations being cited as the causes. A decision could be made within a month, but executives are still evaluating the situation.

In other news, sources say ABC is talking with CD Media about handling sales for AT 40’s rival countdown show, “Rick Dees’ Weekly Top 40.” Neither company is commenting.

SW Networks, the joint venture between Sony Software Corp. and Warner Music Group, has officially announced its launch. The venture will create, market, and distribute music and entertainment programming that will be syndicated not only to radio, but to digital cable radio outlets including Choice Music and Choice Channel Europe. Possible first offerings could include a late-night trucking show, talk shows, and a hip-hop show.


Nashville Media Group, which syndicates "Simple Life With Ricky Skaggs," has signed Don G. Mercer to president/CEO, replacing Gerald Drummonds, who recently resigned VP of programming Jim Darby has been named VP of new VP/GM. Chris Blizard has been named VP of senior producer, and Michael Waters joins as writer and producer.

Allen Stone has joined the soon-to-be-launched Dallas-based Prime Sports Radio as PD. FSR, a division of Liberty Sports, will debut its 24-hour (Continued on next page)
The European Hit Survey, the only program of its kind offering a profile of top Pan-European hits, is now available in the United States in a weekly, two-hour magazine format.

Along with the latest music hits, The European Hit Survey is packed with information about European life-styles, updates on current music trends in Europe, entertaining industry news and interviews with today's hot artists.

So, don't put off until tomorrow what your listeners can hear today.

Excite your audience with today's European hits.
Give advertisers a new and innovative platform to reach young adults.
Boost your ratings and propel your station ahead of the competition.

The European Hit Survey
For more details call Sounds & Stations at 214-444-2525.  Don't keep your listeners waiting!
KMMS-FM (THE MOOSE) Bozeman, Mont., has the distinction of being the highest-rated album alternative station in the country, yet its classic rock lean makes it quite different from other stations in the format.

In a specially commissioned winter Arbitron ratings survey, the station was No. 1 in the market with an 18.7 12-plus share. While other album alternative stations are as much as 30% current, KMMS-FM is 30-40% current and its playlist goes back to about 1965.

“We decided that since we were the only rock’n’roll station in western Montana, we felt we had a duty to present rock’n’roll in a fashion that compared old and new,” says PD/afternoon host Colter Langan. “We had a wide base of listenership and interest that we felt we could cater to and do it well.”

That audience, Langan says, includes “everyone from old hippies that love the early ’60s British invasion to young college students that love cutting-edge bands like the Talking Heads in the late ’70s” to younger listeners who enjoy more contemporary acts.


The station is consulted by album alternative network alternative DJ Dennis Constantine, who Langan says “sort of steers us to our own sides.”

In a recent conference call with programmers at all of the Constantine-consulted stations, Langan said: “We kind of feel like an outsider” as the programmer of a classic-based album station in a format where the current joke is “here’s another five in a row that you don’t know.”

During that call, Langan made the point that album alternative is very much like hot country in that it is 80% current and filled with unfamiliar artists, yet hot country is extraordinarily successful in many markets. The difference, according to Langan, is that “country radio has a familiar formula. You know what the lyrics will be about and what the song progressions will sound like.”

With that in mind, the keys for [album alternative] will be to find that comfort zone.

“It all depends on the overall package that your station puts out,” he adds. “With AAs, depending on how you package them and what your profile is in the community, you can challenge the adult listener who is bogged down.”

The key, Langan says, is not to have a “hipper than thou” attitude on the air, but rather “an excited feeling [like] ‘we found a new artist and we want to turn you on to it.’ You can make a connection with the listener in the 25-54 age group that may not bring that number, but will bring you revenues that will make you a success [by] appealing properly to listeners and clients.”

Langan recognizes that his situation in Bozeman is different from that of most other album alternative stations and admits that a lack of competition is a factor in the station’s success.

“We’re in such a unique situation in an area where we are the only outlet commercially for rock’n’roll,” he says. “We are not in the disco market. We have album rock and classic rock on either side of them so they have to narrow their focus. We can focus on a lot of different kinds of music and keep the familiarity very high.”

Another factor in KMMS-FM’s success in the winter book was the sign-on of new 100kw country FM KZLO, which effectively split the audience of country leader and previous market dominator KBOZ-FM.

Although there is fierce format competition, Langan notes that he’s up against three country stations, a National Public Radio outlet, a hot AC, a contemporary Christian station, and the college station, which plays rock, folk, jazz, alternative, and hip-hop music. KMMS-FM’s parent company, Gilbert Broadcasting Corp., of Montana, also owns two other stations in Bozeman: N/T KMMS AM, which is the local outlet for Rush Limbaugh, and new soft AC station KSCY, which signed on at the end of April.

Langan says KMMS-FM is oriented toward the 25-54 demo, and skews toward men.

The lineup includes morning man Sean Donahue, whose father, Tom Donahue, was one of the founding fathers of rock radio. Midday host Dave Cowan was the station’s original PD and is now OM. Evening host Kim Rossi has been with the station almost five years, and overnight jock Jon Bohannon has been with the station since it was called KUIC.

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Population Growth in Hispanic Mkt.

NEW YORK—Anticipated growth of the U.S. Hispanic population will bring good news for stations targeting that audience in the coming years. A newly released study of the Hispanic marketplace conducted by the Interpre Radio Store found that Hispanic households, which now consume an aggregate income of $18.5 billion, will continue to post phenomenal growth in the next six years. By the year 2000, the study found, the number of Hispanic adults in the 25-54-year-old demo are expected to grow by 49.8% and will then account for 7% of all Hispanic households. The total Hispanic population is expected to increase 36.5% by 2000.

The study, titled “Affluence Comes With Age For Hispanic Households,” also found that more than 2.5 million Hispanic households already possess a combined $21 million in discretionary income for vacations and luxury items, amounting to an average of $8,500 per household.

Hispanics are also heavy radio listeners. The study found that Hispanics ages 12-plus listen to the radio an average of 25 hours and 15 minutes each week, which is higher than the national average of 22 hours for all people 12-plus.

Not surprisingly, the Spanish-language format is preferred among Hispanics, 42% of whom listen to it. The second-most preferred format is top 40 (16.1%), followed by AC (10.1%), N/T (6.5%), AC (10.1%), oldies (5.4%), and country (5.2%).

PHILLIS STARK

HITS OF THE ’70S SOUND SWEET AGAIN

(Continued from page 89)

the same.” WEHE, which reduced its number of ’60s hits from two to one an hour, has hosted its own ’70s weekend show for a couple of years. Harris has been encouraged by listener response, both in phone requests and attendance at station-sponsored ’70s events.

Programmers add that playing too much ’60s material can blurn the line for listeners between AC stations and oldies outlets. And since oldies are so often entrenched, competing with them (or being perceived as competing with them) does no good, says Peter Smith, MD at Philadelphia AC WMC.

Lately, a different kind of oldies has emerged—’70s-based oldies. Programmers of those stations are so enamored with 20-year-old hits that they’re punching out “Oh Girl,” “Sirduke,” and “Last Dance” on a continuous basis. McVay, who consults a handful of such stations, tells his ACs not to react—either by adding or subtracting their load of ’70s hits—to a full-time ’70s oldies player.

With different formats now battling over them, songs from the ’70s have clearly won newfound respect. “There’s something about 20 years ago” that listeners can’t resist, says Florentino.
Smoke Clears In Leichtman's WLW Suit; WXRBS Pittsburgh's 'Sick' Listener Stunt

**VOX JOE**

by Phyllis Stark with reporting by Eric Boehrlet and Brett Atwood

KTS (Live 105) San Francisco OM Richard Sands is up to VP promotion and programming.

KFLX (95.5) San Francisco flips from a simulcast of R&B/KHRL-FM to an Asian format with the new calls KTOY.

WEZB (102) Tuscaloosa, Ala. and WJMJ (1060) York, Pa., are now up to one two books a year beginning this fall.

The summer Arbitron book will be the last for two markets—Atlanta, Calif., and San Diego North County—defined by Arbitron as “embedded metros” because they are part of larger markets in the Los Angeles area and San Diego, respectively. Atlanta was market No. 16, San Diego No. 21.

Great American Communications Company has officially changed its name to Citicasters Inc. (Billboard, May 28).

PROGRAMMING: NEW FORMAT FOR LA

Los Angeles is expected to have its first album alternative outlet by the end of the month. Although no details have been released yet about which station, consultant Dennis Constan
tine is working on the project for new station owners, and is now in the process of assembling a music library . . . Alternative network KAZX/KAZZ Los Angeles change calls to KAZX/KAZZ.

As expected, WLS-FM Chicago, which now simulcasts N/T WLS-AM, will get off the air this month and simulcast the gath
ered talk format beginning Monday (13). Former country WQXQ (901) morning man Robert Murphy will host mornings. Chicago Sun-Times columnist Richard Roper will host the 9-11 a.m. shift. Syndicated host Rush Lim
bough will be simulcast from the AM in middays and rerun in evenings.

Current WLS late-night host Jay Mar
vin will handle afternoons on the FM version and has not been replaced on the AM.

KSTP/MINNEAPOLIS talk host Turi Ryder will host nights. Johnny Smiley, formerly with WZKW Peoria, Ill., will host overnight. The show is syndicated.

KNNC APY Lynn Barstow is up to PD, replacing Jones. Barstow is accepting T/Rs to fill his old PD slot. Jones is now working in a new format.

BIB Bettis joins KRRN/Sacramento, Calif., as OM. He previously was PD at KPPI Denver . . . WCNY Charlotte, N.C., which had been silent, signs back on with ABC/Satellite Music Networks' adult standards format with the new calls WIST. The station was taken over in November as a local marketing agreement with an option to be purchased by crosstown WHYN-WAVO.

WNEU/KGRT New Orleans PD Tom Stecker expects to develop a senior country PD at Radio Equity Partners L.P., . . . Tom Barnes has been upped to affiliate representative at Jon Sin
ning Associates Inc. The company's consulting division will be renamed Sinton, Barnes & Associates.

Former KOOL WCEO/ Bir
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ning star PD/Music Networks' contemporary Christian format.

KHJ Los Angeles open outlet WQFL (formerly WXZ) signs in New Bern, N.C. . . . WBDX Chattanooga, Tenn., flips from hot AC to NT.

Fox Children's Networks will bow July 3 with 30 affiliates, including top 40 stations KISI Los Angeles, WHYY (1000) Miami, and WZBB (987) New Orleans, and album rock WFXB St. Louis. The two-hour “Fox Kids Count
down” will air Sunday mornings on those stations, and air feature guest hosts from Fox television shows.

LIFELINES

We're sorry to report the recent deaths of two talented broadcasters.

Sta Reynolds and Sondra Gay.

WASH Washington, D.C., evening host for “The Baby Blues,” will turn 30 on a heart attack. He had been with WASH for just eight months and previously worked in KKEQ Anchorage, Alaska. He leaves behind a wife, Karen, and three children.

“Mike Harris is handling Reynolds’ duties,” said station GM Mike Neis. But Mike is not the only new arrival to FOX.

Veteran radio journalist Gair, 70, died May 25 in Chicago of complications from cancer. Gair was known as “Denver's Rock Alternative,” signed on at 956 June 8 Bruce Jones, PD from KNNC Austin, Texas, arrives to handle “The Morning Show” on KMKQ, a longtime vost at crosstown KKBQ, mornings. PD Doug Clifton follows in middays. The night shift is Jackie

David Ward, an old friend of Gair, will host the 9-11 a.m. shift. Syndicated host Rush Lim

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Williamson, Conti-
at’s Voice of the Philh
adelphia 76ers for the last two seasons, is re-
numing home to Chicago to become executive host at sports station WMVP, according to the Philadelphia Inquirer.

On the heels of last week's promo
on of weekend jock Dean Carrison to WREX Seattle, another PD/ jock, Tom Hennett, has been upped to nights. Both replace former MD/night jock Ken Dewsberry. Former WBZZ (984) Pittsburgh night jock Mike Neis exits. PD Buddy Scott is actively seeking a replacement and will be open to PDs.

In a well-orchestrated stunt, WMM's Cleveland has inked a new morning team but refuses to reveal their identities. The station has even gone so far as to send the press pic
tures of the duo with bags on their heads. Expect an announcement shortly that crosstown WENZ mor
ning men Brian Fowler and Joe Cro
auer, whose contract expires July 12 and will not be renewed, will be flying to the Blizzard. No word on the future of WMM's interim morning man Ross Brit
tain.

J.P. Taylor Kim key is upped to middays at WJMN Chicago, replacing Shawn Burke . . . Talk host Joel Spiv
kars returns to WRWC Washington, D.C., for middays, where he will replace Jeff Kamen.

WNZY Norfolk, Va., afternoon host Hollywood Harris moves to sister station WJMH Greensboro, N.C., for mornings, where he will be paired with current morning host Kevin. No replacement has been named at WNZY . . . KXXX-FM Bakersfield, Calif., midday host Alux Peterson joins KBS (B96) Fresno, Calif., for the same duties, replacing Lorraine Love, now in mornings.

P TO FROM WAAF Worcester, Mass., arrives as the new music co
ordinator at WPXW Rochester, N.Y., replacing Cat Collins, now at WJIMB Boston. Also, J.T. Rice, from crosstown WDKX, takes over Collins' old late
ight air shift at WPXW. . . . Nate takes evenings at WKCQ (K101) New Haven, Conn. PD Kid Kelly is handling that shift for now while ac
ccepting T/Rs. ---
ing to its current account base.

He declines to provide Anderson News with a financial breakdown, but he estimates that Western Merchandises generates about $600 million a year in revenue.

Wal-Mart, the largest U.S. retailer, acquired Western Merchandises from the Marmaduke family in 1991, paying $28 million in company stock. John Marmaduke, Western Merchandises president, will leave the company to concentrate on running his stores. His largest holding is the Country Video chain, which is still owned by his family.

Bill Larche, formerly a regional VP for Western Merchandises, and a former branch manager of one of its Denver facilities, has been named president of Western Merchandises. Marmaduke, who is also CEO of Hastings, says the 91-unit chain will build its own support functions, "taking some [Western] people with us and it will be additional job opportunities."

The THE REAL MCCOY

Marmaduke says Wal-Mart will continue the company's new aggressive marketing and sales efforts.

Meanwhile, in Michigan, Handleman reported it will purchase Starmaker, in Eaton town, N.Y. (14). Sources say a letter of intent has been signed. "It's the real McCoy," according to one. "It's a done deal." Another executive of Handleman said that his company was contacted by a combination of the two companies to increase its entertainment software manufacturing.

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BIOHAZARD NO LONGER CONSIDERED HAZARDOUS AT MAINSTREAM

(Continued from page 1)

19. However, its high chart entry sug-
gests that major chains have accepted the 
harsh reception considered too extreme for mass appeal—as a le-
gitimate commercial force.

Confirmation of this has gone well fol-
lowing and there was a lot of anticipa-
tion for this new release, and it’s done 
very well out of the box,” says Bob 
Bell, new release buyer for the 300-
store Wherehouse Entertainment 
chain based in Torrance, Calif.

Biology has come up on the eve of its tour with Pantera, the EastWest metal band whose “Far 
Beyond the Sun” video debuted at No. 1 on 
The Billboard 200 April 9 (Billboard, 
April 16).

BIOHAZARD’s last album, “Urban Disciple,” released in 1992 on Road-
runner, peaked at No. 36 on the Heat-

According to SoundScan, “State Of The World Addresses” has sold 22,000 units 
14 days to date, while “Urban Disciple” 
has sold 135,000 units. “BIOHAZARD” 
has sold 23,000 units since SoundScan 
thrashing sales tracking for Billboard in 1991.

“I was in total shock and very hap-
pily that ‘State Of The World Ad-
dress’ I debuted so high,” says Ciro 
Laenza of Ciro’s CD Cellar in the 
band’s Brooklyn, N.Y., stomping 
ground. “It’s just absolutely over-
whelming. I ordered 100 pieces, and 
for me that’s a lot. I even ordered 
more than I did for Pantera. 

They felt a necessity to release an-
other album, after taking time off, 
and hopefully they will do something 
that would also be good for development,” 
says Linea Nan, national manager of metal marketing at Warner Bros.

“There was a lot of excitement and enthusiasm here for the band,” 

Nan says the label took a low-key appro-
ach in first moving the campaign, 
which included bright orange teaser 
snipper with the Biohazard logo in ear-
ly May.

“The last thing we wanted was the perception of hype,” she says. “We 
just wanted to make the major chains aware. It was more of a reinforce-
ment of the movement with the retail.

Nan adds that the band’s opening 
slot on the Tuesday (14)-July 4 Pan-
ter tour has helped reach some once-wary major-chains buyers.

Prior to May 24, the re-
le was a fax campaign to key 
managers, who were asked to open 
their eyes and earn and educate 
them about what Biohazard is about,

On the radio front, the first single, “Tales From The Hard Side,” was 
served to college and metal radio May 10.

Since the album lyrics contain some ex-
pletives, Nan says the label serviced them on a request basis contain-
ing “clean” versions of the songs to ra-
dio and retail for in-store play. A limit-
ed number of these versions of the album was released May 10.

As part of the street-awareness 
campaign, the metal department 
also planned to roll out a promotional 
vehicle on the streets decked out with the Biohazard logo. The 1980 Chevy Malibu is cruis-
ing the streets of Southern California 
summer, with label representa-
tives passing out Biohazard informa-
tion, stickers, and information on or-
ganizations such as Children Of The 
Night, the American Veterans Assn., 
and Rainbow House.

In addition, an electronic press kit was 
used to educate retailers about 
the band.

“We wanted people to understand 
what the band is about and show that 
they’re for real,” says product man-
ger Peter Standish. “[The EK] 
showed where we’re at, and the social issues in some of their 
songs, such as ‘Love Denied,’ which is 
about child abuse.”

Standish notes that much of the 
set up for “State Of The World Ad-
dress” should be attributed to the 
band.

“They set themselves up for a great 
release and made our work a lot easi-
er,” he says. “They’ve toured extensively 
and received exposure on ‘Head-
bangers Ball’ and ‘Beats And 
Butt-head’ in advance of this release. 
We just had to make sure we had cov-
erage, but not ram it down people’s 
throats and kill the spirit of it.”

MTV’s “Headbangers Ball” aired a three-week special from April 30 to 
May 14 on the making of the album.

CROSSOVER APPEAL

The label is optimistic that “State Of 
The World Address” will reach audi-
cences beyond the band’s hardcore fol-
lowing.

“This is a stronger record overall,” 
says Standish. “Therefore, it appeals 
to more people. The fact that our al-
terative marketing department is 
involved with this project should speak loudly to those interested 
in just the metal thing. Metal is their 
core, but we are [going to] pursue al-
terative radio.

Warner Bros. may get the way.

MTV has accepted the “Tales From The Hard Side” clip for “Alternative 
Music Awards.” But the album itself has yet been serviced to alternative radio.

According to Broadcast Data Sys-
tems, 26 album rock stations are play-
ing “Tales From The Hard Side,” in-
cluding WMMR Philadelphia, KIOZ 
San Diego, WITY Baltimore, and 
KROQ Los Angeles.

Todd Myers, metal director for 
album rock KSHE St. Louis, says that 
due to the initial response from “Tales From The Hard Side,” the 
album will receive regular rotation.

“Our time is due,” says Myers. “This is the record that’s really going to make it for them. It’s selling huge here, and people are excited about the new record. We’ve received, I think it could break out.”

The band’s manager, Scott Koenig 
of New York-bashe Rush Manage-
ment, agrees. “This should appeal to 
kids who like Metallica, Nine Inch 
Nails, Beastie Boys, Nirvana, or 
Soundgarden,” he says. “BIOHAZARD is spearheading the new genre of hardcore, which has never really broken out. Pantera helped a bit, but BIOHAZARD is slightly to the kids of these mus-
ticians.

Upcoming promotional plans for 
the band include two tattoo contests.

In July, a contest will be held in 
connection with Metal Maniacs magazine. The person with the most interesting Biohazard tattoo or best tattoo 
design will be rewarded with a chance to go on the road with the band.

At the same time, the Warner Bros. metal marketing department is 
conducting a contest for radio and retailers through its newsletter, Metal World News. The person who displays Bio-
hazard’s logo the most times will win a tattoo from one of three fa-
mous tattoo artists.

RIPPINGTON RF STANFORD LAUNCHES NEW LABEL WITH GRP

(Continued from page 12)

Noting that GRP/MCA also re-
leases albums by such pop-orien-
ted artists as Patti Austin, Dr. 
John, and recent signee Phil Per-
ry, Rosen adds that his company’s 
output “tracks alongside what 
Russ is doing.”

For Hagi, “We’ve had a won-
derful relationship with GRP 
through the years, and they’ve 
watched [our] two radio-friendly 
tracks we thought, with Russ’ ex-
pertise, we could bring them into.
They were very receptive to the idea of creating something for 
them, and when we brought it to 
them and told them the kind of things they wanted, they said, ‘We’ll support you and let you do it.’”

Howard says the focus of the 
label is to cultivate the talent of the 
crossover artists [for] a triple-A 
format.

Wilson is a signing typical of 
the label’s intended direction.

“Where attracted to him initially 
[was] the quality of his songs,” 
says Freeman. “He’s also per-
formed with a lot of people. He’s 
got extensive credits—he toured 
with the Who, Roger Daltry, and Stevie Winwood. So it made a lot of sense to sign him.”

Howard adds, “He was [my] man-
gagement client, and we were going 
to shop him to a deal, and I was very 
impressed with his future EP, ‘Peek’ after meeting Russ.”

The company plans to release no more than two songs per 
end year. Freeman says, “We’re 
going to be a little judicious about 
our signings, rather than signing 
everyone that we can. We’re very 
icky, and we’re willing to go slow 
and make it successful.”

Howard says, “We decided it to be 
a limited thing at first... The idea is, 
let’s take it one step at a time at 
first.”

While some of “Time Slipping 
By” was recorded at Friedman’s 
home studio facility, Cheyenne 
Mountain Ranch In Spruce 
Creek, Colo., near Pike’s Peak 
(hence the label’s moniker), and 
Friedman produced and played on 
the album, future Peak recordings 
will not simply be in-house affairs.

“We’ve talked about hiring out-
side producers and really building a stable of artists and producers that we work with,” Freeman says. “We’re by no means limited to 
being out here in the wilderness.”

Howard says Peak initially 
will maintain a six to eight piece 
band, devoted to A&R administra-
tion and marketing/promotion lia-
isons.

“We will be staffing up as the 
label grows, but right now we’re uti-
izing GRP and MCA,” she says.

Despite Friedman’s renown in 
contemporary jazz circles, Peak has no plans to release albums in that 
format.

“We want to keep the enti-
rate and give it the validity as a pop 
entity,” Freeman says. “That’s our 
main thrust. Great outlet for 
contemporary jazz at GRP, any-
way.”

Howard says, “We don’t want the retailers or the public to get confused when they see this prod-
ct, thinking that it is jazz prod-
uct. It’s not instrumental.”

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www.americanradiohistory.com
voices record men with ties to mo- 
sters, an unsolved murder, a flamboy- 
ant oil tycoon, and the rise of a major 
multinational music company.

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Marley and the Wailers in 1972 at 

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He says the overdubbing included the 
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According to "Hit Men," McCalla 
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reissued the fully restored set on one 
analogue, titled "The Birth Of A Legend 1963-1966," to distinguish it from 

the label's previous releases of 

Marley's ska music using the "leg- 

end" design.

Because the original sale or lease of 

the masters to McCalla was executed 

with a check that allegedly bounced, 

the question has been raised whether the<label>Marley Catalog A Source of Strife</label>

(Continued from page 1)

numerous countries and circulated 

worldwide, and resulting in litigation 

in U.S. and England.

Various parties—each claiming ex- 
lusive ownership of the masters—are 

fighting over the tapes for obvious 

reasons: they are of great economic 

value, making an impact on the marketplace.

It is evidenced by seven album titles 

charting on Billboard's 1980 year-end 

reggae charts, including "American 

Ragge Fever;" "Rebel's Hop;" "More 

At His Best;" "Lively Up Yourself;" and 

"Kingston Note." A trial in a U.S. District Court in 

Newark, N.J., is expected to begin 

later this year dealing with one set of 

overall albums and another with sales 

from 1981.

In May 1983, Tring International 

PLC and Long Island Music Company 

Limited were granted a common ownership—

that are also li- 

Rican Juan—filed suit against 

labeled as 

in London's High Court. The court was over 
certified. In 1981, Blackwell 

claims that PolyGram (Island's parent company) 

owns the publishing rights to 

every song Marley wrote or co-wrote.

Island Records claims, however, that 

Marley was its exclusive 

company. The court ruled in favor of 

other differences.

"It must be remembered that identical 
tapes are not demonstrative of identical 
recordings, as an artist may have 

recorded several versions of the same 

song at different times and different 

places. In short, there can be no 

preoccupation of that any of the recordings 

inclined in Creative Sounds' catalog are 

the same recordings referred to by Mr. 

Perry's affidavit or by [three] client's 

audio experts.

Creative Sounds' Marley tapes are 

regularly available at rackjobber loca-

tions, such as drug stores.

Since 1980, Juan has either man-

manufac-

tured or licensed to other parties in the 

U.S. and Europe numerous albums

containing 48 Perry-produced Marley 

tracks. Juan's Chenow's is 15 

compilation sold only in Europe as 

San Juan for Marley product, including 

New Jersey-based Pair/Specific Mu-

sic/Essex, Canadian-based Maradco, and 

and Ska Records (now Music). 

One indication of the size of the mar-

ket for the San Juan-licensed budget 

releases is Essex's compilation "Bob 

Marley at His Best," which sold 405,000 
copies in 1998, according to SoundScan, 
easily topping Island Records' "Exo-

together more than the底下

by CBS as 

an original of 

for "Mr. Brown" on a particular 

San Juan-licensed Marley release. 

(Credit for the song is usually given to 

Perry.) Perry also authorized Trojan to 

release "Soul Rebels" and a subse-

quent 1973 album, "African Herbs-

man." 

Bunny Wailer, the sole surviving 

member of the original trio that also 

included Marley and Tosh, told Bill-

board that he never received "one 

dime" from the Perry recordings. 

Bob Marley himself stated in a fall 

1976 interview, "They steal you every 
time. Hear me! … Imagine a company like Trojan now, and there's three al-

ways someone that knows you. Don't know. Understand? Weird.

"In 1974, Trojan issued "Rasta Revolution" from the Perry 
sessions, and released "Oh Carolina," and its dub version in 1988 as "Soul 

Revolution I & II." Last year, Tro-

jan also issued three-CDs called "The Early Years" including all previous and 

other odd tracks.

Liner notes to the Trojan- released "Soul Revolutions," one of the original 

Lee Perry tapes are exclusive to 

Trojan Recordings Limited for the 

world. Accept no substitute.

EX-MARLEY MANAGER PERSPECTIVE

A letter agreement supplied to 

Billboard by the former Marley 

manager Dani Gamz further com-

plicates the question of the masters' 

(Continued on page 99)

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lawyer said, "If Sony/CBS bought the rights without noticing the transfer contract, they have a right to sell it at any price, and we're 

bona fide purchaser for value."
### Hot 100 Airplay

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<td>BLONDIE / BLONDIE (SIRE/WARNER-BROS)</td>
<td><strong>GREATNESS</strong></td>
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<td>BLONDIE / BLONDIE (SIRE/WARNER-BROS)</td>
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### Billboard Charts

- **Billboard Hot 100**
- **Billboard Hot 100 Airplay**
- **Billboard Hot 100 Singles Sales**

**Scores and Notes:**
- **Billboard.com**: The official print publication of Billboard, a weekly music industry magazine.
- **www.billboard.com**: The official website of Billboard, providing music charts, sales and news.
SWAY" by ALL-4-One (Bitz/Atlantic) holds at No. 1 for a fifth week and widens its leaf at the top with the biggest point gain on the entire chart, "Sway" is scoring a strong run at the No. 1 position on component charts—sales and airplay. "I'll Remember" by Madonna (Maverick/Sire/Warner Bros.) debuts at No. 2 overall due to a strong increase in monitored airplay. "Remember" is still too far behind in overall points to challenge All-4-One's single. The battle for No. 1 is heating up, with Janet Jackson's double-sided "Any Time, Any Place?" and "On And On" (Virgin) and "Don't Turn Around" by Ace Of Base (Arista) both showing strong point increases. Neither single will be within striking distance of the top, however, until two or three weeks from now. "Don't Turn" passes "Regulate" by Warren G. & Nate Dogg (Death Row/Interscope) in the top five, resulting in "Regulate" slipping 4-5 even though it gains points.

TWO RECORDS IN THE TEENS are also showing strong potential. The second-biggest point-gainer overall and the second-biggest airplay gainer is "Anytime You Need A Friend" by Mariah Carey (Columbia). It ranks No. 4 in airplay at WGTZ (92.9) Dayton, Ohio, No. 5 at WHOT Youngstown, Ohio, and No. 6 at WLXL (K92) Roanoke, Va. The third-biggest gainer overall and the third-biggest airplay gainer is "Stay (I Missed You)?" by Lisa Lisa & Cultcha (RCA). It's No. 1 in airplay at KFKE (Power 92) Phoenix, Arizona, and No. 3 at KISS (107.3) Kansas City, and No. 4 at new monitored station WAIH Columbus, Ohio.

"FUNKDAFIED" by DA BRAT (So So Def/Chaos) is the biggest point-gainer among developing singles (outside the top 20). It wins the Greatest Gainer/Sales and Airplay and makes a big 41-20 chart jump overall. "Funkdafied" was last week's Greatest Gainer/Sales. The week's peak climb is 23-14 on the sales chart. It ranks top five in airplay at top 40/rhythm-crossover outlets WHYT Detroit (No. 1), WIOQ (Q102) Philadelphia (No. 3), and KMEI San Francisco (No. 5). It's almost certain when a single wins both Greatest Gainers that it's going to reach the top five on the Hot 100.

QUICK CUTS: Two new artists make their Hot 100 bows this week. 18-year-old Miranda at entries No. 8 at "I Love Your Life (So Divine)" (Sunshine). Her debut single was last week's Most Added at No. 18. The song is a dance single, and now it's spreading at top 40/rap/rhythm mainstream. It's No. 1 in airplay at new monitored station KMZK Monterey, Calif., No. 4 at KHTG (Hot 97.3) San Jose, Calif., and No. 6 at KYLD (Wild 97.9) San Diego. ... Italy's DJ Miko debuts at No. 97 with "What's Up?" (ZYX). It's No. 6 in airplay at WFLZ (Power 92) Tampa, Fla., No. 8 at KPRR (Power 102) El Paso, Texas, and No. 10 at WBWB (900) Chicago. ... The Hot 100 monitored radio station increases by 10 stations this week. It is now a monitored market, and two stations are added from Monterey. The number of top 40/adult stations included in the monitored panel has been tightened up to focus only on the most active stations. The new total is 118 stations.
THE BILLBOARD 200

FOR WEEK ENDING
JUNE 18, 1994

THE TOP-SELLING ALBUMS COMPARED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PRODUCED BY

WWW.AMERICANRADIOHISTORY.COM

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

ARTIST
BEASTIE BOYS
ACE OF BASE
SOUNDTRACK
TIM MCGRAW
SOUNDTRACK
COUNTING CROWS
BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS
PINK FLOYD
JULIO IGLESIAS
GREEN DAY
INDIGO GIRLS
YANNI
SOUNDGARDEN
MEAT LOAF
VARIOUS ARTISTS
TEX MIX
PRIVATE MUSIC
YERMA
TEN FEET
COLLECTIVE SOUL
SEAL
GAINER
ENIGMA
SHAMMING PUMPKINS
SOUNDTRACK
JON SECADA
SNOPP DOGGY DOGG
REBA McEntire
CANDLEBOX
OUTKAST
INDIGO GIRLS
GREEN DAY
JEFFREY ADKISSON
BOBBY BARE
JULIO IGLESIAS
JAVIER TRAVIESO
TRAVIS TRITT
JULIO IGLESIAS
JASON DELL
TREVIN JACKSON
TREVIN JACKSON
HARLEY
ERASURE
TODD WATSON
JAMES
ERASURE
JAVIER TRAVIESO
DE LA PEÑA
ERASURE

TITLE
CAPTAIN, 25299P (10.98/15.98)
ACES OF HEARTS, 579419 (10.98/15.98)
INTERSCOPE/ATLANTIC: 252959 (10.98/15.98)
CUMBERLAND MIX, 7095 (9.98)
DANZIG 97, 252949 (10.98/15.98)
THE DIVINE BELT
LETTUCE, 105939 (10.98/15.98)
DION
HAPPY TRAVELING BABY MAKERS
IN CAUGHT IN A MASHUP: 5662 (8.98)
BEAST OF BRIDGES, 114268 (10.98/15.98)
ALERT, 576 (11.98/15.98)
COLORADO, 252949 (10.98/15.98)
WHAT MAKES YOU BEAUTIFUL
9195 (11.98)
IN CAUGHT IN A MASHUP: 5662 (8.98)
COLORADO, 252949 (10.98/15.98)
What Makes You Beautiful
9195 (11.98)
IN CAUGHT IN A MASHUP: 5662 (8.98)
COLORADO, 252949 (10.98/15.98)
What Makes You Beautiful
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What Makes You Beautiful
9195 (11.98)
**TIME WARNER PLANS WOODSTOCK REDUX**

(Continued from page 1)

concert and film. "Woodstock is a very big deal to us in the music business," said Atlantic president Danny Goldberg, who reviewed the original festival.

``It is an international interest and awareness of Woodstock and its historical role in shaping the modern musical culture. We want to bring it back and will treat this as a very serious and unique moment."

The title will be "The Beat Of Woodstock," due June 20, which includes the Who's "We're Not Gonna Take It," Jimi Hendrix's rendition of "The Star-Spangled Banner," Crosby, Stills & Nash's "Wooden Ships," and Joe Cocker's version of the Beatles' "With A Little Help From My Friends." The "Woodstock" film is due in theaters June 29, and in early August Atlantic will release a four-CD boxed set called "Woodstock: The 25th Anniversary Collection." The CD set will include the music from the original 1970 three-day event, and the boxed set, issued July 1971, two-record set, plus another hour of previously unreleased material. This will be followed by an additional three-CD set that will include unreleased material, which may or may not include tracks from the box set, according to the record company.

Negotiations are still in progress with artists and their representatives, so it has not yet been confirmed which "lost performances" will be included on the albums, says Eve Beaumais, Atlantic VP of A&R special projects. The new version of the film will feature 60 minutes of previously unreleased material, including Jefferson Airplane's "Won't You Try" and "Uncle Sam." The film "will be much more than "Work Me Lord," and thru Me Heat's "A Change Is Gonna Come,"" says Johnson, the film's sound supervisor.

The albums also may include unreleased performances that appear in a series of three "Woodstock" documentaries produced by D.A. Pennebaker and Alan Douglas, which will air on television the week of the anniversary.

The boxed set will get "the deluxe treatment, with a booklet of new essays," according to the film's producer, who says he's "very pleased with the way the research has gone into that—and tons of black-and-white and color photos never seen before," says Beaumais. The essays were written by Rolling Stone's David Fricke, who attended the 1969 festival at age 16.

"To publicize the albums, Atlantic will assemble a three- or four-song promotional CD that will be sent to album rock, college, alternative, classic rock and specialty radio stations, says Atlantic executive VP/GM Val Azoli. The tracks for the sampler have not yet been determined, but will reflect the "eccentric" style of the film's "Star-Spangled Banner," Azoli says. Additionally, Atlantic will advertise in all of the major consumer magazines.

The albums also will be cross-promoted with the film and video, Azoli says, with listening parties and ad- vertised tie-ins. The film will include giveaways of the promotional CD. Product manager Michael Kravitz of Atlantic says that retailers will be sent a poster and POP materials tying in all the Time Warner Woodstock items. "We'll likely do joint advertising campaigns, tie- in advertising and tie-ins between the purchase of the home video and the boxed set or the [yet untitled] 'lost performances' CD," he says.

**CLASSICAL MUSIC TO GET NATIONAL PUBLICITY**

(Continued from page 1)

House in Washington D.C., where President Bill Clinton is expected to attend. It is timed to coincide with a resolution naming September "Classical Music Month."

The coalition, introduced into the U.S. House of Representatives by Rep. Sidney Yates, D-III, resulted in a joint resolution that was signed May 13 by President Clinton. The Classical Music Coalition, a group composed of organizations from the classical music field, will launch a major merchandising and promotion initiative around that proclamation, says Joe McAllister, chairman of the coalition's constitution committee for the National Assn. of Recording Merchandisers and president of Portland, Ore.-based Allegro, the national wholesaler that specializes in classical product.

In addition to NARM, the coalition consists of the Music Educators National Conference; the American Symphony Orchestra League; Classical Music Broadcasting Association; American Society of Public Radio; Young Audiences; and a variety of other trade groups.

"The common thread that we identified in the Classical Music Coalition is because we realized this effort needed the whole classical community, not just music educators or record companies," says Mickey Granberg, NARM's director of public affairs and government relations.

Linda Goldberg, VP/BOOsea & Hawkes, a New York-based publisher, says, "All of us who are committed to the classical concert music in this country need to be involved in any kind of initiative that contributes to the promotion of the art form." Linda Goldberg, who is on the board of the Music Publishers Assn., adds, "If you look at the list of participating organizations, it is a pretty remarkable collaborative effort."

Prior to forming the coalition, the NARM Classical Committee did not have a vehicle to attack the classical genre, which has experienced sluggish sales growth. According to NARM, the 1992-93 dollar sales have grown from an estimated $290 million in 1987 to about $400 million last year, an increase of 30%. But the overall percentage of the total music sales increase of 9% the industry has enjoyed during that same period.

Industry observers attribute the slower growth rate to a shrinking audience among the genre's typical consumer base, known as "the classical crowd.

Coinciding with the decline in classical's main audience has been another disturbing trend: "art curriculums in general, and classical music in particular, have disappeared from school education in this country," says Granberg. "In our coalition's efforts are aimed at portraying classical music as "cool" to the young, while trying to re-establish it in the educational system.

In the long run, classical music will only be kept alive and grow if young people are introduced to it," says Granberg.

In order to ensure as widespread support as possible, the Classical Music Broadcasters Assn. will host meetings in Seattle, Cleveland, Kansas City, Mo., New York, Washington, and Baltimore. They hope to bring together the various entities that have a vested interest in the expansion of classical music, working at the regional record label staffs, and radio—to put together promotional and educational activities and plan performances through educational events.

Other members of the coalition are spearheading efforts in additional areas. We will not make any claim to the music industry to say, 'This is a great idea and I am going to make it happen,'" says Granberg.

The coalition will provide those local based effort with decals and other point-of-sale materials, developed by Angel Record-staffers.

The National Assn. of Recording Merchandisers is hoping to enhance classical's stature by having famous musicians from out of the genre and other well-known personalities act as spokesmen, either alone or paired with well-known classical musicians, to endorse the genre in an effort to attract young listeners.

According to NARM's Sounding Board newsletter, the coalition is trying to be advertised in print as well.

One key effort the coalition is undertaking is the production of "a cassette that will serve as an introduction to classical music," says McAllister. The cassette is intended to highlight the many different forms of classical music, and is being recorded byfing with Elizabethan chants and going all the way to Leonard Bernstein's "West Side Story," with a group of new young composers, says Granberg. The material features on the cassette comes from a list supplied by the Music Educators National Conference. Others in the coalition are going to music manufacturers in order to obtain the performances needed.

When that process is completed, the coalition will produce 70,000 cassettes, which will be distributed to schools through seven test markets—Cleveland, Kansas City, Min., Minneapolis, New York, Phoenix, San Antonio, and Seattle. The participating schools will place "a unit of classical music in their curricula," according to the NARM newsletter. To support this effort, the National Music Educators Conference is preparing a study guide to be used in the classroom.

If the test is successful and appropriate funding is found, organizers plan to roll out the program nationwide, McAllister says.

Granberg says the promotion is not merely a one-time effort. "We are looking into the possibility of something that is going to continue. It is a real investment in the industry's future," he says.

**ORION TO RELEASE LIMITED-EDITION WOLVES**

(Continued from page 4)

The title sold a record 652,000 units in the rental market in August 1991, and has not been a rental headache since, according to Tapetrack estimates. Despite the title's rocky rental road, Dorfman is confident dealers will embrace this new version.

"The controversy is more historical than contemporary," says Dorfman. "And even the dealers who were the most critical are now our customers. The controversy doesn't exist in the minds of consumers, and I think we're winning." While dealers and distributors have generally forgiven Orion, they doubt if the consumer demand will be there for another "Dances" title. "It's so far removed from the release of the movie that we've already lost sales," says Tom Polk, director of movie management at West Coast Entertainment.

"We have to re-educate the consumer about this movie," Jeff Stubbbs, president of 49 & More Video Superstore in White House, Texas, says. "It's a shame of attracting much attention.

A majority of consumers don't want to see it, but sometimes that's what is a special item," he says, "and it made more sense as a gift package."
Y16. BEASTS: For those of you who thought Beastie Boys had already had their day—and were there many industry watchers in that camp—guess again. The Brooklyn-bred rousers, who already had the distinction of being the first rap act to push an album to No. 1, now become the first rappers to score two chart-topping titles, as their new "Ill Communication" overtook The Billboard 200 with first-week sales of 220,000 units. For what it's worth, the Boys became the first white rap act to debut at No. 1. And, yes, there are some mop-up tracks on the Boys' recent releases, but they still do rap, so we can still call 'em rappers, OK?

VALIDATION: So, why were folks counting the Beaasts out as No. 1 contenders? Even though the act has held a loyal fan base since 1986, when its Def Jam set "License To Ill" logged seven weeks at No. 1, subsequent releases seemed to indicate that the spurt's spring—launched, Its first Capitol title, "Paul's Boutique," peaked at No. 14 in 1988, while 1992's "Check Your Head," its first album in the SoundScan era, debuted where it peaked, at No. 10. Each album, the Boys' anthology of older material, "Some Old Bulsh**," peaked at No. 46.

EVEN THOUGH Ace Of Base's "The Sign" gets pushed back to No. 2 by Beastie Boys' debut, the album's sales continue to build, as a 15% increase moves its tally to almost 144,000 units. In fact, the title owns the largest unit gain on The Billboard 200. This marks the first time since we introduced the Greatest Gainers award in the April 8, 1989, issue that the honor goes to a backward-moving title. Since then, there have been four occasions when an act retained its rank from the prior week while winning the big chart's Greatest Gainer. In one of those weeks (this year's Jan. 1 chart) it would have been impossible for the Greatest Gainer to move higher, because at the time, winner Mariyah Carey was already No. 1.

THE NUMBERS: As shown below in Market Watch, industry-wide unit volume at retail for all albums and singles combined is up by 1.9% over the previous week. But that growth is deceiving, because without Beastie Boys' big splash, the numbers would be down. With the Boys, unit volume is up 10% on The Billboard 200 shows a modest 2.5% gain over the previous week. If one Backs out the "Ill Communication" numbers, however, this chart shows a 3.3% decline.

THAT DISNEY MAGIC: The debut of the soundtrack from "The Lion King" at No. 13 is especially impressive, since the movie had not yet seen the light of a public showing at the time the album hit stores. With first-week sales of almost 30,000 units, the album is 10,000 shy of the mark it needed to debut in the top 10. The film starts a limited New York/Los Angeles run Tuesday (14), and its national release starts June 24. Although Walt Disney soundtracks have meant magic at the cash register for the past five years, "The Lion King" is off to an extremely strong start. "The Little Mermaid," which peaked at No. 22, debuted at No. 102. "Beauty And The Beast" debuted at No. 146 and eventually rose to No. 10, "Aladdin," which reached No. 6, started off at No. 180. Co-composer Elton John can take credit for the album's splash; his lead single buds-21 At Hot 100 singles.

EFT CETERA: Commencement of the Eagles' high-profile tour generates sales gains of 24% or more for four Top Pop Catalog titles (Nos. 1, 2, 3, and 30. . . He may trail David Letterman in the ratings, but Jay Leno has been wielding influence at music stores of late. Two of the three acts that he's been topping during the May 12-19 week are Blossoms and Jon Secada—earned bullets on last week's Billboard 200, while Letterman guest Lorrie Morgan and Pretenders each saw sales declines. This week, Leno guest All-4-One retains a bullet at No. 10. . . Wasn't Seal's first album self- titled? Yeah, and just to confuse you, his new one is, too. It debuts at No. 20 with more than 30,000 units sold.

### Market Watch

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<th>WEEKLY UNIT SALES</th>
<th>YEAR-TO-DATE UNIT SALES</th>
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<td><strong>TODAY (YTD)</strong></td>
<td><strong>YTD (1994)</strong></td>
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<td><strong>THIS WEEK</strong></td>
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<td><strong>CHANGE</strong></td>
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<td><strong>UP 7.6%</strong></td>
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<td><strong>YTD (1994)</strong></td>
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<td><strong>YTD (1993)</strong></td>
<td><strong>245,576,800</strong></td>
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### Focus on Sales By:

- **GEOGRAPHIC REGION:**
  - Northeast: 576,200 (15.0%)
  - South West: 3,025,000 (17.0%)
  - Mountain: 700,000 (6.0%)
  - Pacific: 2,100,000 (15.0%)

- **STORE LOCALE:**
  - City: 2,200,000 (25.0%)
  - Suburb: 1,400,000 (16.0%)
  - Rustic: 3,624,000 (31.0%)

### CONTINUUM QUITS RUD, INKS DEAL WITH UNI

(Continued from page 11)

RED received about 25% of the sales from the label's distributed product. The deal with Sony-owned RED (Relativity Entertainment Distribution) lasted two years. Until recently, RED was associated with the RED's Catalog Records label, but the companies have been separated into autonomous units.

Commenting on RED, Brack says, "It was a very difficult system to work in. A lot of Relativity products didn't get the attention they deserved in the marketplace." He adds that RED's catalog "the prominent positions were all Relativity products." So what does this mean for Sony? Relativity has no comment on Continuum. The arrangement with Uni is for North America only. Continuum has agreements with other companies for international P&D, but Brack says that could change. "Uni is interested in the rest of the world." The deal includes catalog as well as new product. Brack maintains that the new agreement will not change the way Continuum does business. No layoffs are planned, he says. "We may hire some more people." Continuum will continue to do its own marketing and promotion but will "be the major force in those areas." "We'll coordinate through their branches," says Brack.

Brack says Uni president John Burns will put the deal together. Burns was unavailable for comment. Other acts on Continuum are Bobby Womack, Beautiful People, Fesu, Bastian Melmos, and Red Red Grainy.

In 1993, the Continuum Group Inc. posted a net loss of $3.45 million on revenues of $1.75 million, compared with a net loss of $800,000 on $2.22 million in revenue for the previous year. For first-quarter 1994, the company reported a net loss of $221,000 on revenues of $345,900, compared with a loss of $224,000 on revenues of $258,800 for last year's same period.

### IFPI PLAN

(Continued from page 6)

- The CD pressing plants for four of the multinational labels are prepared to use the Source Identification (SID) code. IFPI officials declined to name the fifth, but it is thought to be Sony—which, nevertheless, is reportedly close to readiness. The SID code identifies the source of CD replicating and mastering and is designed to help IFPI track down illegit production.

- IFPI intends to put SID-code usage onto the agenda of its forthcoming BIEM mechanical royalty negotiations. The federation also has began code-related talks with trade bodies representing other industries that use laserdisc technology, such as computer software and motion picture.
THORN SPINOFF OF EMI?

There is renewed speculation among U.K. financial analysts that Thorn EMI’s next move will be to sell its music and entertainment interests—making EMI Music a prime takeover target. While its financial strength since acquiring the Virgin Music Group would make EMI attractive to other entertainment firms, Thorn EMI spokes-
woman Sharon Christiansen disputed reports that a decision to spin off the music company is imminent. “This speculation has been going on for five years,” she says. In a separate statement, Thorn EMI chairman Sir Colin Southgate said, “I am not convinced that cashing in on our businesses to the highest bidder is the best way to deliver shareholder value. It is not a decision we will be rushed into.”

SHELTER UNDER CEMA WING

The Cema Special Markets wing of Cema Distribution, continuing its acquisitions and licensing deals, has purchased the 60-album catalog of Shelter Records from Marshall Blakemore’s DC4 Company. The sale will be used to form an undisclosed sum. The label, formed in 1969 by artists Leon Russell and A&M Records producer Denny Cordell, features masters by Russell, Phoebe Snow, Freddie King, and Dwight Twilley, among others. Most of the albums will be released under the Right Stuff logo, with Cema Special Markets administering licensing activities; sister label EMI Records will release box set collections compiled from the Shelter catalog.

P.J. HARVEY TO U2 MGMT TEAM

The management team, Paul McGuinness and Sheila Roche of Principle Management, has signed P.J. Harvey as a client. Harvey will release her latest album, which should be released early next year on Island Records. Principle has offices in Dublin and New York.

ON-LINE SETTLEMENT

MTV and former VJ Adam Curry have reached an interim settlement in the case of a disputed Internet address. MTV brought suit against Curry in May, charging him with infringing of its trademarks, unfair competition, and deceptive trade practices due to Curry’s “mtv.com” activities on the Internet computer network (Billboard, May 21). Under terms of the agreement, Curry will adopt a new on-line address by June 30. MTV says it retains its rights to seek partial summary judgment on Curry’s claims until Sept. 30, the deadline given for mtv.com to become a “dead screen” directing users to Curry’s new address.

EMI CANADA PUB CONSOLIDATES

EMI Music Publishing Canada is consolidating its back office functions with parent headquarters in New York, effective June 30, leaving only two of six EMI Canada staffers on the payroll: president Michael McCarty and business affairs head Barbara Sedum. After a two-year tenue, Dave Charles has resigned as president of the Canadian Academys of Record Artists and Sciences, which co-produces the annual Juno Awards. Yet Canadian promoter Martin Oront has been named senior VP for MCA Concerts Canada.

MUSICLAND MAG ON TV?

Request magazine, backed by parent MusicLand Group, is looking to bankroll its own pop music TV show. The Minneapolis-based retail chain recently picked up the airtime for scores of critics, including New Yorkers Ann Powers, Robert Christgau, and James Bernard, who will do on-camera auditions for the host slots.

MGM/UA RIDING ON KLEENEX

MGM/UA Home Video hopes to clean up with Kleenex. The studio and the tissue brand are celebrating their 70th anniversaries with a cross-promotion of six movies: “The Wizard Of Oz,” “West Side Story,” “Singin’ In The Rain,” “Butch Cassidy,” “The Cutting Edge,” and “Benny And Joon.” Cassette are priced at $4.95, less $5 for the Kleenex rebate, in a campaign running from Sept. 21-Jan. 31, 1995. The $3 million ad effort, which includes backing a weekly “Kleenex Affair” marathon on the TNT cable channel, is the studio’s biggest ever for catalog product, indicative of an industry-wide trend in self-threat.
Billboard’s 100th Anniversary Issue

From carnivals and circuses, the rise of vaudeville, and the invention of the player piano, nickelodeon and jukebox, to the creation of the phonograph, radio, television and CD player, Billboard’s anniversary issue charts the history of the music industry, as well as Billboard’s evolution from 1894 to the present. All the eras of music will be examined and celebrated, from early jazz, to the rise of rock and roll, to rap and world music, and every sub-genre in between inside our 200+ page centennial edition.

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PURE AND SIMPLE. THE NEW, AND MOST DEFINITELY PLUGGED IN ALBUM FROM JOAN JETT AND THE BLACKHEARTS.