RAP IN EVOLUTION: OLD SCHOOL, NEW FRONTIERS

Giving Up The Funk:
Labels Mine '70s Hits

By Chris Morris

LOS ANGELES—Stoked by years of sampling by new-school rappers and fresh radio exposure, old-school—the classic hard funk and R&B of the '70s and '80s—is coming back strong.

The genre has been visible on The Billboard 200 via a pair of compilations issued by Walnut, Calif.-based indie Thump Records. "Old School Volume 2" stands at No. 167, this week, after entering the chart last week at No. 147.

(Continued on page 119)

Labels Struggle To Gain Acceptance Here For European Hip-Hop Artists

By J.R. Reynolds

LOS ANGELES—American record companies licensing European hip-hop acts are finding minimal acceptance for these artists in the U.S., and are seeking alternative methods of marketing for the flurry of artists crossing the pond.

While European acts like MC Solaar, Marxman, Stakka Bo, and Fun-Da-Mental boast aggressive hip-hop beats and stinging social commentary, marketing executives from the domestic labels licensing European acts view these artists more as distant cousins than as blood brothers to their American counterparts.

"You have to accept the [American hip-hop] community for what it is, which is territorial in nature," says Peter Gordon, managing director of the U.K.-based Beggars Banquet label, which licenses its U.K. act Fun-Da-Mental to Atlantic Records in the U.S. "In the U.K., music is a little different; it has more of an alternative feel, so with Fun-Da-Mental, we have to move a little more cautiously in the U.S."

Fun-Da-Mental's debut set, titled "Seize The Time," drops Aug. 16, but the release date of its first single, "Dog Tribe," is yet to be determined.

(Continued on page 117)

Bureaucracy, Legalities Slow
FCC's Regulation Of Indecency

By Bill Holland

WASHINGTON, D.C.—It's a sunny, bright morning, and at 8:36 a.m. the parent driving the kids to school switches on the radio in the minivan.

What the parent hears is not the expected oldies mix, but two morning jocks joking. It takes a moment before the parent realizes the jocks are teasing a female call-in listener about her supposed craving for oral sex.

The parent reaches swiftly to switch off the radio, embarrassed and irritated. "That just isn't right," the parent steams. "There's a time and a place for everything, and I've got kids in the car."

Back at the house, still angry, the parent writes to the Federal Communications Commission, mentioning the date of the broadcast, the approximate time of day, and what can be remembered of the jock's conversation. By late afternoon, the local Congressman's (Continued on page 120)

Haitian Sanctions Hurt
Boukman Eksperyans

PAGE 11
SOME PEOPLE NEVER LOSE THEIR COOL

IT STARTED WITH HIS APPEARANCE AT THE MTV VIDEO AWARDS. WORD SPREAD. COOL.

NEXT, THE ARTIST WHO WON TWO GRAMMY AWARDS IN A ROW FOR BEST TRADITIONAL POP SAW HIS VIDEO STEPPIN' OUT WITH MY BABY BECOME AN MTV BUZZ CLIP AND PERFECTLY FRANK HIT GOLD. REALLY COOL.

THEN, ON JUNE 1ST, TONY BENNETT DELIVERED A NIGHT OF UNFORGETTABLE EXCITEMENT—PERFORMING CLASSIC SONGS FOR A WHOLE NEW GENERATION OF FANS ON "MTV UNPLUGGED!"

RATINGS WERE MASSIVE.

THE ALBUM THAT CAPTURES THAT AMAZING NIGHT IS TONY BENNETT "MTV UNPLUGGED"

IN STORE TUESDAY, JUNE 28.

FEATURING: I LEFT MY HEART IN SAN FRANCISCO, FLY ME TO THE MOON (IN OTHER WORDS), STEPPIN' OUT WITH MY BABY, BODY AND SOUL, MOONGLOW (WITH KO LANG), THEY CAN'T TAKE THAT AWAY FROM ME (WITH ELVIS COSTELLO), AND 16 MORE CLASSICS.

ON COLUMBIA
Truth, Lies, And The Getting Of Wisdom

Can a record be excellent if, at its essence, its motives do not excite? If music matters, then the answer is no.

From the moment it was planned to celebrate the intrinsic properties of forthcoming albums that were truly surpassing in content and spirit. Given the many, many releases of any calendar year, the aim here has always been to offer select recognition to artists whose latest projects exceed accepted industry standards and norms, bettering their own previous efforts as well as those of their contemporaries with work of uncommon merit.

The opportunity provided this kind of endorsement, in a publication read with confidence each week in 107 countries, is both a great joy and a grave responsibility. No one is allowed to pitch an act or project for this space, and the most renowned performer is on equal footing with the new-coming talent. The utmost care has been taken to be an expression of a professional appreciation, enthusiastic in its advisory, unequivocal in its endorsement. And when that endorsement must be withdrawn, it is with grievous regret.

Earlier this year a "Music Television" installment was devoted to that debut album by RCA Kaper Kert Afro-Plume ("Afro-Plume & The Power Of One"). Billboard, March 6. At the time, I admired the rap group for its ability to transcend the adolescent guiltlessness of gangster rap with impressive musical power and social commentary seemed to assert at "courting non dual, seeking no acolytes, respecting no dogma, requiring no pimps."

But I was mistaken.

Sadly, as writer Jon Pareles stated in a recent New York Times article ("Can Good Guys Change Gangster Rap?") Sunday, June 12. "After all, it has no such allure for gay people.

Pareles discerned a heatedly spoken passage within the dense vocabulary of a track called "Trouble (Thought It Was Love)", that I had missed, one in which Afro-Plume rejects any judgmental right or wrong for gay people."

Going back after reading the Times piece and listening more closely to "Trouble," any personal perception of the song's essential simplicity and uplift was both clarified and spoiled. Whatever the Afro-Plume record's otherwise commendable repeating that do some dictum in "Trouble" was bigoted malice to my ears. And this column was not intended to support records that contain such hateful attitudes.

Moreover, it's increasingly hard to understand why our industry should accommodate, without sustained censure, any such music. To offer an artistic and social parallel, back in 1988 Gans N' Roses issued a collection of material called "GN'R Lies" (Geffen), which included a song called "Live By This." The trajectory of the musical strength of the record, the song in question contains the following lyrical outburst: "Police and niggers, that's right/Get out of my way/... Immigrants and faggots/They make no sense to me/They come to our country/And think they'll do as they please... Or ape a disease/They talk so many goddamned ways/It's all Greek to me.

I am sure, one of the most difficult things to accept about the GN'R track was the skill that obviously went into crafting, and therefore excusing, the song at every stage in its commercial realization. An adult had to sit down with some presence of mind and compose the starzans, working out the rhyme scheme, deliberating over the choice of words. A fragment of melody had to be dreamed out to enhance the theme, and then a band had to be taught the basic composition. Studio time had to be booked, and the musicians had to conceive the full- bore arrangement, with assorted percussion and several guitars added as effective accompaniment. The track had to be mixed, with intricate techniques harmonized, that personnel likely confessing about the overall brightness of the acoustic guitar or the vocal levels on the lead singer's mike as he launched his "Police and niggers... immigrants and faggots" scullery. The finished track, which was carefully produced, had to be mixed at one location and mastered at another, its presence on the album sequenced in relation to the other selections. And then that finished album had to be handed to marketing and promotional people to begin packaging, publicizing, and selling it. Thus, at each stage of the process, many thoughtful people were apparently willing and able to proceed with the enterprise.

And while "One In A Million" drew its share of denunciations at the time, the song is still on the "GN'R Lies" record, still available for purchase, still making money for the artists who recorded it, with domestic sales in excess of 4 million units. And it is still a piece of racist, gay-bashing garbage, a brainless smear against any human person who believes in art's mandate to articulate the truth.

As a consequence of our industry's role in this cultural malignancy to alumni Guns N' Roses into voluntarily withdrawing "One In A Million" and making constructive restitution for the social harm it inflicted, we all saw some benefit.

With these matters in mind, this column closes with an open letter sent on June 14 to Afro-Plume: "As you know, I'm a big supporter of your music, particularly its powerful critiques of the politics of self-delusion. Nonetheless, The New York Times recently singled out a textual assertion in Trouble (Thought It Was Love) that deserved very serious scrutiny, as well as additional reflection on your part, namely the passage that I missed in the album in which you state: 'Faggots take us in sayin'/I'm your friend, me and you black man, we got the same Zen... I don't judge you, you get it.'"

"People who are being oppressed hardly are in competition with one another, although oppressors tend to love the supposed pecking orders that destroy the powerlessness by pitting them against each other in turf battles."

"Bigotry is wrong not because of any particular sort of humanity being oppressed, but because all bigotry is wrong. Period.

"If God put us here for anything, I suspect God put us here to learn: to celebrate our differences, love our similarities, and conquer the fears that divide us.

"I remember a conversation I had with Bob Marley in Kingston in 1975 about the irony of the vast white audience he'd initially gained outside of his own constituency. He looked straight in the eyes and said: 'To me, then, there have been no differences. Wherever, we are friends. Jah give you the wisdom to understand it.' So true, but how often do we use that wisdom?"

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**THIS WEEK IN BILLBOARD**

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**PEAL JAM WON'T BUDGE ON TICKETS**

Even though its battle with Ticketmaster over service fees is being blamed for the cancellation of its summer U.S. tour, Pearl Jam remains committed to its crusade for lower ticket prices.

The band is planning to launch a new tour as soon as it can find a venue to sell out on its own terms.

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**BIG CHANGES IN STORE AT IFPI**

Billboard international editor in chief Adam White was in Stockholm for the recent meeting of IFPI's top decision makers, who discussed plans to restructure the international board. The move will set up regional boards for Europe, Asia/Pacific, North America, and Latin America.

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**THE BILLBOARD 200**

- *THE BILLBOARD 200*
  - DANCE / CLUB PLAY
  - REGGAE
  - HOT R&B / POP AIRPLAY
  - HOT R&B SINGLES SALES
  - R&B / POP ALBUM TRACKS
  - ROCK / MODERN ROCK TRACKS
  - TOP 40 AIRPLAY / MAINSTREAM
  - TOP 40 AIRPLAY / RHYTHM-CROSSOVER
  - HOT 100 AIRPLAY
  - HOT 100 SINGLES SALES
  - TOP VIDEO SALES
  - HEALTH & FITNESS
  - KID VIDEO
  - RECREATIONAL SPORTS
  - RENTALS

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**BY TIMOTHY WHITE**

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**MUSICALS TO EARS**

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**NO. 1 IN BILLBOARD**

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**CLASSIFIED**

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**REAL ESTATE**

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Music, Multimedia, and Money

**By NORMAN BEIL**

**Comedy**

Pop quiz: What was the most-listened-to song of the past decade in the U.S.? Whitney Houston's "I Will Always Love You." If you said "Doo Wop," you were right. The tune that raked up the most peak-hours of airtime was the theme from Sesame Street. While "I Will Always Love You" was slowly drifting away, the theme tune from Sesame Street went around in a loop—ground to ground via a video—followed closely by the themes of "Tetris" and "Super Mario Bros." In fact, I estimate that America's child was listening to Sesame Street's theme music, rather than its kiddy TV career, when we first learned to add and subtract.

Speaking of money, check out CD-ROM. These discs lose their audio (and cost the same to manufacture), yet multimedia producers charge two, three, and four times what we're getting wholesale. And they're now being duplicated on CD-ROM burners.

How can we get in on this action? Somehow it doesn't seem right to try to make music (or anything else) for nothing (or just to "let the audience somewhere pleasure") into some highly jerry-rigged Interactive Experience. Should we aggressively license (or definitely not license) our music to every Tom, Dick, and CD? What should we do?

We can do lots of things, but all involve sticking to what we do best: discovering, marketing, and helping talented artists reach an audience.

How about an industry campaign (à la California's "Got Milk?" campaign) to remind kids that they can play their games without actually listening to those annoying beeps? A "Turn Down The Sound... Turn Up The Music..." campaign! Imagine kids playing Mortal Kombat, headaches prompted by blasting Guns N' Roses. (Now that's a pretty sight.) Ask a teenager if he ever turns off the video game because it doesn't sound good. He'll smile and say, "Hey, that's a good idea."

Instead of going to start creating CD-ROM discs added to regular audio CDs now that developers have figured out how to do this without Craig's audio track, we lose the 12-inch cardboard album jacket will come back on steroids: lyrics, bios, animated cover art, interviews, scores of photos, and more music than you can play. Artists get a new way to connect with audiences. Labels get a new way to stimulate catalog sales as fans replace their favorite CDs with the enhanced kind. But the record industry must get behind a standard format that lets us add "liner" material inexpensively and quickly; we can't let competing formats ruin this before it begins. Even more importantly, we must not forget that the music comes first; it's not just the soundtrack to wallpaper our homes.

Before we produce our own game titles, we should recognize that the music business is fundamentally different from the same game business. It's not necessarily a good idea to license raw materials (CDs) and distribute through such channels doesn't mean we can compete, but it can provide a new source of revenue. You're going to pick the right group of six or eight guys with long hair, and turn out a thousand copies. Can you do it for $1,000.00? Do you think you can run a business like video games, where catalog is worth virtually nothing? Where there's nothing to license, radio or MTV to help create new trends? Where we're left with the task of marketing our product? The best way for us to compete against the game industry for discretionary dollars is to make great records. And there are different technological capabilities and limitations, especially for audio and video. "Digital quality" is a meaningless expression. A record has digital quality but can't outdo the first six notes of "Jingle Bells." Biggest lie of the '90s: "VCR-like quality.

We also should understand the profound impact the new digital technologies will have on marketing in three distinct areas. The first, direct-response marketing, is exploding. MTV is getting ready. Are you? Check the royalty provisions in your artist contracts... you may be pleasantly surprised.

The second, point-to-point marketing, is emerging. This is direct mail with more finely tuned mailing lists and electronic delivery. These lists can be used multiple times, and can be provided good service. There won't be a time when you'll need you don't have an address on the Internet.

And then there's the big technological enchilada—direct digital distribution of music. No more inventories, no more stockouts, no more storage or shipping. Yes, we must strive for this. But we must also strive to be careful. Digital distribution is easy to copy, and the music industry is the least protected legally. Music is the only creative work that can be publicly broadcast without the payment of a royalty. The music industry must work toward better legislative protections, and should also seek technological protections such as encryption.

Keep in mind, though, that the technology for the direct digital distribution of music has not yet been invented—at least not for use effectively and widely. The actual test is easy to copy, and the music industry is the least protected legally. Maybe the predictions that this technology will be available in the near future are not too far to turn out to be correct. But I'm still waiting for one of those flying backpacks we've been hearing about for the last 20 years.

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**MASSIVE CHANGES ARE REQUIRED AT ASCAP**

Your page one article detailing the efforts by benefactors of "standard" songwriters and publishers to delay a hearing on changes in the society's rate structure (Billboard, June 4) was from the perspective of the heirs of the giants of the past. They claim they were not given the appropriate amount of time to comment on proposed changes, and ASCAP has met this change with the court. Yet the victims of this endless greed, the rank and file membership whose work is constantly denigrated financially to overmighty conglomerates, have been largely ignored. ASCAP has commented to the court by the May 24 deadline.

Our case is not a complaint about our inability to comment. It points out that the old system was designed specifically to help the "standard" writers whose music is no longer broadcast with the frequency to justify preferential treatment. It also points out that, in our view, the system ASCAP proposes is not an overhaul but rather ASCAP's management's best guess at the minimum changes necessary to keep everybody in line and continue the status quo.

These heirs who oppose change are proof that massive changes are required. They are holding onto the glory days of the past by their own means and, while they maintain the status quo, their management is walking a thin line trying to keep them.
VSDA Hits The Road With Next Next 6 Confabs  
**N** E Y O R K—The Video Software Dealers Assn. is taking its show on the road to Los Angeles this year’s convention in Dallas. Increasingly unhappy with its treatment in Las Vegas, the association has decided to stage a year-long plan that will take the annual meeting to Los Angeles in 1996, Nashville in 1997, Dallas in 1998, either Los Angeles or Las Vegas in 1999, and Nashville again in the year 2000. “We’re 99% committed” to the line-up, says a source who claims VSDA has been able to meet its need for an estimated 4,000-5,000 hotel rooms, at least 50 meeting rooms, and more than 20,000 square feet of exhibition space. In each location, VSDA also has been able to secure time in May, satisfying the demands of program suppliers who want to use the trade show as a forum for announcing new releases through releases due in the fourth quarter.

Mass merchants, who plan purchases six months ahead, have long complained about VSDA conventions held in late May, which is after the buying season.

VSDA expects to formally unveil its new schedule in the week prior to the July 24-27 show in Los Angeles, home to the convention since 1986.

The Las Vegas Convention Center and the adjoining Las Vegas Station, VSDA’s convention headquarters, are aware the association has decided to move the convention to the next year. In fact, the time it announced that change, VSDA also said it would return to the Convention Center in 1996.

In fact, Vegas is of the running because VSDA likes the reception it has received elsewhere and May 1996 is unavailable. Las Vegas officials are already exploring the possibility of a move to Las Vegas in 1999.

Handelman Announces Deal For Starmaker  
**N** E Y O R K—As anticipated, Handelman Co., the dominant rackjobber with sales of more than $1 billion, is acquiring Eatontown, N.J.-based budget specialist Starmaker Entertainment/Billboard, June 18.

The purchase, which gives Handelman its second home video supplier, should be completed by July 1. Starmaker’s top executives, president Ken Palmer and executive VP Al Schiebel, are expected to move to Handelman’s Troy, Mich., headquarters after the Video Software Dealers Assn. convention in Las Vegas July 24-27.

Shiebel, who Handelman says has annual sales of $15 million, will remain a separate label with a separate sales staff reporting to George Port, president of Video Treasures, a subsidiary of Handelman. Schiebelbein takes on responsibility for both sales efforts, replacing Video Treasures sales VP Fred Traub, who will focus on major discount accounts and in and around his home base of Minneapolis—primarily Target Stores, Musicland, Best Buy, and Darten. He will also work in the company’s Detroit office.

Schiebelbein is expected to continue running operations on his own.

Pearl Jam Promises Fans Future Tours At Low, Low Prices  
**N** E Y O R K—Pearl Jam fans concerned that the band’s high-profile tug-of-war with Ticketmaster could keep the band off the road indefinitely may breathe a bit easier. According to the band’s manager, Kelly Curtis, even if the band and the ticket giant never come to terms on fees, Pearl Jam will remain “committed to touring with cheap tickets” and will keep the band on the road whenever it can. In order to achieve those terms, though, the band may have to re-invent the concert business.

Pearl Jam canceled its summer (Continued on page 120)
21...

The New Release

IN STORES JUNE 21
can you smell it?

Ahh...the exquisite, distinctive scent of a hit at the moment of its unfolding. For thirteen years we've practiced the art of sniffing out new talent and new styles. In fact, our nose for the new helps the industry enjoy the sweet smell of success every day.

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EMI Set May Take Montaner To A New Career Plane

BY JOHN LANNERT

Panned Venezuelan singer/songwriter Ricardo Montaner says that his upcoming album, "Un Mañana Y Un Camino (A Tomorrow And A Road), will mark a new era in his already successful career. The artist, who has generated worldwide album sales of more than 7 million units, is backed for the first time by a multinational record company, EMI Music International, and the release is his first effort as a producer.

Producing "has given me a different insight as a recording artist," says Montaner, who co-produced the album with Pablo Manciello and Steve Rislstein.

DiBart Sets Out To Prove He's The Real Thing

Soulful Singer Emerges On U.K. Dance Label

BY DOMINIC PRIDE

LONDON—At heart, Tony DiBart feels more like a soul and gospel-tinged songwriter than a dance-pop idol. Ironically, he is hailed here as one of the most media-friendly voices and faces to emerge from the flourishing indie dance scene that brought him to prominence.

DiBart's second single, "Do It," has been released on promo in the U.K. and is slated for general release in early August. It follows his debut single, "The Real Thing," which reached No. 1 on the U.K. singles chart.

"The Real Thing" was released on independent Cleveland City, which has a predominantly dance roster, including such acts as Alex Party and Chubby Chunky. The label, based in Wolverhampton, near Birmingham, is trying the same approach with "Do It" as it did with the debut single—namely, breaking it out of the clubs.

Mancini Set New Course For Film Scoring With '60s Work

BY IRV LUCHTMAN

NEW YORK—While he gave new wit to the music that accompanied the on-screen action in film and TV, Henry Mancini also plunged into pure melody, as exemplified by Oscar-winning songs such as "Moon River" and "Days Of Wine And Roses."

Mancini was fully capable of moving in circles once dominated by the old film masters' large symphonic works, yet his scores designed for fewer instruments and his knack for amplifying a score's charm or humor set Mancini on a refreshing course in movie soundtrack music, starting in the early '60s.

The combination was both artistically and commercially triumphant.

The track record for Mancini, who died June 14 at his home in Los Angeles from complications related to liver and pancreatic cancer, includes 20 Grammy awards from 72 nominations, and four Oscars out of 18 nominations. His Grammy tally puts him in third place among all-time winners. He was given a lifetime achievement award at this year's Grammy presentation.

Mancini recorded more than 90 albums (most of them for RCA), eight of which were certified gold by the Recording Industry Assn. of America. He was elected to the Songwriters Hall of Fame in 1984.

After being away from the RCA Victor label for some years, Mancini returned in 1990 under a new contract as the conductor of the Mancini Pops Orchestra. Four albums have been released so far, starting with "Mancini In Surf...Mostly Monitors, Murders & Mysteries," said to be the first album recorded and mixed for Dolby Surround, a feature on all his new RCA Victor releases.

RECORD COMPANIES. Larry Stessel is named senior VP of VG for EMI Records in New York. He was senior VP/GM at Mercury. Dick Wingate is appointed senior VP of marketing for Arieta Records in New York. He was VP of market development with Intouch Group Inc. Varnell Johnson is named executive VP/GM of urban music for Elektra Entertainment in New York. He was VP of R&B promotion at Jive. Columbia KYW in New York names Angela Thomas VP of artist development, Joecelynn Loebel director of media, and Miguel Baguer director of media. They were, respectively, senior director of marketing at Columbia, senior VP of Set To Run Promotions and account executive at Set To Run.

Warner Bros. Records in Los Angeles names Carolyn Baker VP of A&R development for black music and Kerry Gurdy VP of A&R for black music. They were, respectively, senior director of A&R development, black music. They were, respectively, senior director of A&R and artist development at Paisley Park Records.

Randall Grass is promoted to GM of Shanachie Entertainment Corp. He was executive VP of A&R. Gary Richards is appointed director of pop promotion for EMI Records America in Los Angeles. He was VP of pop promotion at American Recordings.

Sony Music Nashville names Bob Mitchell director of national Columbia promotion, Nashville. He was country regional promotion manager, west coast.

Carol Burnham is named director of publicity for Virgin Records in Los Angeles. He was, respectively, senior VP and director of publicity.

Jive Records promotes Lesley Pitta to national director of publicity in New York and Wayne Williams to director of A&R in Chicago. They were, respectively, associate director of publicity and A&R manager.

Drew Wohl is named director of business and legal affairs for RCA Records in N.Y. He was senior attorney at PolyGram Inc. Richard Serba, formerly VP of publicity and art director at Paisley Park Records, became VP of publicity for Virgin Records in Los Angeles. He was, respectively, manager of publicity and national artist publicity director at Paisley Park.

Jive Records promotes Lesley Pitta to national director of publicity in New York and Wayne Williams to director of A&R in Chicago. They were, respectively, associate director of publicity and A&R manager.

Lucy Diaz is promoted to VP of artist development for the Sparrow

EXECUTIVE TURNTABLE

STESSEL  WINGATE  JOHNSON  THOMAS  BAKER  RODGER  GRASS  RICHARDS

Communications Group in Nashville. She has senior director of marketing and artist development.

MC Records/Nashville promotes both Roger "Ramsey" Corkill and David Hailey to senior director of regional promotion. They were, respectively, Southern regional manager of Rockville Records and label manager at Energy Records.

Scot Michaels is promoted to associate director of artist relations for RCA Records/Nashville. He was assistant director of artist relations at A&R.

PUBLISHERS. Cleve Murphy is promoted to senior director, general licensing at BMI in Miami. He was regional director.
Boukman Eksperyans Feels Sorrows Of Haitian Embargo

NEW YORK—The U.S. embargo of Haiti is causing serious problems for influential Haitian group Boukman Eksperyans, which records for EMI's Island Records.

The band's drummer and bass player, Michel-Melton Lynch, died June 4 of meningitis, and manager Dan Behrman blames the U.S. embargo for the lack of vital medical supplies in Haiti and the cancellation of courier services.

In addition to losing the blow of losing a band member, Boukman Eksperyans also has had pressing business matters to attend to. The band has had to postpone its U.S. concert tour because the U.S.-based band has French visas, allowing it to visit French territories. The musicians were set to fly to Martinique June 18 for a performance.

(Continued on page 110)

Liberty Increases Christian Clout With Benson Deal

Liberty Records has strengthened its foray into contemporary Christian music by signing a distribution agreement with the Benson Music Group. The deal follows the purchase last year of Sparrow Records by Liberty parent EMG Music.

The signing of Benson and Sparrow are two of the three largest contemporary Christian labels; the third, Word, is distributed by Epic/Sony.

According to Benson president Jerry Park, Liberty will provide sales, marketing, promotion, and distribution into the mainstream marketplace for selected Benson artists. Initial product under the new arrangement is expected to be Marvin The No. 1 Album. Songwriter/guitarist Simon Austin, left, and vocalist Angie Hart are proud to accept delivery of Billboard Pop/Uprisings T-shirts on behalf of Freneti, the Mammoth quartet that has placed two albums on the Christian chart. The band earned the award when the newest title, "Marvin The Album," debuted at No. 1 on Heatseekers, a position the album retained for five consecutive weeks.

(Continued on page 17)

Monks' New Chant: 'Get Off Our Cloud'

MADRID—When the Benedictine monks of the monastery of Santo Domingo de Silos looked to the heavens late last month, what they saw was not a choir of angels but a helicopter carrying EMG Music president/CEO Jim Fiedel on an artist relations visit.

The cloistered monks, who shocked EMG executives once with a worldwide best-selling collection of Gregorian chant, have astonished the company a second time by rejecting requests for a new recording of plainsong. The collection, released in the U.S. by Angel/EMI under the title "Chant," has sold an estimated 3 million copies worldwide, according to EMI, including 1 million units in the U.S. according to SoundScan.

Reports in the Spanish press say the monks declined EMI's offer worth $7.5 million (1 billion pesetas). That figure was not confirmed by the record company.

However, EMG acknowledged that Fiedel visited the monastery in late May to discuss the project.

The monks' spokesman, abbot Clemente Serna, was adamant in rejecting a new record deal. His men, who rarely leave the 11th-century monastery and sleep in austere, dank concrete cells, were fed up with the media and tourist attention their fame has brought to their village of 160 people, he says.

"In our community, we operate under the principle of not needing," he says, "and for that reason money does not bother us too much."

EMG Spain president Rafael Gil says, "We have simply discussed possible future plans," leaving the way open for recording with the monks again one day. It was Gil who admitted last Christmas that EMI Spain had issued the double-CD compilations of Gregorian chants with the hope of selling be 30,000 units, and with luck perhaps 50,000. The monks' plainsong has been successful in about 20,000.

(Continued on page 120)

Warner's Biohazard, Green Day Promoted, Welcomed In Europe

LONDON—An attack of Biohazard has hit hard in Germany, while Green Day is being celebrated in England.

These two bands from Warner Bros. and Reprise Records in the U.S., although musically distinct, have shared similar good fortune in Europe in recent weeks as Warner Music International companies have embraced the bands' major-label debuts for priority treatment.

Green Day achieved Heatseeker Impact status earlier this spring with "Dookie" on Reprise Records (Billboard, April 9), and Biohazard turned the trick with "State Of The World Address" on Warner Bros. Records (Billboard, June 18). Both bands have been on tour in Europe and have been the focus of aggressive international marketing efforts. While Green Day is just beginning to make inroads in Europe, Biohazard has gone top 10 on the German album chart.

"Warner is very much taking a global approach to its music," says Steve Margo, VP of international with Warner Bros. in Los Angeles. "What's happening is that people are becoming more aware of the healthy nature of the market outside the U.S. An act becomes an international priority either because of their success domestically or because there is some history of success in the international market."

With sales of Green Day's "Dookie" reaching 325,000 units in the U.S., according to SoundScan, the band was able to turn its attention to building a following in Europe without losing momentum at home, says Elliot Cahn, who co-manages the band with Jeff Saltzman at Cahn-Man management in Oakland, Calif. "Dookie" has sold 50,000 units outside the U.S., according to Warner Bros.

Biohazard had established a sales base of 45,000 units in Germany, touring behind its self-titled 1989 album on Maze Records and its 1992 release "Urban Discipline" on Roadrunner Records. "State Of The World Address," which has sold 22,000 units in the U.S., according to SoundScan, has reached 160,000 units outside America, with the bulk of those sales in Germany, according to Warner Bros. The commitment to international touring made by the band's representatives, Scott Koenig and Lyor Cohen at Ruth Allen/Mega Management, has been key to its success abroad, says Steve Margo at Warner Bros.

Given the lack of modern rock or hard rock radio formats in Europe, (Continued on page 79)
Finding A Niche For Jim Lauderdale
Atlantic Gets 'Pretty Close' With Singer

■ BY CHRIS MORRIS

LOS ANGELES—Putting a handle on Jim Lauderdale's music has always been a difficult proposition. "You can call people like this singer/songwriters," says Michael Krupner, director of product development at Atlantic Records, which will release Lauderdale's album "Pretty Close To The Truth" Aug. 2. "If you define it any other way, you limit the number of people who can discover it." A product of the L.A. country scene that boasts Dwight Yoakam as its greatest success, Lauderdale has often been lumped with several other quite dissimilar artists— including Lucinda Williams, Dave Alvin, Rosie Flores, and Pam Grier—under the label "Western best." Lauderdale says, "That concept came up when a bunch of us guys were playing at the Montreux Jazz Festival a few years ago. They had a country night. I thought that was a cool tag.

Butler Does It Again With Imago Group Love Spit Love

■ BY BRIAN Q. NEWCOMB

Following Richard Butler's tenure as the front man and writer for the Psychedelic Furs, it seemed inevitable that he would take his highly recognizable vocal presence solo. However, "Love Spit Love," the self-titled Imago debut of Butler's new group, finds him joined by guitarist and co-writer Richard Fortus, formerly with啪P deficits. Ron Balbin, VP of A&R at Imago says, "Although it's definitely a band project, I signed it based on Richard Butler. The denouement of the songs are great. Plus, I had always been a fan of the Furs, of Butler and his voice. When he played these songs and said he wanted to do a new band, the idea was very exciting to me. I felt there was an extremely commercial potential for the record and the artist." Imago president Terry Hillen says the time is right for Butler. "The record itself is a very obvious alternative format record, and Richard Butler, from his work with the Psychedelic Furs, is a heritage artist for that format with a new project. So that's very exciting. It's even more appealing when you're talking about the record. Butler has a signature style, but all the Furs fans that have heard the new record have said that this is by far the best thing he's done, ever." Balbin is convinced that the inevitable Furs comparisons will only work in Love Spit Spit Love's favor. "Butler is what was exciting and cool about the Furs anyway. It was his voice, which is very distinctive. There's no way you're going to make a Butler record that doesn't have (Continued on page 16).

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Cathy Dennis

Concert Carpooling: The Woodstock Way; DGC Sounds Off; Van Gets Tribute Treatment

THE MAGIC BUS: In an effort to protect the environment and make life livable for the actual inhabitants of Saugerties, N.Y., Woodstock '94 has announced its ticket distribution system for the Aug. 13-14 event. Tickets were to go on sale June 15 only for people who planned to use a van or air tour package. Bus packages are available from more than 30 departure points along the East Coast and as far west as Cleveland. Air packages are offered from 18 U.S. markets. As of press time June 14, TicketMaster operators did not know the price of the bus packages. All ages are being handled through a travel agency. All packages include the $135 admission to the concert. PolyGram expects that the bulk of ticket sales will come after June 26, when tickets become available to those who purchase travel packages. To encourage carpooling, tickets will be sold only in blocks of four, with one parking pass provided per quartet. Those who drive will park away from the site and be hosed to the concert. A total of 250,000 tickets are available for the extravaganzas. In addition to the acts we announced last week, others playing the festival include Alice In Chains, Jimmy Cliff's All Star Reggae Jam, Joe Cocker, the Cranberries, Melissa Etheridge, Green Day, Metallica, the Neville Brothers, Porno For Pyros, and Santana. More are to be added.

MAKE MINE RARE, PLEASE: In an effort to establish DGC as a separate imprint from Geffen Records, DGC is releasing "DGC Rarities," Vol. 1: July 5. The 14-track compilation features rare or previously unreleased tracks from major artists and acts including Crowns, Sonic Youth, Hole, and Teenage Fanclub. Sure to draw interest is "Pay To Play" from Nirvana, which is a song that eventually became "Stay Away" on the "Nevermind" album. There's a little something here for everyone. For anyone who considers melody a good thing (put me in that camp), the Posies' "Open Every Window" is delicious, as is Murray Attaway's jangly, acoustic "Allegory." As far as Beck's discordant "Boogieland" and Cells' druggy, dreaming "Never Too High" are concerned, let's just say I'm glad you can skip ahead on a CD. However, the CD goes a long way toward giving the listener a feel for DGC and a flavor for the artists—the label attracts. Many indie labels still have identities strong enough that consumers know what to expect—even from a new artist—when they see the label's logo on a record. However, accomplishing that with a major-label imprint is rare indeed, and it's nice to be able to do that here.

Suggested retail price for the CD is $9.98, $9.98 for the cassette. According to the label's Jim Merlin, DGC plans to use the sale of the CD to cover travel packages. As of press time June 14, TicketMaster operators did not know the price of the bus packages. All ages are being handled through a travel agency. All packages include the $135 admission to the concert. PolyGram expects that the bulk of ticket sales will come after June 26, when tickets become available to those who purchase travel packages. To encourage carpooling, tickets will be sold only in blocks of four, with one parking pass provided per quartet. Those who drive will park away from the site and be hosed to the concert. A total of 250,000 tickets are available for the extravaganzas. In addition to the acts we announced last week, others playing the festival include Alice In Chains, Jimmy Cliff's All Star Reggae Jam, Joe Cocker, the Cranberries, Melissa Etheridge, Green Day, Metallica, the Neville Brothers, Porno For Pyros, and Santana. More are to be added.

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A&M ... The Power Station (John Taylor, Robert Palmer, Andy Taylor, and Tony Thompson) is back in the studio in L.A. and are recording a project for Capitol that will come out in early 1996 ... Whitney Houston will be featured in a new series of AT&T commercials for TrueVoice, the company's long-distance service. We're still trying to figure out what AT&T's Joseph F. Narnico meant when he said, "Whitney Houston personifies the cleaner, clearer sound quality of AT&T TrueVoice." Huh? ... Paul Simon raised more than $1 million for AmFAR during a June 10 Dallas benefit. ... Incredible as it may seem, the Beach Boys will be performing acoustically for the first time in their concert career this summer, when they add an unplugged segment to their shows ... Capitol Records will release a three-CD based on recording Steve Miller's career July 18. The set includes "Child's Music Medley," a performance by a 4-year-old Miller taped by his father ... Brent Bourgeois, who made some great records as part of Bourgeois Tagg on Island and as a solo artist on Chirasa, has signed with Reunion Records ... Producer Phil Ramone was honored at the June 13 "Even On New York" benefit. Among those helping salute Ramone were Peter Yarrow, Leslie Gore, and Diane Schuur. The award is presented by the Narmotee Center of New York, which provides vision care for the indigent ... November Records has signed the Hollow Men.

LEAPING LABELS: Several artists have their first records for new labels coming out in the coming months. Big Daddy Kane is now on MCA. Corruption On Conformity and Ryuichi Sakamato on Elektra.
Influential Rockers Killing Joke Unleash 'Pandemonium' On Zoo

**KILLING JOKE:** Geordie Walker, Youth, and Jaz Coleman.

A CD-5. Hunt says commercial alterna-
tive stations will be targeted three weeks later.

Zoo also is mounting an extensive press campaign—features in Spin and Alternative Press are already set up—to capitalize on the media support the band received since the release of its self-titled 1980 debut. In addition, a lavish electronic press kit compiled by Big Life (the band's British label) will be packaged with the clip for "Millen-
nium" for service to local video shows as well as to selected retail outlets for in-store play.

"Pandemonium," recorded in New Zealand, where singer Jaz Coleman makes his home, marks the return of what Walker calls "the hypnotic ele-
ment that's been missing for a few years."

Indeed, long, trance-like tracks such as "Exorcism," "Whiteout," and "Commen-
Dion" stand in contrast to the more metallic sounds showcased on the band's first album, "Zoo." Youth—who also produced the 10-song set—grants that the sonic re-
tooling was an arduous process.

"It was difficult at times," Youth says. "We're all very uncompromising individuals, so sometimes there were clashes. There were a couple more [Continued on next page]

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ARTISTS & MUSIC

NEW YORK—Killing Joke may not have spent much time on the American charts during the 15 years together, but the pioneering British apocalypse-rock act's impact has resonated through '90s music. The trademark blend of thundering tribal rhythms and graphing guitars in evidence on "Pandemon-
ium" (set for an Aug. 2 release on Zoo) has clearly permeated the psyche of envelope-pushing musicians from Steve Albini to Helmet to Pantera.

"We've certainly had more artistic success than commercial," says guitarist Geordie Walker. "But it's reassuring to see that people have taken no-
tice. I see more bands that have taken direction from us than have from U2—
which is a good thing for everyone, I suppose."

"Pandemonium," the quartet's 10th album, is the first since 1982 to feature the original lineup—including bassist Youth, who spent much of the past de-
cade exploring cutting-edge dance mu-
sic. His credits on that end include Brillant, the Orb, and the Fireman (a pseudonym for his ambitious-house collabora-
tion with Paul McCartney).

"I came back to this because I felt we had some things left to resolve, both on a creative and personal level," says Youth. "I think there were—and we're very few bands doing things as chal-
 lenging as we do."

Brad Hunt, Zoo's senior VP of mar-
keting, is in full agreement about the band's significance. "This lineup was responsible for some of the seminal records of the early '80s, and to have them back together is clearly an event," he says. "We have an educa-
tional process ahead, but the new mate-
rial is so vibrant that once it's heard, I'm confident that they'll make plenty of new fans."

To insure that no potential new re-
cruits are overlooked, Zoo will ship two versions of the single "Millen-
ium" July 14. The standard version will receive a 12-inch containing five mixes, while metal and college radio will be serviced with a tape.

In acknowledging the unique quali-
ties in Lauderdale's music, Atlantic won't be heading directly up the coun-
try to promote the singer's Dusty Wakeman-produced album.

"We're not going to ignore country," says Kramer. "But it's not a stra-
ght-up-and-down country record, and it's foolish to market it that way.
The people we're going after are peo-
lace who buy John Hiatt records."

Not focusing too heavily on the rec-
ord's country aspect is a good move, ac-
cording to Larry King, a buyer for Tower Records in Los Angeles. He predicts the record will fare well—despite the fact that Lauderdale's previous re-
leases have not experienced particu-
larly strong sales.

"At first glance, (based) on the last album, you would think we probably wouldn't get a lot of sales, also because we're not really a country store," says King. "But we probably will get a lot, because of two things: One, because of the hometown aspect of it. He's very well thought of in the western beat commu-


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Elektra's Stereolab Gets A Fresh Start On Lollapalooza 2nd Stage

BY CHRISS MORRIS

LOS ANGELES—Elektra Records hopes that second-stage dates on this summer's Lollapalooza tour—where Stereolab will play—will provide a fresh lift for its unusual English signee Stereolab.

Marcia Edelstein, senior director of marketing at Elektra says, "Last year Stereolab did a co-headlining club tour (with Unrest) that was very successful, but Lollapalooza will be an excellent opportunity to expose them to a larger audience... We have the benefit of tremendous visibility immediately upon release.

Stereolab's 20-date Lollapalooza stint starts Aug. 6, when it joins the already-in-progress tour at Randall's Island in New York, and ends with two L.A. shows Sept. 3 and 4. The outing immediately follows the Aug. 2 release of the band's second Elektra album, "Mar's Audias Quintet."

"It's a more cohesive, accessible record; a lot more concise," Edelstein says. "They're an innovative pop band that combines so much in their songwriting."

The label hopes to build on the U.S. fan base that developed over two state- side tours (one of which took place before the band had a domestic album out) and the release of the group's Elektra debut, "Transmit Random Noise Bursts With Announcements."

Stereolab guitarist Tim Gane says that response to the band's music—which combines punky, Velvet Underground-styled rock with more ethereal, elliptical numbers sung, often in French, by lead vocalist Laetitia Sadier—was surprisingly positive the first time around.

"I think they got it [in America] before anywhere else," Gane says. "We came over in [1992], and you expected a handful of fans, but there were a lot of people. People had all of our records, and asked intelligent questions... I was quite shocked at the level of knowledge and interest.

This time around, Stereolab and Elektra will attempt to target non-fans who might be bewildered by the more pop-styled side of the group's sound. For "Bursts," the label released an edit of the group's sprawling, 18-min-

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While Donna Summer will always be cherished as the pre-eminent diva of disco, her contributions to the music industry go far beyond any one musical genre. Over the course of her career, she has adapted herself to many formats, transcending the narrow confines of disco to become a full-fledged pop-rock phenomena. Classic hits such as "Hot Stuff" and "Bad Girls" are a testimony to her outstanding versatility as an artist. With two new albums coming this fall, Donna Summer is clearly positioned for further success!

Our September 3rd spotlight will chronicle the milestones in her 15-album career as well as highlight the future direction of her music.

Join Billboard in honoring this multi-faceted artist and celebrating her career.

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ARTISTS & MUSIC

DREAMING MY DREAMS
Published by Songs of PolyGram International Inc. (BMI)

"First of all, it's my favorite song of all time," Raye says. "Artists like Waylon inspired me to get into what I do and continue doing it. I was 15 years old when that record came out, and back then we bought everything Waylon did. I've always been a huge fan, and when I heard him sing 'Dreaming My Dreams With You' for the first time I just said, 'Wow, now that's a great song.' I've been singing it in my show for 15 years. It's not something I do every night, but when I worked in bars I'd pull it out, and it's always been a very touching song. My manager took a rough cut of our version over to [songwriter] Allen Reynolds and [producer of Jennings' original version] Jack Clement, and they were knocked out. They just said, 'Man, we're glad somebody finally cut that again.' So, with Waylon, it's also my way of saying thank you. We messed with the tempo a little bit and made it more of a waltz, but me singing 'Dreaming My Dreams With You' really is a tribute kind of thing. If somebody asked me what I felt about it, I'd have to say, 'Once more with feeling.'

L O V E S P I T L O V E
(Continued from page 12)

some similarities to a Furs record, but [with his approach to 'Love Spit Love,' the instrumentation is definitely fresh. I wouldn't want to do a Butler record that was just 'the Furs,' again. But it's also a female singing with the Furs, you're going to immediately go, 'Oh, that's Butler.'

Crediting producer Dave Jerden (Jane's Addiction, Alice In Chains) for creating a compelling, thoroughly modern sound, Butler acknowledges, 'There will be a lot of open spaces—that's intentional. I don't want to say I've written my way through the song, but there's a lot I've written in a self-project. But since I like working with Furs vocal and with writers, I thought I'd give it a phony to call it a solo project.' On the record, they're joined by drummer Frank Ferrer, bassist Tim Butler, and keyboardist Ed-winning in the British pop, with Love Spit Love, Butler's voice and Furs' post-punk, acoustic and electric guitar work have produced a more direct rock sensibility, without sacrificing any of Butler's sense of challenging melody.

Love Spit Love will debut at radio and video with first single "Am I Wrong?" Butler and Furs will be performing acoustically on a promotional tour through the early summer. A full band tour will follow the record's Aug. 2 release. Furs expects the song to connect not only with the youthful modern rock demographic, but also with Furs fans as well. "We're going for [sales on the first single June 28, and there's aiple A format component as well. That audience grew up listening to the Furs, and the song sounds like that format to me. The video is definitely more of an MTV video, but I think it's going to work. At VH-1 too. Jake Scott made it; he directed the [Smashing Pumpkins] video for 'Disarm' and R.E.M.'s "Everybody Hurts.

"We're going out all ago for this single. It's not going to be a matter of building the record and then doing a single. It's going to go for it from the beginning. We're going to work this record for a very long time, because it's very deep and there's a lot of potential. The base obviously begins with Richard coming on the Furs, but de

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THE UP-FOR-SALE SIGN at Famous Muse Nashville VP Randy Hart, meanwhile, Follies has signed a publishing agreement with BMG Music Publishing, reports Hart, Nashville VP and general manager. He also is a producer/performer, who, with fellow writer Tom McHugh, helped form the country band Palomino Reed, whose debut album on Liberty Records includes the successful single "The Best That You Can Do." Follies has also had songs recorded by Billy Dean and rave Francis.

PRINT ON PRINT: The following are the best-selling singles from Hal Leonard Corp.
1. R.E.M., Automatic For The People
2. R.E.M., Out Of Time
3. Counting Crows, August And Everything After
4. Nirvana, Nevermind

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1975, himself. This Raye Allen was concert body really great DREAMING MY song. I've been two bands. Pictured, from L Inc. (BMI) I that like Waylon in-

Top Of The Hill. ZZ Top's Dusty Hill, second from left, meets with members of new BMI group Bloodline after a concert by the two bands. Pictured, from left, are Berry Oakley Jr., Hill, Lou Segreti, Smokin' Joe Bonamassa, Waylon Krieger, and Erin Davis. Oakley, Krieger, and Davis are the sons of Berry Oakley (the Allman Bros.), Robbie Krieger, and Miles Davis, respectively. (Photo: Mark Britt)

OUTWEST: A West Coast meeting on ASCAP's proposed changes in royalty payments was held June 6 by heads of Career songs writers at the Los Angeles home of Ellen Donald- son, the daughter of songwriter great Walter Donaldson. Several of the families had not received the booklet, some were not aware of the changes, and others didn't understand them." Donaldson told Billboard. Their views were formalized in a written statement to ASCAP and others. The heirs met May 23 in New York, prior to a successful attempt to delay a May 31 judicial hearing about the ASCAP changes (Billboard, June 4).

Words & Music

by Irv Lichtman

Jingles Put Extra Change In Warner/Chappell's Pocket

by R. L. Miller (BMI)

"Ira and I put a step to activity, as the firm's Nashville division has entered its first co-venture with Island Bound Music, a new company formed by Mitch & Julie Daniels, with a roster of writers that includes Max T. Barnes and Keith Follies. The first release of the Randy Travis single "This Is Me" (Warner Bros.). Other writers include Jim "Hobo" Varsos, Leslie Winn Satcher, and Mitch & Julie Daniels. Island Bound Music consists of an ASCAP firm, Island Bound, and the BMI-affiliated Ocean Bound. The deal was made by Famous Music Nashville VP Randy Hart. Meanwhile, Follies has signed a publishing agreement with BMG Music Publishing, reports Hart, Nashville VP and general manager. He also is a producer/performer, who, with fellow writer Tom McHugh, helped form the country band Palomino Reed, whose debut album on Liberty Records includes the successful single "The Best That You Can Do." Follies has also had songs recorded by Billy Dean and Steve Francis.

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Jingles Put Extra Change In Warner/Chappell's Pocket

by R. L. Miller (BMI)

"Ira and I put a step to activity, as the firm's Nashville division has entered its first co-venture with Island Bound Music, a new company formed by Mitch & Julie Daniels, with a roster of writers that includes Max T. Barnes and Keith Follies. The first release of the Randy Travis single "This Is Me" (Warner Bros.). Other writers include Jim "Hobo" Varsos, Leslie Winn Satcher, and Mitch & Julie Daniels. Island Bound Music consists of an ASCAP firm, Island Bound, and the BMI-affiliated Ocean Bound. The deal was made by Famous Music Nashville VP Randy Hart. Meanwhile, Follies has signed a publishing agreement with BMG Music Publishing, reports Hart, Nashville VP and general manager. He also is a producer/performer, who, with fellow writer Tom McHugh, helped form the country band Palomino Reed, whose debut album on Liberty Records includes the successful single "The Best That You Can Do." Follies has also had songs recorded by Billy Dean and Steve Francis.

PRINT ON PRINT: The following are the best-selling singles from Hal Leonard Corp.
1. R.E.M., Automatic For The People
2. R.E.M., Out Of Time
3. Counting Crows, August And Everything After
4. Nirvana, Nevermind
Christian Label Maranatha! Purchased By Sparrow Corp.

BY BOB DARDEN

Past and future masters of Maranatha!—the oldest contemporary Christian label—have been sold to the Sparrow Corporation. Sparrow will oversee all marketing, distribution, and production of Maranatha! product, effective July 5.

Maranatha! presidents Tom Vegh and Chuck Proome will retain control of the Maranatha! name, and all creative services will remain with the company's offices in San Juan Capistrano, Calif.

Sparrow co-chairman/CEO Billy Ray Hearn says the agreement includes ownership of past and future Maranatha! Music, Kids Praise! Company, Colours, and Arcade masters.

"It is now a label deal," Hearn says, "Maranatha! is a production company, owned by another company—Sparrow. All Maranatha! will do in the future will be to produce the product!"

Hearn says that Sparrow and Maranatha! have a 10-year agreement, with a 10-year option to extend.

Maranatha!, which was purchased from the Corinthian Group, had been distributed by both Word Inc. and the Benson Group in recent years. The label was founded in 1970, and "The Everlastin' Living Jesus Music Concert!" in 1971 is generally considered to be the first "Jesus music" release from a religious label.

Since then, Maranatha! has released more than 300 albums, reportedly selling more than 80 million units of product. The label is noted for its praise and worship lines, its child-oriented product, and its affiliation with a number of church-oriented movements, including Promise Keepers and the Billy Graham Crusades.

Maranatha!'s Elisa Elder will assume the position of vice president of Maranatha! marketing, relocate to Nashville, and report directly to Hearn. Other Maranatha! creative offices will remain in San Juan Capistrano.

Hearn says "at least" three support staff will be added to assist Elder in Nashville.

"Everything else related to Maranatha! will go through the Sparrow Corp.'s support teams—creative services, accounting, special markets—and will be handled by people already in place," Hearn says. "We pay a royalty to the Corinthian Group, as we would any artist; they, in turn, pay their producers, artists, and studio costs."

Hearn says that Sparrow will release the top 100 best-selling Maranatha! projects, and that additional rereleases will be evaluated during the next year on a piece-by-piece basis.

The addition of Maranatha!, essentially a concept-oriented company with few "name" artists save for worship leaders, comes only a few months after the Sparrow-distributed Integrity label left to form its own distribution network.

"This was something we wouldn't have done if Integrity had stayed," Hearn says. "But with Integrity leaving, Sparrow was going to stay in praise and worship music. The best way to do that is to buy a catalog. So when this opportunity presented itself, we took it."

"Having two of the largest Christian music labels gives them a synergy nobody else has, a critical mass nobody else has, and more strength in the marketplace than anybody else," Park says. "That being the case, even though we'll be working alongside a competitor, we're still going to compete. For the last couple of years in the Gospel Music Assn. and the Christian Marketing Trade Assn., we've sat around and wondered how to raise the tide for all boats—and this is something that'll do it. I think we'll both come out winners."

Neither Farrell nor Bowen would comment on the duration of the agreement.

Artists will be selected for general release by both Benson and Liberty. Park says the first releases distributed under the agreement will be from ex-Strayer vocalist Michael Sweet, five-time Grammy winner Larnelle Harris, Christian rock veterans DeGarmo & Key, pianist Dino, and two-time Dove-winning group 4HIM.

"The deal is liberty exclusively for distribution in the contemporary marketplace," Park says. "We'll still have exclusive distribution in all Christian Bookstore Assn. markets.

Formed in 1902, the Benson Music Group is one of the world's oldest gospel music publishers and record labels. The publishing division includes a mammoth catalog of 42,000 copyrights. Park says that the company is in the midst of its most "successful and prosperous" period of growth in its history.

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LIBERTY INCREASES CHRISTIAN CLOT WITH BENSON DEAL (Continued from page 11)

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Liberty increases Christian Clout with Benson Deal.

"There's no real competition over this; the job now is getting the word out," says Bowen. "In Cema, there's Liberty, Capitol, another dozen mainstream labels, and there is no competition. Music that's right for the time, souls, music that fits. It's not stuff. If you take care of all of your product the same way, the good stuff will sell."

Farrell adds that Liberty's experience with Sparrow during the past year and a half is plus for Benson. "We're in the superhighway now," he says. "This is not just another sector of the industry. [Liberty] has already gone through the orientation with this music; they've already positioned themselves in that market, and that takes away a lot of the guesswork, a lot of the start-up time. I think it is to our advantage that another Christian label has gone before us."
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The pace of recording Broadway musicals may lack the urgency of the '50s and early '60s, when labels would tape a cast album of a hit musical on a Sunday and most likely rush-release it later that week. But record companies have a new eagerness to enter the field.

Look at it two ways: There are plenty of deals for new shows, and there's formidable attention toward refurbishing the vast catalog of cast albums for the CD era.

**IN THE RIGHT PLACE**

The past few seasons have witnessed a more intense competition to secure original cast recording rights of new shows or, significantly, revivals from the halcyon days of the Broadway musical. Recent examples include the rights for the American cast album of the U.K. version of Rodgers & Hammerstein's 50-year-old masterpiece "Carousel" and Stephen Sondheim's new show "Passion," with the rights of both going to EMI's Broadway Angel line. A few seasons ago, Broadway Angel won the bidding on rights to another hit revival, that of George & Ira Gershwin's 1930 "Girl Crazy," which, in its '90s version, became "Crazy For You," with a new book and a batch of Gershwin songs added to an already evergreen-laden score.


For PolyGram, its Broadway moves generally mean an investment in the show itself, giving the company—via its PolyGram Diversified Entertainment unit—a stake in other existing or future media presentations (i.e. pay TV, feature film, video). Besides "Damn Yankees," PolyGram's recent cast album/investment deals have included Andrew Lloyd Webber and Tim Rice's "Sunset Boulevard" (PolyGram has a 30% stake in Andrew Lloyd Webber's Really Useful

*Continued on page 20*
THE TOP 10 BROADWAY ALBUMS OF THE ROCK ERA

Cast Albums Of Top Shows Enjoyed Long Runs On The Charts

BY FRED BRONSON

1. MY FAIR LADY is the musical that other musicals aspire to be. The cast album spent 480 weeks on the Billboard album chart, more than any other Broadway cast album in the past 40 years. Alan Jay Lerner wrote the lyrics and Frederick Loewe wrote the music for this theatrical adaptation of George Bernard Shaw's "Pygmalion"—but only after Noel Coward and the team of Rodgers & Hammerstein passed on the idea. Rex Harrison and Julie Andrews starred in the most successful Broadway musical of the '50s, with 2,717 performances logged at the Mark Hellinger Theatre. Best-known songs: "I Could Have Danced All Night," "On the Street Where You Live," "I've Grown Accustomed To Her Face."

2. THE SOUND OF MUSIC is the second-longest-running Broadway musical of the '50s, chalkling up 1,443 performances at the Lunt-Fontanne Theatre. Richard Rodgers wrote the music, and Oscar Hammerstein II wrote the lyrics. It was Hammerstein's final work, as he died nine months after the show opened. Adapted from the autobiography "The Trapp Family Singers," the show starred Mary Martin and Theodore Bikel as Maria and Georg Von Trapp. Best-known songs: "My Favorite Things," "Climb Ev'ry Mountain."

3. CAMELOT was the first Lerner and Loewe musical after "My Fair Lady." With Richard Burton, Julie Andrews and Bobbie Gliner in leading roles, the show opened Dec. 3, 1960, just one month after John F. Kennedy was elected President of the United States. It was a fitting much, this musical adaptation of the King Arthur legend and the modern-day Camelot setting of the Kennedys in Washington. The show lasted for 873 performances at the Majestic Theatre. Best-known songs: "If Ever I Would Leave You," "Camelot."

4. THE PHANTOM OF THE OPERA is Andrew Lloyd Webber's most successful musical on the Billboard album chart. The 1911 French novel had been adapted into five different films before Webber decided to stage a campy version, a la "The Rocky Horror Picture Show." But after reading the original novel, the composer decided to give the show a more serious, romantic treatment. With Michael Crawford and Sarah Brightman singing Charles Hart and Richard Stilgoe's lyrics, "Phantom" opened at the Majestic Theatre on Jan. 26, 1988, and is still playing on Broadway and cities all over the globe. Best-known songs: "The Music Of The Night," "All I Ask Of You."

Continued on page 24
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1993 Outer Critics Circle Special Award for the Distinguished Preservation of Original Cast Recordings
5. THE MUSIC MAN is an American musical if ever there was one. Meredith Wilson wrote the music, lyrics and book, all based on his childhood in a small town in Iowa. But it was his friend Frank Loesser ("Guys & Dolls," "The Most Happy Fella") who suggested Wilson turn his experiences into a stage musical. Robert Preston was unforgettable as Prof. Harold Hill, although the part had been first offered to Gene Kelly, Danny Kaye and Phil Harris. "The Music Man" played 1,375 performances at the Majestic Theatre, making it the third-longest running musical of the '60s. Best-known songs: "Seventy-Six Trombones," "Till There Was You," "Ya Got Trouble."

6. FIDDLER ON THE ROOF told the story of the Jewish inhabitants of Anatevka, a village in tsarist-Czarist Russia, but the appeal was universal. Based on Sholom Aleichem's story "Tevye And His Daughters," the musical made a star of Zero Mostel and also featured a pre-Maude Beanie Arthur and a post-prestar Bertie Meller. Jakey Bock wrote the music, Sheldon Harnick wrote the lyrics, Joseph Stein wrote the book, and Jerome Robbins was the director and choreographer. "Fiddler" played for 3,242 performances at the Imperial Theatre, making it the longest-running Broadway musical of all time—until "Grease" broke the record in 1979. Best-known songs: "If I Were A Rich Man," "Sunrise, Sunset."

7. WEST SIDE STORY was originally called "East Side Story." At first written in 1949, it was about the doomed romance of a Jewish boy and an Italian Catholic girl. But when production began six years later, director Jerome Robbins, composer Leonard Bernstein and writer Arthur Laurents thought the story should be modernized. Thus was born the story of Tony, a native New Yorker of Polish extraction, and Maria, an immigrant from Puerto Rico. The lyrics for "West Side Story" were written by Stephen Sondheim, just 27 years old at the time. Sondheim went on to write the lyrics for "Gypsy" and has since become one of the most prominent forces in American theater, creating such outstanding musicals as "Sweeney Todd," "Sunday In The Park With George" and "Into The Woods." "West Side Story" played for 732 performances at the Winter Garden, and after a 10-week tour re-opened for another 249 performances. Best-known songs: "Tonight," "Somewhere."

8. MAN OF LA MANCHA is the third-longest running musical of the '60s, with 2,328 performances to its credit. It moved from an off-Broadway arena in Washington Square to the Martin Beck. Dale Wasserman adapted his own teleplay, "Don Quixote," while Mitch Leigh composed the music and Joe Darion wrote the lyrics. Albert Marre directed Richard Kiley as the man who tilted at windmills. Best-known song: "The Impossible Dream."

9. (tie) FLOWER DRUM SONG was directed by Gene Kelly and featured music by Richard Rodgers and Oscar Hammerstein II. The book was by Hammerstein and Joseph Fields, adapted from Chin Y. Lee's novel of the same name. Long before the movie "The Joy Luck Club" addressed a similar theme, the musical explored the differences between older Chinese parents and their modern, born-in-America offspring. Miyoshi Umeki, Larry Bryden and Pat Suzuki starred in "Flower Drum Song," which played for 600 performances at the St. James Theatre. Best-known songs: "I Enjoy Being A Girl," "Love, Look Away."

9. (tie) HAIR wasn't the first rock musical—that honor goes to "Bye Bye Birdie." But the Galt MacDermot (music) and Gerome Ragni-James Rado (lyrics) opus could be considered the first hippy rock musical, and the first to have a storyline influenced by the Vietnam war. The Age of Aquarius first dawned in 1967 at Joseph Papp's public Shakespeare festival. Michael Butler produced and Tom O'Horgan directed a revised version when it opened in 1968 at the Biltmore Theatre and had a 1,700-performance run. Among the names featured in the cast were Diane Keaton, Paul Jabara and Melba Moore. Best-known songs: "Good Morning Sunshine," "Hair," "Easy To Be Hard," "Aquarius," "Let The Sunshine In."

10. (tie) SUNDAY IN THE PARK WITH GEORGE is a musical, a story of a painter, to differentiate it from the many productions in the past with the same title. It was by John Weidman (book) and Stephen Sondheim (music and lyrics). The Broadway cast of "Les Miserables" was from an Equity rules and had 120 cast albums over that period. That's Entertainment, founded by John Yap in 1979, has built a catalog of 150 albums over 15 years. Yap's first venture for That's Entertainment was "Nashville, New York," a revue presented at London's King's Head Theatre and featuring the words and music of Ogden Nash, Vernon Duke and Kurt Weill. Since then, he's produced a varied wealth of material ranging from "CAMELOT" and the Broadway cast of "On Your Toes" to 22 operatic cast albums, including "Don Giovanni." For more, see the following article.

**SHOW TUNES SHOW PROFIT FOR BRITISH LABELS**

BY NIGEL HUNTER

LONDON—A growing European interest in musical theater and cast albums is being catered to by two U.K. specialist companies, First Night Records and That's Entertainment Records.

First Night, headed by John Craig, is 12 years old and has released 120 cast albums over that period. That's Entertainment, founded by John Yap in 1979, has built a catalog of 150 albums over 15 years.

Craig's first project, the London cast recording of "Singing In The Rain," starring Tommy Steele, posed a challenge because of a complex transcription situation in clearing the rights. "Our most successful seller to date is undoubtedly "Les Miserables,"" says Craig. "We recorded it nine years ago, and it's still almost platinum now. We also did another album of the show later, cherry-picking various artists from the different productions around the world and accompanied by the Philharmonia Orchestra. It won a Grammy.

Cast-album labels face the same hazards as theatrical production companies in the event of a show proving to be a short-lived turkey.

Garth Drabinsky, CEO of Live Entertainment of Canada tells why musical theater and cast recordings are overwhelmingly successful in that country. See the international section for a report from Larry LeBlanc.
MPL Proudly Presents Its Newest Songbook Featuring The Music Of One Of Broadway’s Greatest Composers

Jerry Herman

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**INDEPENDENTLY HEALTHY**

Although independents are not generally associated with sizable original-cast repertoire, Hugh Fordin's New York-based DRG Records has released 14 cast albums and has a license for the release of a dozen shows previously marketed by other labels.

"Since I don't have overhead like the majors, my break-even is much earlier," says Fordin. "For example, if a major does a cast album for $100,000, the normal break-even is 100,000 units. If I put in $100,000 ($3,000 used CD), it's really break-even is about 35,000 units. With less overhead, too, the show's producer has a lower point at which royalties kick-in. Besides "Black

*The numbers on cast albums against a Michael Jackson may be paltry, but against classical releases they are strong."*

—Bill Rosenfield,
RCA Victor

And Blue," DRG has been the first to market such cast albums as "Meet Me In St. Louis," "Pal Joey," "The Act," the first and second editions of "Nunseire," and three volumes of "Forbidden Broadway." Another independent with a broad original-cast catalog (some 30 titles), is Bruce Yeko's Original Cast Records in Georgetown, Conn. As for new record projects, says Yeko, costs have taken him out of the running for late. But his catalog sells well, most prominently Stephen Schwartz's 1976 musical, "Baker's Wife," and Brian Gar's 1988 "Late Nite Comic," Yeko's most recent original cast recording.

I was interested in doing Cyranos and [the Rodgers & Hammerstein revival] It's A Grand Night For Singing, but the costs were $200,000 to $300,000 for each album," says Yeko. "The orchestrations alone for It's A Grand Night For Singing' would have cost $50,000, " [Varese Sarabande has plans at press time to record the album's original cast members.] Yeko says there is a core of 5,000 to 10,000 customers and is optimistic about cast business, with chains Camelot and Musicland recently taking on his catalog, after years in which Tower Records was his only large retail outlet. He also sells direct mail in magazines that draw the show-music enthusiasm.

UN-distributed Varese Sarabande, which is particularly identified with soundtrack albums, has evolved a collection of rare show-tape CDs, but it also has a number of Broadway cast albums, including the current hit revival of Jerry Rock and Sheldon Hartnick's "She Loves Me," "Sugar Babies" and "Bring Back Birdie," among others. Last year, the label hired Bruce Kimmel, a former actor, director and filmmaket, to produce the Studio City, Calif.-based label's theater projects.

**WITH IN THE OLD**

As for releases of show albums, it is a golden era for show buffs. The labels with the most extensive cast album catalogs—Sony, RCA and EMI—have each set aside for putting out the old hits. The labels with the most extensive cast-album catalogs—Sony, RCA and EMI—have each set aside for putting out the old hits.

BY DON JEFFREY

NEW YORK—The number of revival albums, and the paucity of new shows makes marchers worry about the future of this kind of music. Few stores in the U.S. specialize in show albums, and fewer chains have a thriving business in this genre. Still, there are enough tourists in a theater city like New York and enough avid collectors of cast albums to allow some producers to produce profits on Broadway music.

Of the chains, the biggest contender is probably Tower Records. The Tower store in New York's Lincoln Center—a must for musicals and other kinds of cultural events and a magnet for out-of-towners—reports a steady and satisfying business in show music. Tom Roche, the film/show buyer for that Tower, sees a spur in sales in the spring, when tourists start to flock to the city and to its Broadway theaters, which are mostly occupied by musicals.

In one May week, his biggest seller was a show released at about 100 pieces each week—of the cast albums to "Damn Yankees," a revival of which had recently opened at the Marquis Theatre, and "Beauty And The Beast." Disney's reissue version of its wildly successful animated film.

Roche says that show album collectors love new releases even though they are not the show's most ambitious plans.

True show-album collectors don't want just the original-cast version; they want all the foreign-language versions as well.

The plays for musicals tell theaters that cast albums are available. In addition to selling new releases like "Beauty," Roche reports that he continues to move about 25 pieces a week of older shows like "Miss Saigon," "Phantom Of The Opera" and "Les Miserables." His inventory of show albums totals about 3,000; another 3,000 pieces are film soundtracks.

It's the CD that defines the show album market, especially for the new releases. "They don't want the cassette at all," says Roche. "Many collectors do want vinyl, however, but they can't buy it at Tower. They typically go to stores like Footlight Records and Colony Records in New York. Footlight is located in Greenwich Village, far enough in the backyard, but no fanatics are well aware of its address. Bill Daupherty, assistant manager, says that his vinyl business is growing, mainly because the vinyl trade is contracting at most other stores. 'We've become one of the only players in the game,' he says. "

To augment the major-label sales, independent retailers sell a lot of independently produced and distributed show music.

Colony's location is even better suited to capturing the tourist trade than Tower's in Lincoln Center. Because of that, Colony's prices tend to be higher ($10.98 list for a CD, versus $14.95 at Footlight), but the volume remains high.

Cooper sells a recent unannounced appearance by Michael Jackson, who came shopping—in disguise—with two bodyguards. The manager says he was using one of his best merchandising vehicles, in-store play, on a new album by show artist Elaine Paige of Edith Piaf songs, and he won a bid that the exclusive pop star would not only inquire about the featured singer but purchase her album as well.
The Brightest Lights On Broadway...

Original Cast Recordings

March of the Falsettos & Falsettoland
(currently playing in LA)

Black and Blue
(Grammy Nominee & Tony Award Musical)

Meet Me In St. Louis
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Live From London (Sept.)

Eartha Kitt
Back In Business (Sept.)

Jo Sullivan Loesser
Loesser By Loesser

Dorothy Loudon
Broadway Baby
Saloons

Andrea Marcovicci
What Is Love?
Sings The Movies

Sally Mayes
The Dorothy Fields Songbook
(currently in She Loves Me)

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Julie Wilson
4 Songwriter songbooks

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a good deal of investment and scholarly pursuit to putting out the old hits—even for shows that didn’t do so well, including many from EMI from its London casts.

Spurred on by the CD revolution, the sound of these reissues is as good as it’s ever likely to be on prerecorded technology. Many releases, in fact, are reissues from the labels’ early CD catalogs, when less attention was paid to digital transfers and documentation. These releases include recent work from PolyGram, with its corporate ties to old shows recorded by MGM Records and Mercury Records, and MCA Records, which recorded a number of major works starting in the early ’40s, including “Oklahoma!,” “Blowin’ in the Wind” and “The King and I.” MCA also is the distributor of the Varese Sarabande Records.

These reissues don’t stop with technology. In most cases, the reissues retain original cover art. Where they thankfully stray from the past is with updated liner notes.

New recordings of great old scores—mostly done in the studios, others taken from concertized re-creations—also have been a part of the show-music binge.

which not only make a more objective case for the show than the original blueslike notes, but also add new information on pre-production history.

Though lacking the original cast nomenclature, label interest in show scores has gone beyond new deals and catalog. New recordings of great old scores—mostly done in the studios, others taken from concertized re-creations—also have been a part of the show-music binge.

EMI has released Kern & Hammerstein’s “Show Boat” (a remarkable three-disc affair with much material cut from the show), Irving Berlin’s “Annie Get Your Gun,” Cole Porter’s “Nymph Errant,” Lerner & Loewe’s “Brigadoon” and Oscar Hammerstein’s updating (for 1943) of Bizet’s “Carmen,” among others. Elektra Nonesuch is releasing a series of Gershwin reissues, currently represented by “Girl Crazy,” the 1927 edition of “Strike Up The Band” and “Lady Be Good.” Sony Broadway, picking up the Columbia tradition, has done several, including “Kismet.” They, too, are scholarly, with scholarly attention paid to original orchestrations when they are still available. Sony’s Columbia label, by the way, can be regarded as the pioneer of complete-score studio re-creations, with its late Goddard Lieberson having made many shows, starting in the early ’50s, by the Gershwin brothers, Rodgers & Hart and others.

Capitol Records made one of the most unusual studio recordings of all time when it brought back most of the 1948 cast of “Kiss Me, Kate” to make a 1959 stereo version of the show, whose Broadway rendition had been released by Columbia Records before the advent of stereo. Last year, Legacy-Palmer Recordings released Ervin Drake’s 1968 “Her First Roman,” whose cast album never materialized, with its two leads, Leslie Uggams and Richard Kiley.

Broadway’s golden era of musicals may be fading, its glory reflected in loving revivals. But the save, happily, cannot be said of the recording industry’s ongoing tribute to shows new and old.
JERRY HERMAN
HELLO, DOLLY!
MAME • DEAR WORLD
LA CAGE AUX FOLLES
MACK AND MABEL
MILK AND HONEY

FRANK LOESSER
GUYS AND DOLLS
THE MOST HAPPY FELLA
WHERE'S CHARLEY?
HOW TO SUCCEED IN BUSINESS
WITHOUT REALLY TRYING
GREENWILLOW

MEREDITH WILLSON
THE MUSIC MAN
THE UNSINKABLE MOLLY BROWN
HERE'S LOVE

HAROLD ARLEN
HOUSE OF FLOWERS
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★ ★ ★ ★ ★ ★ ★ ★ REPRESENTING 93 TONY AWARDS ★ ★ ★ ★ ★ ★ ★ ★
**Billboard's Heatseekers Album Chart**

**Breaking Out:** Roadrunner is finally experiencing some mainstream acceptance for hardcore act Type O Negative, which hit the road with Motley Crue June 15. Crue is the most mainstream rock act the Brooklyn-based band has been teamed with. The band also played 11 sold-out dates with industrial outfit Nine Inch Nails in April. In addition, Type O Negative is breaking out of college and metal radio, as more album rock outlets are playing the band than ever before.

"If you think you take away the Roadrunner tag and take away the heavy metal tag, and just listen to the music, it's music that can go anywhere—metal, alternative, rock," says Jim Saliby, director of marketing at Roadrunner.

"Christian Woman" off the band's second album, "Bloody Kisses," is being aired on ABC/SMN's syndicated "Z-Rock" format, as well as album rock outlets KNAC Los Angeles and KUPD Phoenix, among others. The album is No. 12 among Heatseekers artists in the Mountain region.

"It's an uphill battle," Saliby says. "But they're getting better." He notes that a number of Roadrunner hard-rock bands have landed tours with major label alternative acts. "Now, you see Napalm touring with Pantera and Black Train Jack with the Mighty Mighty Bosstones. It's a big step forward."

**Looking Good:** With six months of visiting radio stations and retailers behind him, country newcomer Jesse Hunter is seeing a warm reception for his second single, "By The Way She's Lookin'," which moves from No. 98 to No. 70 on Hot Country Singles & Tracks this week.

**RNA Entertainment** supported the single's debut, "A Man Like Me," released April 26, with a six-month set-up campaign instead of the usual three-month plan.

"He's working really hard, and he makes friends easy," says Tommy Daniel, senior director of sales and marketing at RNA. "Musically, he's got a recognizable voice that helps break him through the clutter."

**The Regional Roundup**

In addition to a radio and retail promotion tour, the label set up a contest for radio programmers and retailers in February and March. The contest was a "manhunt" puzzle, in which participants received different puzzle pieces until they completed a photo of Hunter, including the date of the album's release.

**Godly Sounds:** American Recordings is hoping to break MC 900 Ft. Jesus out of the college and modern rock radio arena and into the top 40, jazz, album alternative, and AC formats.

The artist's label debut, "One Step Ahead Of The Spider," due June 28, is more accessible and musically diverse than his previous two albums. The Dallas-based rapper/ poet, also known as Mark Griffin, has fused more jazz and hip-hop influences on his latest effort.

**Blues Thames:** Houston-based Justice Records is banking on touring and key press exposure in blues and guitar publications to break blues guitarist Tab Benoit's sophomore effort, "What I Live For."

**KFOG** in San Francisco is also early believers in "Time And Time Again." Benoit hits the East Coast for the first time June 20; he'll also log a date at the "Blues On The Rocks" festival Sept. 18 in Boulder.

**Assistance provided by Silvio Pittrofano.**

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**BILLY BEGGS**

**TICKET TO RIDE**

**ational R&B**

**www.americanradiohistory.com**
Tracks moving up the chart with asterisk notes. © 1994 Billboard/BPI Communications.

**Billboard** JUNE 25, 1994

**Hot R&B Airplay**

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<th>No.</th>
<th>Title</th>
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<td>30</td>
<td><strong>1.</strong></td>
<td>Anyone Who Loves You</td>
<td>Janet Jackson/Isley</td>
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<td>Love Almighty</td>
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<td>Give Me Some Love</td>
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<td>I Need You</td>
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**Hot R&B Singles Sales**

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**Billboard** JUNE 25, 1994

**Hot R&B Recurrent Airplay**

“Tracks moving up the chart with asterisk notes. © 1994 Billboard/BPI Communications.”
and a riff. But this song's got that pump to it," says DiBart. Adds Cleveland City's managing director Mike Evans, "We listened to the tape, and we thought it had potential as a dance track.

Clubs in the Birmingham and Midlands areas were first to play the remixes, says Roy Stainer, DJ and owner of Birmingham dealer Music Beat Records. "I run a mail order service. A lot of the customers are DJs, and there were not many people from outside this area picking it up at first."

The CD single of "The Real Thing" came in a variety of club and radio-friendly mixes, including a remix by the Joy Brothers. Radio was slow to pick up on the single, and a video was not produced for the song until it reached No. 1.

It debuted at No. 18 on the U. K. top 40 singles chart for the week beginning April 9, climbing slowly to reach No. 1 on May 7, its only week at the top.

SMV, the independent promotion and marketing company that handled sales for the record, says that club play built interest to a significant level. "Club interest translated beautifully into a very healthy pre-sale of 26,000," says SMV joint managing director Dave Gregory. "SMV distributes through Sony Music and indie Vital.

But Staine says many of his customers were listening to the "The Real Thing" on SMV's in-store promo sampler thought the track was called "If I Can't Have You," the most prominent line in the song. "People were walking in and asking for it by that name, and I'm sure a lot of people went into the shops and came out empty-handed. Maybe that's why it took such a long time to build.

Cleveland City's Evans says DiBart will bring out "Do It" (whose refrain is, thankfully, "Do It") and possibly two more dance productions, and will look to complete an album for release in the fall.

Despite being thrust into the limelight as a dance-based pop vocalist, DiBart is adament that he is "a songwriter rather than a singer. I write a chorus, verse, a bridge in the classic way. I've got at least 15 songs, a lifetime's work."

DiBart has signed a publishing deal with peermusic in the U.K. for his compositions.

DiBart and Cleveland, with whom he now has a two-album deal, are close to signing a deal in the U.S. An album is planned for the fall.

"The Real Thing" was licensed in Europe to dance indices, including Germany's edel, Freaky in the Benelux countries, Maxx Music in Spain, and BMG in France.
CHAMP MC DEBUTS WITH "GETTO FLAVA"

(Continued from page 21)

"The song is based on life," Champ says. "It's telling listeners whatever you do in life, don't front." 

But McGhee notes, "Keep It Real" truly represents Champ—who she is, how she's coming, and where she's coming from.

With a name like Champ MC, the performer must have a whole lot of rhyme fights, right?

"Not really," she says. "I just used to fight. I went into battlin' came up."

So how did the artist (born Kimberly Johnson) become Champ?

“My name is short for Champagne, which is what they called me when I first started rapping. I cut it short to Champ when I got older and my skills got better."

The rapper adds, "I'm from the ghetto, and I'm kickin' that sort of flavor familiar to every ghetto. I chose the name 'Getto Flava' for my album because I talk about things that happen around the way every day. There are call-and-response songs, songs with storylines, party songs—everything," Champ says. Titles include "Do You Know My Style?" "Ghetto Funk (G-Funk)," "Niggas Get Murdered," "Neighborhood Sniper," and "Cruisin." The latter is a duet with label mate Yo Yo.

"I had always wanted to meet her," Champ says. "And one day we were at the label together. I met her, we talked. Then, when she heard this track called 'GFB'—it stands for Funky Getto Bitches—she said she wanted to do something [with me]. 'GFB' didn't make the album, but we ended up getting together on 'Cruisin'."

Motown incorporates Illtown. Producer Kay-Gee, musical force behind the platinum-selling act Naughty By Nature, recently signed a production and record deal with Motown Records. His first project under the arrangement was the debut release by Zhané through the producer's Illtown Records. Pictured, from left, are Steve McKeever, senior VP of talent affairs for Motown; Kay-Gee; and Jeryn Busby, president/CEO, Motown.

BILLBOARD JUNE 25, 1994
Ice Cube, K-Dee Launch Lench Mob Label; Grand Street Releases A Big Box Of Beats

WHATTA MAN: Ice Cube, "the nigga you love to hate" and "the predator," is now also a label owner. His new imprint is the Nascar-distributed Lench Mob Records. Its first release will be "I Thought I Saw A Pussycat" by K-Dee. Cube describes the fledgling MC as "laid-back, cool... the perfect player." The song, produced by Cube, is billed as "a slow-funk sex jam niced up with the addition of Bootsy Collins playing bass and singing background vocals."

K-Dee was introduced to hip-hop audiences last year via "Make It Rough, Make It Smooth," a shot from Cube's platinum "Lethal Injection" album. Dee's own full-length effort, "Ass, Gas Or Cash (No One Rides For Free)," will drop in September.

Before that, Lench Mob will release a compilation set featuring new jams by Yo-Yo, Da Lench Mob (which recently was released from its EastWest recording contract), Don Jaguer, Mack 10, Cube, and Dee.

WARRIOR’S DRUM: Grand Street Records & Filmworks (100 Grand St., New York, N.Y. 10013) has just released "Supreme Beats: A Percussion Library By Bashiri Johnson," which is available by mail for $439.95 plus tax. The set, recorded mostly at Donald Fagen’s River Sound Studios in New York, took six months to complete and contains 650 grooves spread over four hours and four discs. It is separated into contemporary, dance/hip-hop, African, and world categories.

More than just rhythm tracks, the cuts (typically four to eight bars) are individual compositions featuring Bashiri Johnson and other studio musicians playing varied blends of 100 (traditional and exotic) instruments, including the udu drum, timbal, and German rabbit (a child’s toy that produces scratching sounds).

Other sounds were produced through body tapping, tap dancing, lip farting (human box-throwing), and jumping in an elevator.

Each groove is offered in up to three tempos, and every sonic component is soloed. The separated sounds are indexed in an attractive booklet, which makes "Supreme Beats" a quite user-friendly tool. The booklet also contains comments from Johnson as well as from label principals David Gale and Ted Bickford.

Gale and Bickford view "Supreme Beats" as "a working tool for people who make music." They say it was recorded for artists who use sampling as a creative tool, and add, "Consider this collection an invitation to Dee’s own unique Bashiri’s grooves to your own music. Use these sounds. Be original and true to yourself. Make wonderful music!"

BLACK HAND SIDE: Neferiti has a lead role in Melvin and Mario Van Peebles’ next film, "Panther," which is about the Black Panther Party. Treach from Naughty By Nature has a part in the Doug McHenry drama "Ja’son's Lyric." And Eric "E" Luster, (House Of Pain) will co-star in director Demani Rami Lichtenstein’s action-adventure film "Lowball." Lichtenstein has licensed 175 music videos, including clips for Eric Clapton, Sting, and Shabba Ranks.

Everlast, along with DJ Lethal, is producing a fledging rapper named J Disco. And House Of Pain’s next album, "Same As It Ever Was," is due June 28 from Tommy Boy. The title perfectly describes the collection, which was produced mostly by DJ Muggs and Lethal. It repeats the pulsifying party themes from the group’s debut set. My fave jam is the jangly, texturally deeper "Word Is Bond," which Diamond D layered.

Born-again runners Run-D.M.C. are rhyiming on Commissioned’s "You Can Always Come Home." The track is on the contemporary Christian R&B band’s "Matters Of The Heart," which was released by Benson Music Group earlier this year. Chucki Booker produced the song.

G-113 and Chuck D from Public Enemy have supervised a hip-hop remix of U2’s "Bullet The Blue Sky." It was slated to be part of a picture soundtrack, but the flick got shelved. Unfortunately, so was the retracted song... and the dolls... and the daffy spots on DJ: Priority’s "Travel Through Time" (Pioneer Tune, Pittsburgh, Pa.), but when the tracks on this set jam, they rock swiftly and most steadily. The cuts that'll smack ya in the kna and leave bruises are "Throwin' Styles," "D1’s Theme," and "Escape To New York." They exuberantly mix and meet beats with funk kicks and swift, glistening samples.
STONEWALL: Erasure front man Andy Bell may not have ventured into the world of dance music to be a politician or an activist, but he is beginning to adjust to the responsibility and pressure that comes with achieving a life of gay honesty in public view.

“Contrary to what people may think after seeing me on stage, I'm not very comfortable shouting my head off at rallies, or using my personal situations as social statements for people to dissect...,” says the singer, whose creamy and soulful voice has transformed the dance/pop fodder of the U.K.-rooted act he shares with Vince Clark (a pure bliss for nearly nine years now. Although Bell has regularly raised eyebrows with portrait antics that have included eyebrow tinting. He has a notably reserved, almost shy offstage demeanor that lends weight to the oft-quoted "like taking tremendous pride in my normality."

Pondering the demands that befall a openly queer artist during a media-saturating event like this week's upcoming Stonewall 25 civil rights commemoration, Bell broods a bit, noting, “My real obligation to the world is to show people that I am a happy person who happens to be gay. To me, it comes down to how you feel deep down inside. You can't change the world if you're miserable and hate yourself.”

Shifting his attention to Erasure's increasingly successful Mute/Elektra debut, “I Say, I Say, I Say,” he glows when given the chance to ex- pound on the inner creative workings of the project, but laughs at the idea that it might be perceived as a disguised reflection of his or partner Clark's experiences.

“This album is like a mouse in that it has an intense flavor, but it goes down fairly easy,” he says. “Every syllable is not intended to be taken literally. Sometimes, there is a moment to be humorous about a song, and other times, the lyrics are intentionally nonsensical. I like doing that—mixing up tenses and twisting pronouns. It keeps people alert. But in a lot of ways, it also feels like hiding behind a phony mask.”

Bell remembers first donning that mask, and how his larger-than-life stage persona evolved. “It was early in the development of Erasure. We were doing a gig, and I was just standing there singing, dressed in black. [Vince's] guitar broke. Suddenly, it was totally on me to keep the crowd happy while repairs were made, and someone screamed for me to tell a joke. I was like this whole different character grew from that moment. Every tour, this other person got larger, and a bit out of control.”

To that end, Bell is ready to strip everything away and be more himself in front of an audience. “It’s a terrifying prospect, really. But I'm actually looking forward to it.”

Though the world at large will get to see the singer in action until after the act's next album, which is due next year, his first step in this new performance direction will be during the London Stonewall celebration. Bell will participate in a tribute to George Gershwin at the Shore Theatre, offering his interpretations of chestnuts like “The Man That Got Away” and “Be-witched” with only the accompaniment of a piano. We can only pray that someone will be smart enough to capture the event on tape for eventual release.

Looking past the immediate future, which includes a lengthy round of promotion in support of the current hit “Always” and the next release, “Run To The Sun” (already remixed by Dass-Cuss and the House attractions will find him to be working outside the parameters of Erasure at some point.

“I'd love to do a cover album, or a country/western электро album,” he laughs. “Actually, my fantasy is to write a record for Deborah Harry. I've already got one song completed, called 'Back In The Old Routine’. She's given so much to so many, and now she's given me the chance to do the same. It's good for me.”

In THE MIX: If you (like us) are getting a wee bit weary of the seemingly endless flow of ballad singles from Mariah Carey's lovely “Music Box” opus, perk up. The current pop hit, “Anytime You Need A Friend,” has been reproduced as an uplifting pop/poem-like number with the singer and Robert Clivilles and David Cole. Carey balances her astonishing range with an engaging optimism over a lovely beat that slowly blossoms from a stately choir/piano intro. Carey deserves high marks for going back into the studio and giving the tune a fresh face, rather than allowing her original performance to be sampled onto a groove. By totally rethinking the tune in this context, she is clearly taking stances in the dance market seri- ously...while simultaneously maintaining the vision and integrity of her work. Savvy.

Octavio Lambertes bounces back after a few missteps with Cole and Clivilles's S.O.U.L. S.Y.S.T.E.M., with “I Like It (How You're Lovin' Me),” a smoked of diva house produced by Roy Bennett. The New York-based Hot'n'Spiccy Records, the track glides with a smooth baseline and a wicked beat that provides solid support for a sweet and sensual vocal. She does a good job of playing with the song's catchy rhythms, while holding onto the perfect range.

The club world does not need another humorless heavy breather. Added props go to Mo- rack, who makes us want to hear more of his work by crafting a solid series of underground mixes.

Some records exist to drive you mad at first, and then become deli- ciously guilty pleasures. “De Da Dah (Space Of Life)” by the Keith Murray Project (Public Demand PWL, U.K.) is a prime example.

Upon initial impact, this poppy, bassy tune sounds like nothing more than yet another derivative bridge between rave and hi-NRG sectors, with its simple melody, caustic synths, and rapid rhythms. Several spins later and the hook has grabbed you, while the percolating percussion has your shoulders shak- ing. Mac and co-hort Matt Clayden have layered the cut's arrangement with a boatload of ear-grabbing sounds, just like a minute to simmer. Once you have, there's no turning back. After that, digging the B side jam, “Take Me To A Higher Love,” with vocals by Gwen Du- pree, is a piece o'cakce.

Producer/DJ Danny Tenaglia has taken a break from assembling his first album on Tribal America to create “March, “ a slamming second single for his one of his alter egos, the Look. Franklin Farnelle of Jack 'n' Jill notoriety provides a de- cidedly deep-voiced vamp amid a high, hairy-waxing house groove and a melody that lingers in the mind long after the track is over. Be ready for flippside remixes that stray close to Tenaglia's signature, and one that takes you on quite the head trip. Available on Sexy Records, DT's Maxi Records subsidiary.

Speaking of Maxi, the label is stoking up for the July release of Marie and Steve’s “Luvstuff,” with the Follow Up Group. The mega international hit, “Fuk Dat.” An album will coming shortly there- after.

SIDEWALK TALK: The juiciest rumor circulating in clubland right now is that Capitol Records is about to re-enter the dance market nearly three years after dismantling its department. We don't want to get anyone's hopes up prematurely, but a well-placed source at the label tells us that a Los Angeles-based promo- tion slot might be opening up soon. Plus, Capitol has hired Stacy Greenberg, a cool, street-smart A&R rep who has begun sniffing around a number of classy indie labels and is sampling their wares.

... London Records continues to be a reliable source of imagina- tive, cutting-edge projects. Cur- rently on the agenda is "Rite To Silence," the genius, August-sloated debut of the Sandals, an acid-jazz- oriented act that has been getting heavy import action with "Feet.”

The side-side 12-inch has two-tappin' mixes of the cut by Hardkiss, the Dust Brothers, and Slam. A project that must not be missed. Also signed and sealed is a worldwide distribution deal with Andrew Weller's innovative Sabres Of Paradise U.K. indie. Forthcoming is a double-vinyl 12-inch promo with gems like "Sugar Daddy" by Secret Knowledge (a personal fave) and "Smoke Belch" by the act Sabres Of Para- dise (also the brainchild of Wetherall...). Alternative rock outfit Rest- less Records has signed on with ON- U Sound, an up-and-coming indie label with strong ties to the underground for experimental reggae-dub material. ON-U Sound is the invention of pro- ducer Adrian Sherwood, who has previously helmed records by Nine Inch Nails, Ministry, and Tack- head. First fruits of this joint ven- ture are fine albums by Dub Side- cante and African Head Charge, both of which are due later this month... Moonshine Records con- tinues to kick it lovely with an as- sortment of new music that main- tains its image in the rave community, while dabbling in other pop- and-urban-friendly fare. "The Speakeasy Collective" is a compilation of U.S.-only acid-jazz acts, most notably the Toledo and Sound Assembly, a promising pair of acts from the West Coast. "Han- draiser" is a collection of music best described as the second coming of disco. But while others mine old sounds, most of the acts featured here embrace the festive spirit of disco with a '90s mentality. Last, we have "Pilgrimage To Paradise" by Sourmash, a rough and forceful en- tertainment resulting from a distri- bution deal with the U.K.-headquartered Prokletik Records. Expect a set spotlighting that label's catalog by the end of '94.
Wide Awake In A Fan Fair Dreamland
Country's Biggest Week Busto Out All Over Nashville

FAIR ENOUGH: Experienced fully, Fan Fair is so intensely dreamlike that you have to resort to notes and witnesses afterwards to confirm that it actually occurred. The annual bacchanal, which brings 24,000 fans and virtually every country music act still alive to Nashville for a week of regimented intimacy, is an authentic merging of shows, parties, award-givings, and pitches. Sponsored by the Country Music Assn. and the Grand Ole Opry, this year's Fan Fair (June 6-10) was attended as usual at the Tennessee State Fairgrounds, but it spilled out all over town.

Here's a glimpse of what went on: Approximately 60 major-label acts performed at the Fairgrounds during a five-day period. Many other artists worked the clubs, hoping to tap into the tourist bonanza... At its show, Liberty Records brought Willie Nelson on stage to perform with Asleep At The Wheel and to announce that he has been signed to its roster... After her performance on the RCA show, Martina McBride introduced her husband to help her make the joint proclamation that she is pregnant. Earlier, RCA VP/GM Thom Schuyler gave the members of Restless Heart gold albums for their "Big Iron Horses" and applauded them for their 10th year with the label.

Tower Records, which operated an on-site store, reports that Vince Gill was the best-selling artist. The others, in descending order, were Tracy Byrd, Jeff Foxworthy, David Ball, Hal Ketchum, John & Audrey Wiggins, Tim McGraw, Randy Travis, Lorrie Morgan, and Reba McEntire... Winners of the best-booth awards (again in descending order) were Alan Jackson, John Anderson, and, in a tie for third place, Billy Dean, Marty Brown, and Doug Stone.

There was a lot of activity during the week at the new Warner Bros. building, which had its official opening June 7. Among the celebrants at that event—presided over by ever-elegant label chief Jim Ed Norman—were artists Faith Hill, Brenda Lee, and Rhonda Vincent; William Morris literary agent Mel Berger, the dealmaker behind many of the recent best-selling country titles; writers Chet Flippo, Martha Higareda, Jerry Wood, Roger Cyanics, and King Features' Paulette Flowers; talent managers Hazel Smith and Bobby Heller; and Cameron Randle, VP/GM for Arista-Texas.

The next day, Warner Bros. hosted the Country Music Assn./Grand Ole Opry luncheon for interna-tional journalists. Acts on hand to greet scribes for-eign and domestic included Cheelyh Kenny, Ceech, Shania Twain, Michael Wright, Sandra Vasik, Tish Hinojosa, Sam Moore, Graham McHugh, Orrall & Wright, Shawn Camp, Mark O'Connor, Hill, and Vince Melamed (of Run C&W). CMA executive director Ed Hemric gave a plug to Judy Massa, music director at Voice Of America, for her efforts in introducing country music to the rest of the world. Craig Bagley of Country Music People magazine presented O'Connor the musician of the year award and Hill the international rising star troph-y. Hill said she owed much of her success abroad to CMT Europe, which, she said, "in like bread over there."

After watching country music's headliners take the stage at Fan Fair, one thing became clear: The days of just standing and sing-ing deadpan into a microphone are over. They were gone for good the day Garth Brooks started flying across the stage and smashing his guitar Pete Townshend-stlye. Country's younger audience wants to be entertained, by performers, and today's country stars are doing their best to grow into this new role.

While some of the artists could muster only a tenta-tively raised fist and a shout of "All right!" or the endlessly repeated "You folks are the greatest fans in the world," others were really connecting. Hill's re-laxed and free-wheeling performance was a far cry from the onstage nervousness she displayed only a few months ago. And Trisha Yearwood has finally loosened up enough to ignore her choreographer and just be herself. While a torrential downpour put a slight damper on the performances of most of her fel-low MCA artists, Yearwood had the good sense to simply walk all the way down the runway and get wet along with her audience. That simple gesture probably did more to endear her to the fans than any onstage acrobatics could have.

All in all, it's good to see the country stars upgrading and improving their onstage presentation. Still, watching Neal McCoy's Nash-Vegas rendition of Harry Belafonte's "Banana Boat Song (Day-Oh)" was enough to make anybody pine for the good old days.

Assistance in preparing this column was provided by Peter Crown.
WEEK ENDING JUNE 25, 1994

1. **IF YOU CAN BE THE ONE**
   - Artist: Mary Chapin Carpenter
   - Label: Warner Bros.

2. **I CAN'T SAY IT?]**
   - Artist: John Anderson
   - Label: Warner Bros.

3. **BETTER OFF BLUE**
   - Artist: Tracy Lawrence
   - Label: Arista

4. **KIND OF A COWBOY**
   - Artist: John Michael Montgomery
   - Label: Columbia

5. **DADDY NEVER WAS THE CADILLAC KIND**
   - Artist: Tracy Byrd
   - Label: MCA

6. **DON'T MAKE EASY BE COME HARD**
   - Artist: Restless Heart
   - Label: MCA

7. **HEARTS WILL NEVER BE USED AGAIN**
   - Artist: Rascal Flatts
   - Label: Arista

8. **IF I HAD A MILLION YEARS TO SPEND**
   - Artist: Sugarland
   - Label: Epic

9. **THE CHAMP**
   - Artist: Kix
   - Label: Sony

10. **KNOW IT WHEN I SEE IT**
    - Artist: John Anderson
    - Label: Warner Bros.

11. **TOO LATE TO BREAK UP**
    - Artist: The Black Crowes
    - Label: Geffen

12. **ONCE I HAD A GIRL**
    - Artist: The Band Perry
    - Label: Columbia

13. **IF I HAD A TIME MACHINE**
    - Artist: Kenny Chesney
    - Label: Epic

14. **SWEET HEARTS NEVER RIDE ALONE**
    - Artist: Alabama
    - Label: Arista

15. **LIKE A GHOST**
    - Artist: Tim McGraw
    - Label: RCA

16. **A LITTLE GIANT**
    - Artist: Rascal Flatts
    - Label: Arista

17. **SLOWLY**
    - Artist: Alan Jackson
    - Label: Arista

18. **LADIES WILL BE LADIES**
    - Artist: Alan Jackson
    - Label: Arista

19. **THE DJ**
    - Artist: John Rich
    - Label: MCA

20. **SOME GIRLS JUST WANT TO HAVE FUN**
    - Artist: Trisha Yearwood
    - Label: MCA

21. **DON'T LEAVE ME THIS WAY**
    - Artist: John Anderson
    - Label: Warner Bros.

22. **ISLANDS IN THE STREAM**
    - Artist: Alabama
    - Label: Arista

23. **NO SWEAT NO BUSTLE**
    - Artist: John Denver
    - Label: RCA

24. **I CAN'T STOP CRAVING YOU**
    - Artist: Chris Cagle
    - Label: BNA

25. **HEARING MY NAME**
    - Artist: Tracy Lawrence
    - Label: Arista

26. **DON'T CRY**
    - Artist: Alabama
    - Label: MCA

27. **I'M NOT GONNA MISS YOU**
    - Artist: John Anderson
    - Label: Warner Bros.

28. **THE FIRST DAY OF THE REST OF YOUR LIFE**
    - Artist: Alabama
    - Label: Arista

29. **GONNA TAKE CARE OF YOU**
    - Artist: Steve Wariner
    - Label: Arista

30. **RUN ROLLING RUN**
    - Artist: Alabama
    - Label: Arista

31. **THAT'S THE WAY HE IS**
    - Artist: John Anderson
    - Label: Warner Bros.

32. **STANDING STRONG**
    - Artist: John Anderson
    - Label: Warner Bros.

33. **WISH I NEVER HAD TO CRY**
    - Artist: John Anderson
    - Label: Warner Bros.

34. **I'M NOT GONNA HANG UP ON YOU**
    - Artist: John Anderson
    - Label: Warner Bros.

35. **I'M NOT GONNA GIVE YOU UP**
    - Artist: John Anderson
    - Label: Warner Bros.

36. **I WILL GIVE YOU MY HEART**
    - Artist: John Anderson
    - Label: Warner Bros.

37. **I'M NOT GONNA HANG UP ON YOU**
    - Artist: John Anderson
    - Label: Warner Bros.

38. **I'M NOT GONNA HANG UP ON YOU**
    - Artist: John Anderson
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57. **I'M NOT GONNA HANG UP ON YOU**
    - Artist: John Anderson
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NASHVILLE—A dozen seminars, more than two dozen artist showcase opportunities, a series of Fan Fest concerts, and the annual ASCAP Country Music Showcases are highlights of the 1994 World of Bluegrass. Sponsored by the International Bluegrass Music Assn, the event will be Sept. 19-25 in Owensboro, Ky.

The trade show and festival starts Sept. 19 and features sessions for Scrum and concludes Sept. 25 with a daily/song series of concerts. An exhibition of bluegrass-related products and services will run concurrently with all the other activities.

The seminars, which will be held Tuesday through Thursday, will cover these topics: making the most of sound; the art of negotiating; the information superhighway; building a radio audience on a tight budget; a new idea in association fundraising producing a CD; financing bluegrass; grants and federal programs. These are sponsored by Scrumb and the working musicians; the bluegrass performer and television; how to start and grow a successful concert series; success stories: kids and bluegrass; alternative bookings: beyond the usual; and the business of songwriting; copyright, publishing, and licensing.

On Friday, the IBMA will stage its Town Meeting: Bluegrass 2000, at which each registrant is given a chance to speak on matters concerning the music.

Tickets are available for the entire World Of Bluegrass, as well as for single-day participation, equipment registration, Fan Fest, and the awards show.

EDWARD MORRIS

COUNTRY CORNER

by Lynn Shults

HOLDING DOWN THE NO. 1 POSITION on the Hot Country Singles & Tracks chart for the last consecutive week is "Wink" by Neal McCoy. The track is on the "Maverick" soundtrack album, "No Doubt About It" (13-13 on Top Country Albums). McCoy now has registered two No. 1s in 1994. His previous single, "No Doubt About It," hit No. 1 the week of March 19 issue of Billboard and "Wink" is a part of Nashville's hottest boutique label, Atlantic Records, which has one of the smallest rosters but has occupied the No. 1 position on the singles chart for 10 of the last 25 weeks. That amounts to 40% of this year's No. 1s. Joining McCoy in the Atlantic charge have been John Michael Montgomery and Tracy Lawrence. Montgomery logged four consecutive weeks at No. 1 with "I Swear;" Lawrence enjoyed two consecutive weeks at the top with "If The Good Die Young." The 10 weeks at No. 1 by mid-year '94 already puts the label ahead of its 1993 total of seven weeks at No. 1.

THERE IS A RE-POSITIONING taking place within Nashville's record labels. At mid-year, MCA continues to be the No. 1 label on the singles chart. Arista and RCA remain in positions 2 and 3, respectively. Epic moves one position to No. 4, and Atlantic jumps from No. 8 to No. 5. From a corporate point of view, the WEA distribution system continues to increase its share of the country market. Using the Hot Country Singles & Tracks as a guide, artists on the WEA-distributed labels—Atlantic, Warner Bros., and Elektra—have occupied the No. 1 position for 18 of 25 weeks, or an impressive 72%. To expect the WEA labels to continue at this pace would be unrealistic. However, based on its first-half performance, it is clear that WEA is no longer the new kid on the block. And for those who were in attendance at Anybody's Fan Fair show, it is obvious that the label is one step away from joining the WEA party. Then there is the question of when and if Reprise will step out of the Nashville Warner Bros. staff to establish itself as a freestanding country label. One thing is clear: the WEA family is flexing its muscles in Music City.

T THE MOST ACTIVE track on the Hot Country Singles & Tracks chart is "Summertime Blues" (63-23) by Alan Jackson, followed by "Girls With Guitars" (42-33) by Wynonna. "Be My Baby Tonight" (66-31) by John Michael Montgomery; "They Don't Make 'Em Like That Anymore" (11-6) by Boy Howdy; "National Working Woman's Holiday" (28-23) by Sammy Kershaw; "Dreaming With My Eyes Open" (46-38) by Clay Walker; "Regendes, Rebels, And Rogues" (30-37) by Tracy Lawrence; "Whisper My Name" (55-45) by Randy Travis; "I Take My Chances" (12-9) by Mary Chapin Carpenter; and "Half The Man" (49-42) by Clint Black.

ALBUM SALES PICKED UP after going through what some think is a normal May-June slump. Debuting are "When Love Finds You" (25-23) by Alan Jackson and "Paper Man" (debut-31) by Tracy Byrd. So far, track三ikes have their claim on the albums chart as "Maverick" (44-2), the various artists soundtrack album, is the week's Greatest Gainer, and "The Cowboy Way" (70-56) wins the Pacesetter award for the greatest percentage increase in retail sales.

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

COUNTRY ARTISTS & MUSIC

Country

INTL. BLUEGRASS ASSN. SET FOR FALL FEST TRADE EXHIBITIONS, SEMINARS, SHOWCASES ON AGENDA

NASHVILLE—A dozen seminars, more than two dozen artist showcase opportunities, a series of Fan Fest concerts, and the annual ASCAP Country Music Showcases are highlights of the 1994 World of Bluegrass. Sponsored by the International Bluegrass Music Assn., the event will be Sept. 19-25 in Owensboro, Ky.

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EDWARD MORRIS
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS ON CHART</th>
<th>POS#</th>
<th>TITLE</th>
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<td>Most tape prices, $1.29/9.98</td>
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<td>A Turn</td>
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<td>REBA MCENTIRE</td>
<td>A Lot About Livin' (And a Little 'Bout Love)</td>
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<td>1</td>
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<td>1</td>
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<td>MARY CHAPIN CARPENTER</td>
<td>Come On Come On</td>
<td>12 weeks</td>
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<td>Collin Raye</td>
<td>A Lot About Livin' (And a Little 'Bout Love)</td>
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<td>Take Me As I Am</td>
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<td>What a Crying Shame</td>
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<td>Hal Ketchum</td>
<td>Eeny Meeny Miney</td>
<td>16 weeks</td>
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Suppliers Aim Kid Vids At Parents

**TOYS, COLLECTIBLES, CANDY SWEETEN THE DEAL**

*BY TRUDI MILLER ROSENBLUM*

NEW YORK—In a bid to achieve Disney-sized children’s sales, several program suppliers have launched family oriented self-through lines with ambitious, Disneyesque marketing campaigns. Their focus is on the “M” word—mothers who make most of the purchases and worry about what their kids are watching. Instead of simply tossing kid vids into the market haphazardly and letting them sink or swim, these vendors are releasing parent-friendly children’s titles on a regular schedule, packaging them in bright, durable clamshells, offering free toys or collectibles in the packages, advertising them heavily, and doing cross-promotional tie-ins with other kid-friendly products, such as fast food, cereal, or candy.

FoxVideo, Warner Home Video, and Hemdale Home Videos have all been aggressive in this type of marketing. And it seems to have paid off: Warner Bros. “Batman: Mask Of The Phantasm” has hit No. 1 on Billboard’s Top Kid Video chart and No. 3 on the overall Top Video Sales chart. Hemdale’s “Little Nemo: Adventures In Slumberland” reached No. 2 on the Top Kid Video chart and was the No. 4 kid video of 1990, selling 1.5 million copies. FoxVideo’s family line is only 2 months old, but already the colorized Shirley Temple film “Heidi” has reached the top 15 on the Top Video Sales chart.

“We’re seeing more and more of this, a lot more product presented in a format with large white clamshells,” says Palmer Video president/CEO Peter Bahe. He thinks this packaging attracts customers more than the traditional cardboard. “I suspect one reason why they do better than the conventional packaging is that they appear to look like Disney product.”

Balner also sees increased sales on titles that have value-added items offered with the tape. “There’s quite a bit of product being presented now with additional merchandise,” he says. “It differentiates itself in the mix; there’s an element of novelty. My sense is that as long as the product has a better chance of moving off the shelf by having additional items, the trend will increase.” Of course, if too many companies get into the game, the novelty will eventually wear off, he adds.

Tom Foltz, director of movie management for West Coast Entertainment, agrees the consumers’ subconscious association of the clamshell with Disney has “certainly drawn attention to product and helped to sell it.” In fact, he says, “I think we’re coming to a time period over the next six months to a year where perhaps even Disney will lose some marketing clout that they had pretty much all to themselves previously by doing that package. I don’t think it will create a problem for titles like ‘Snow White’ or ‘The Lion King,’ but some other titles will have a more difficult time.”

High-profile titles will do well with or without the clamshell, value-added toys, and cross-promotions, Foltz believes, but these strategies “absolutely help draw attention to older titles or independent products.” There’s no doubt in my mind. Hemdale sold 1.5 million copies of “Little Nemo”—there’s no way they would have done that in a cardboard box.

Warner launched its all-media Family Entertainment Banner in May 1993. The first project was the movie “Denis The Menace,” followed by “Free Willy,” “The Secret Garden,” and “Batman: Mask Of The Phantasm.” Family Entertainment videos are released approximately every two months. Each is packaged in a clamshell with bright graphics and the imprint’s logo—Bugs Bunny wearing a tu, munching a carrot, and leaning against the words “Family Entertainment.” The cassette retail for $24.96 each and are released with an aggressive multimillion dollar marketing campaign that includes advertising on all four TV networks and cable, rebates, coupons for other Warner products, and free collectibles.

More recently, Warner has begun adding collectibles to specially marked tapes: a Victorian-style silver locket in “The Secret Garden,” a limited-edition (Continued on page 60)
Home Video

SOUR GRAPES? Having announced its move to Dallas next year, the Video Software Dealers Assn. is getting the cold shoulder from the Las Vegas Convention Center and the Hilton Hotel. VSDA chairman Dawn Wiener describes this year's convention planning as "just plain hell"—a role reversal for Las Vegas, which has been a friendly host in the past.

At the top of the list is the lack of available meeting rooms, ballrooms, and hotel suites needed to hold panel discussions, cocktail parties, and dinner presentations.

Wiener says VSDA has lost the use of 40 rooms usually booked by studios to hold meetings with key retailers. In addition, VSDA has been told that a ballroom usually taken for the opening-night cocktail party is unavailable, she adds.

Sources indicate VSDA is scrambling to find rehearsal space for the dancers and singers appearing in Buena Vista Home Video's annual dinner extravaganza. "They've flat out said we're a pea in a pod," says Wiener. "I get the impression the Hilton is trying to get away from holding conventions and appeal more to families."

To alleviate space problems, VSDA will be building meeting rooms on the floor of the convention, the construction of the make-shift rooms most likely will boost the adult video suppliers out into the hallway, according to some who have seen the floor layout.

The association is negotiating with Federal Express, which is holding a convention just prior to VSDA, to free up some space.

As a result, Wiener is higher than ever on Dallas, particularly after getting the VIP treatment a few weeks ago.

Wiener confirmed VSDA's plan to select three cities, one on each coast and one in the middle, which would host the convention on a rotating basis. A five-year convention plan is expected within a few weeks, she says. The show will be held every May starting next year (Billboard, June 11).

WARNER SHAKEUP: Warner Home Video marketing VP Barbara O'Sullivan is leaving the company after 11 years. A statement from the company says O'Sullivan will start her own consulting firm and work with Warner on a non-exclusive basis. [Continued on page 58]

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VSDA Convention Planners Fall On Hard Times In Vegas

SHELF TALK by Eileen Fitzpatrick

VSA Convention Planners Fall On Hard Times In Vegas

We con.

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VSA Convention Planners Fall On Hard Times In Vegas

We con.
When, video, VCI: A Los Angeles-based television production company aims to launch a new cable channel called the Kids’ Music Network (KMN) within the next 12-18 months. The channel will feature not only videos of children’s acts, but also pop clips that are kid-friendly, as well as spoken-word segments. “We’ll also be producing our own material,” says Paul Abeyta, president of R.C. Entertainment Inc. Abeyta says the company is negotiating with “one of the Big 5 multistream operators” for access.

According to Abeyta, KMN will be depaupered to appeal to three different age groups. Programming for 2-5-year-olds will be called “The Musical Carousel”; for 6-9-year-olds, “Music Express”; and for 10-12-year-olds, “Musical Starship.” He adds, “KMN will be supported by advertising, as well as through direct response.”

Abeyta says he has received positive reactions from a number of major music manufacturers. “They see it as a golden opportunity to get their material into the marketplace. Currently, there’s no mass outlet for it.”

Abeyta brought R.C. Entertainment, a supplier of network, cable, and syndicated television programming, into the kids’ business because, as he says, “Children’s entertainment is a multibillion-dollar industry.” This could technically be considered niche programming—but not when you look at the dollar amount involved. Plus, as a father of three himself, Abeyta is concerned about the quality of kids’ television programming:

“Sitting around TV is a babysitter as much as anyone. And with the content of the Kids’ Music Network, I’m very comfortable having my kids watch and listen. The programming is parent-friendly, too—it can be a shared experience between parent and child.”

Of Paramount Importance: Paramount Home Video has a busy summer ahead. On Wednesday, June 17, the studio releases Skurkas’ Family film, the “Silver Stallion—King Of The Wild Brumbies,” based on Elyne Mitchell’s story “The Silver Brumby.” Paramount offers special savings on VHS three-piece packages (including 180-channel digital laser disks), point-of-purchase materials, and co-op dollars through authorized distributors. Then, on July 15, Paramount will bow acclaimed theatrical release “Search for Bobby Fischer,” available in a four-unit VHS pack with an HBO price cooler as a premium. P.O.P. and co-op dollars are available.

On July 27, “Dragonsworld”—the third film from Moonbeam, Full Moon Entertainment’s family label—will be released. Paramount is offering a special 11% savings on three-unit prepacks, along with two new standees for in-store photo ops, 100 giveaway coloring books, other P.O.P., and co-op. On Aug. 17, comes the Halloween classic “It’s The Great Pumpkin, Charlie Brown,” along with five other Peanuts titles, all part of a “Back To School” promotion. “Pumpkin,” is available in a “Back To School” gift set featuring a Peanuts watercolor paint set for $15.86 suggested list. Order cutoff for the “Back To School” titles is July 8; there will be P.O.P. and co-op.

Animania: A slew of animated kid vid titles will hit retailers’ shelves this summer, including three from MCA/Universal Home Video. “Shelly Duval’s Time Stories,” starting Jan. 29. They are “Tugdood Wanted To Be Bad” and “Little Penguin’s Tale,” narrated by Steve Martin and Candice Bergen, respectively; “My New Neighbors” (Bily Crystal) and “Rotten Island” (Charles Grodin); “The Dog In The Tropical Paradise” (Richard Dreyfuss); and “And The Story Of An Old Dog And His Coach” (Morgan Freeman).

Sony Wonder aims to ride the proud tail of Disney’s “The Lion King” with its new release, “The Jungle King.” It’s the first in a new series called “The Exquisite Tales,” all 48 minutes long and priced at $14.98, featuring adaptations of classics like “The Prince And The Peasant” and “Snow White,” along with original productions.

“The X-Men Adventure,” narrated by Marvel Comics creator Stan Lee, is available from Best Film & Video, Hicksville, N.Y. The title features the original X-Men superhero lineup, along with Spider-Man, Firestar, and Iceman. Meanwhile, the visually stunning “Imaginarium,” described as the first computer-animated program designed for kids, is available from Mirmar in Seattle, while the latest from Children’s Circle of Weston, Conn., is “The James Marshall Library,” featuring four classic stories given a twist by artist Marshall.

Live & Kicking: There’s also a plethora of original live-action releases ready to be snapped up this season. To begin with, Video Teen has a new series, “Redbook Learning Adventures,” that kicks off with four simultaneous segments: “Alphabetland,” “The Numberland Trail,” “Exploring Colors & Shapes Of The Deep Blue Sea,” and “Exploring The Rain Forest.” A consumer guide is offered, and details are included in each video. The preschool series, launched by Redbook magazine, was created by Rubicon Productions.

(Continued on page 60)
**Video Previews**

**MUSIC**

Randy Travis, “This Is Me,” Warner Reprise Video, 40 minutes, $11.98.

Although it mimics the title of Travis’ latest release, “This Is Me,” it is still an iconic nameplate for this patchwork of interviews and video clips, as the interviews are given on location by a bewigged, tattered-looking Travis who is made up for his upcoming movie. The music videos, each of which is introduced by anecdotes, though, probably relates to their individual writers from the straight-ahead country cannon, is pan-Travis’ career from the albums “High Lonesome” through “Heroes & Friends” and “Wind In The Wire” to “This Is Me.” Latest clip “Before You Kill Us All” is here in all its animated glory.

“The Visions Of Madison County,” TCL Communications Inc. (800-728-7811), 40 minutes, $19.95.

Yet another video that has its roots in Robert James Waller’s novel, “Visions,” features a series of vignetted that attempt, through song and scene, to depict the story of “The Bridges Of Madison County” and life in general in the Iowa county for which it is named. The production team clearly assumed that all viewers will have read the book before purchasing this video, as a series of a middle-aged woman with a striking resemblance to Waller’s heroine Francesca undoil. She stares misty-eyed at covered bridges, setting suns, raindrops, and her beloved coffee whey, she lights candles for her lover, dances with him, and later cries on her pillow. Music, provided by a host of unknown producers and writers, is largely vanilla. Of course, there might exist a few lonely souls who will dig this dumpy interpretation, but potential viewers are advised to wait for the movie.

**DOCUMENTARY**


Captivating documentary about the events surrounding the Normandy invasion debuted Memorial Day on the Discovery Channel to a fanfare of 50th anniversary D-Day nostalgias. This program stands with the finest of the multitude of remembrances, both for its originality and its thoughtful presentation. Archival and modern-day film footage provide a visual journey.

“Gourmet Coffee,” Flesing & Flesing & Walters Productions (800-786-6135), 56 minutes, $19.95.

Slackers and wanna-bees seeking to impress their friends at the corner coffee house will delight in this video, which is long on the anecdotal and short on java but rather short on the gritty details of how to brew good coffee. Billed as a user-friendly guide to selecting, preparing, and enjoying various coffee delights, the video also is check-full of info-bites about the genesis of various beans and the proper way to handle them, as well as an unusually humorous peak into coffee-counter culture. There are tips on distinguishing a cappuccino from an espresso, etc., although that information is a little more obscure.

**SHELF TALK**

(Continued from page 44)

rush-release highlights of the NBA Championship July 19 at $19.98.

H E I D I H O: Walt Disney Home Video will pack copies of the book “Heidi” by Johanna Spyri with cases of the same title, which streets June 24. The doctor’s office package is priced at $19.95. Consumers who subscribe to the Disney Channel can get a $5 discount when they purchase the video or one of Walt Disney’s Family Film Collection titles.

NEVER MIND: A couple of trade incentives announced for the release of MCA/Universal’s “Beethoven’s 2nd” and “The Getaway” have been can-celed abruptly.

In the case of “Beethoven’s 2nd,” MCA/Universal has canceled plans to offer its “puppy pack,” which consisted of a tape-and-stuffed-toy combo, priced at $29.98.

MCA/Universal also was offering free travel vouchers to retailers who purchased a seven-unit pre-pack of “The Getaway,” but that plan, too, is scrapped.

Marketing VP Craig Rileya says MCA/Universal regrets the changes. “Sometimes there are some circumstances beyond our control that force us to change our plans.”

“Sometimes in the works for “Beethoven’s 2nd” but retailers were given a “Getaway” goodie bag when they purchased seven units of the Kim Basinger/Alec Baldwin thriller.

Rileya says “Getaway” sales were not affected by the marketing switch. “The title was successful,” he says. “And the fact we changed one detail in the campaign didn’t affect the overall effort.”

Sources indicate “The Getaway” sold about 200,000 units. The second “Beethoven” predecessors July 20.
AMERICA'S TOP DOG IS BACK...
AND THIS TIME, HE'S BRINGING THE KIDS!

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- Research shows consumer intent-to-purchase is even higher than the original *Beethoven.*

- Media support with bark and bite! National TV and print campaign will run from Street Date through September and will resume in December to emphasize the holiday selling period. Massive advertising support will generate over 1 Billion consumer impressions!

- Reach & Frequency: 92% of all Women 25-49, 4.9 times.
87% of all Kids 2-11, 4.5 times.
96% of all Women 55+ (targeting "Grandmothers"), 6.2 times.

CONSUMER CASH-BACK OFFER!
Consumers get a $5 mail-in rebate offer with the purchase of *Beethoven's 2nd and one of the following MCA/Universal Home Video titles: Beethoven*, *Cop and a Half*, *We're Back!* "A Dinosaur's Story*, *Twins*, *Kindergarten Cop.*

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Call Your Sales Representative and Order Today!
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eko book in "Batman: Mask Of The Phantasm," and a charm bracelet in "Thumbelina," which also included a $5 rebate coupon for the purchase of any earlier Family Entertainment videos.

For FoxVideo, the Family Features line was a natural extension of its variety of family videos (Billboard, June 4). "Having a regular line of videos in a particular genre, identified and packaged differently, seemed to work very well for us," says FoxVideo president Bob DeLellis. "Looking at our catalog, it seemed like a great fit to have a Family Features line."

**CHILD'S PLAY**

(Continued from page 57)

Big Kids Productions of Austin, Texas, has bowed a new series called "What Do You Want To Be When You Grow Up?" First title is "Heavy Equipment Operator," featuring workers talking and demonstrating their jobs to children. Big Kids plans to release three videos per year; the next, due out later this summer, is "Railroaders."


ABC Video has launched a new sports instructional series on the ESPN Home Video label. Titled to coincide with the World Cup games, "Let's Play Soccer" is hosted by John Harris, considered the top player on the USA team, and features Zachary Ty Bryan of the hit TV sitcom "Home Improvement," as well as Mia Hamm, the all-time NCAA women's point scorer. St. Louis Cardinals All-Star shortstop Ozzie Smith hosts "Let's Play Tennis," while tennis star Tracy Austin and ESPN instructors Cliff Drysdale and Fred Stolle are featured on "Let's Play Tennis." Additional titles will be released in 1984 and 1985.


**KIDBITS:** Jim Henson Records' latest video title is Animal's rendition of the surf classic "Wipe Out," from the label's re-release of "Muppet Beach Party." The clip was directed by Brian Henson, president and CEO of Jim Henson Productions, and features real surfing footage along with film of the muppet drummer... Sony Wonder and Nickelodeon have just released four classic episodes of TV's "Lassie" on home video, timed to coincide with the helpful collie's 50th anniversary as well as the debut of the new Paramount feature film. The two 55-minute, $10.98 titles contain two episodes each. They are "Lassie: To Fetch A Thief" and "Lassie: To The Rescue." "Monkey Moves" and "Move Like A Muppet." Two musical exercise videos for children, are available from Rosewood Publications in San Mateo, Calif.... "Terror's Growing Up In Alaska," an adventure seen through a 2-year-old boy's eyes, is available from Boubot Productions in New York.

Meanwhile, Hendela Home Video took a decisive step into the family trade last week with "Little Nemo" and has since released four more titles. The company plans to put out 18 by the end of 1994. "We've maintained activity in other genres, but probably 80% of our revenues come from children's and family titles," says president Eric Parkinson. "It's a big part of our corporate focus. We have looked at many years the growing success of Disney and recognized that no other supplier was servicing that market."

"Little Nemo" was heavily marketed with cross-promotions, advertising, and a special "Collector's Set" packaging the cassette with a storybook and audiocassette. One title, "The Polar Bear King," offered a mail-in coupon for a free plush polar bear.

Referring to the clamshell packaging, Parkinson says, "Our motivation was not based on Disney. If children have a tape in cardbox, it gets thrown right away. A clamshell is not only valuable and allows them to open and close it many times."

Hendela's newest title, "The Princess And The Goblin," is in theatrical release and will be out on video Aug. 22 for $24.95. Consumers will be able to get $5 rebates with purchases of Her- shey's candies or Kix cereal, which will promote the movie throughout fourth quarter 1994. In addition, each tape will contain a free "Princess And The Goblin" phone card, offering 70% savings on calls throughout the U.S.

Commercials for "Princess" will target top children's talk, and family shows.

Although "Nemo" has sold the most units, Hendela's biggest profit-maker was "The Magic Voyage." The direct-to-video release sold only $88,000 units, but because there were no theatrical advertising costs to recoup, it generated twice the net of "Nemo."

However, Parkinson says, "We want to maintain a high profile, so we need to do a nationwide theatrical release a couple of times a year."

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**SUPPLIERS AIM KID VIDS AT PARENTS**

(Continued from page 43)
New sing-along videos add zing to your sales.

Two lively new releases from Richard Scarry

- Richard Scarry books have sold over 100 million copies worldwide!
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COPYCAT! VSDA will be following with interest the American Booksellers Assn.’s month-old antitrust action against five publishers. ABA accuses them of giving the giant book chains price and promotional breaks that aren’t available to small fry. “The issues are similar,” says a VSDA source—an understatement, considering that the association went to court against Orion Home Video and McDonald’s over “Dances With Wolves.” Stay tuned.
Artists & Music

According to Journalist Bill Moyers, "something is happening in America"—something, he says, that reflects an increasing concern with religious matters, but that is mainly ignored by the national media. Recent Gallup polls seem to confirm Moyers' thesis.

Guess what? Moyers (who once did an entire documentary on the ancient hymn "Amazing Grace") may be right. When was the last time a couple of straightforward gospel albums cracked The Billboard Top 40 (Kirk Franklin & the Family and the Mississippi Mass Choir)?

When was the last time New Age fans were eagerly snapping tapes and copies of a release with an in-your-face religious title (Cavin Bryars' "Jesus' Blood Never Failed Me Yet")?

Country artists have been incorporating hymns in their acts for years, but when was the last time a major motion picture (and its soundtracks) featured an all-star cast singing "Amazing Grace" (the hot movie "Maverick," with the video shot in Amy Grant and Gary Chapman's barn)?

Mainstream artists are wrestling with spirituality as never before. Even ardent agnostics can't ignore the messages in the new releases by Loreena McKennitt, Michael Been (late of the Call), Blind Melon, Tort Amos, Smashing Pumpkins, and Ted Hawkins. It is part of the structure, the very fabric of their art.

What's equally fascinating to me is when artists who don't generally mention their faith grapple with the spiritual. To wit: recent songs by Nine Inch Nails ("Closer to God") and Snoop Doggy Dogg ("Murder Was the Case"). Even when XTC dedicates God ("Dear God") and Michael Stipe of R.E.M. sings about "Losing My Religion," the fact that these bands felt compelled to write about the topic is significant in and of itself.

Modern filmmakers seem to be touched by that "something" Moyers wrote about. Films about angels have become almost mandatory in the past few years—one of the summer's big hits may be "Angels In The Outfield." But even before Anthony Hopkins portrayed Christian apologist C.S. Lewis in "Shadowlands," Germany's Wim Wenders was exploring spiritual themes in "Wings Of Desire" and the just-released "Farewell, My Queen" (which won the Grand Jury Award at Cannes, incidentally). In both films, the divine (through angels) plays an active role in human affairs.

What's it all mean? It may mean that some listeners are more accepting of religious themes—and artists—than in the past. It may mean that the best contemporary Christian and gospel artists can be judged on their musical merits, as they are in Europe and elsewhere, rather than being dismissed and stereotyped as "religion." Maybe not.

The impeding introduction of the SoundScan technology into the Christian retail marketplace and the purchase of ChristianMusic.com by the Gaylord Corp. will provide unparalleled access in the days ahead to music with a message. For the first time, the mass audience will have the opportunity to embrace or reject music with spiritually focused lyrics. But until then, I defy you to listen to Bryars' heartfelt, plaintive voice singing "Jesus' Blood Never Failed Me Yet" and not be moved. It is so haunting that it is almost apocalyptic.

(Continued on page 64)
TIGHTLY: Malaco gospel execs are gearing up for what they’re billing as the “biggest gospel event ever” in Mississippi. It’s a gala concert celebration July 2-3, in honor of the late Frank Williams and featuring some of the hottest talents in the gospel industry, including the Mississippi Mass Choir, Willie Neal Johnson & The Gospel Keynotes, the Christianaires, the Jackson Southernaires, and James Moore. The site of the event is Jackson State University.

Just briefly: Malaco gospel execs are gearing up for what they’re billing as the “biggest gospel event ever” in Mississippi. It’s a gala concert celebration July 2-3, in honor of the late Frank Williams and featuring some of the hottest talents in the gospel industry, including the Mississippi Mass Choir, Willie Neal Johnson & The Gospel Keynotes, the Christianaires, the Jackson Southernaires, and James Moore. The site of the event is Jackson State University.
BILLBOARD SPOTLIGHTS

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A GLOBAL PERSPECTIVE

The classical market is constantly growing, changing and evolving in order to capture a wider audience. In an effort to increase awareness of this important musical genre, President Clinton has named September “Classical Music Month.” Coinciding with this national celebration, our September 10th spotlight will examine the on-going worldwide development and marketing of classical music. We’ll also explore the recent contributions of classical composers in the areas of film scores and soundtracks.

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Artists & Music

CLASSICAL KEEPING SCORE

by Christie Barter

IT’S A QUESTION commonly asked in the industry—in the classical field, anyway: Where is the new generation of fans? The Generation X classical consumer? The kids of the thirty- to forty-somethings having any kind of interest in serious music? With the near-total absence of music education in the primary and secondary schools, like the weekly “music appreciation” classes we once had, it’s anybody’s guess.

So it was gratifying to learn that the New York public school system, with the prompting of pianist Vladimir Feltsman, is planning to open an entry-level school in Manhattan for magically gifted children, the first of its kind in the country, in the fall of 1995. That’s just for the musically gifted, of course, from kindergarten to second grade, but it’s a promising start.

It is also good to know that at Carnegie Hall this month, some 100 young musicians, for the most part products of American music schools and conservatories, are being given the chance to participate in—and perform publicly as constituents of—the Solti Orchestral Project. For these carefully chosen young artists, it’s an education in itself. In all likelihood it’s the first time any of them will have worked with a “real” conductor—in this case, the seasoned veteran and multi-Grammy Award-winner Sir Georg Solti. I’m told that London Recordings is recording the two full-length concerts he’s conducting (June 13 and 21) “for tentative future release.”

In another report from the educational front, Deutsche Grammophon’s Albert Imperato tells of his recent promotional tour with violinist Gil Shaham and guitarist Göran Söllscher on behalf of their recent “Paganini For Two” CD:

“The Boston leg of the tour was particularly exciting, as Gil and Göran visited two schools in [and near] Boston. The first stop was Grover Cleveland Middle School in Dorchester. The school is in an economically depressed area of the city, and initial conversations with some students revealed their concern for school violence and their anger about the generally poor quality of the school environment. When the music began, however, students were extremely attentive and receptive. A local TV reporter asked the students for their opinion of the music-making, and the response was unequivocally enthusiastic.

“On the following day we visited the Plymouth Community Intermediate School, where the ‘Paganini For Two’ duo [played] to an audience of 100 seventh graders, with the school’s 2000 students and faculty watching via monitor.”

The in-school appearances by DG’s Shaham and Söllscher, according to Imperato, went a long way toward showing how “classical music can reach new generations of listeners if young people are given the chance to hear it.”

ANOTHER POLYGRAM LABEL, Argo, has come up with a particularly stimulating batch of releases this month, led by an album of three early works by New York’s Paul Shoenfield (see Album Reviews). There’s also a coupling of two quartets by the South African composer Kevin Olusola, performed by the Balanescu Quartet, and a pair of CD’s devoted to ballet scores by Aaron Copland. One of these features the world premiere recording of the composer’s first full-length orchestral work, “Grohg” (1922-23), a dance piece based on the Dracula legend (the CD will be stickered accordingly). It’s played by the Cleveland Orchestra under Oliver Knussen. On the other Copland CD, David Zinman conducts the Baltimore Symphony in those still-vital chestnuts “Rodol,” “Billy the Kid,” “El Salon Mexico,” and “Danzon Cubano.”

Zinman and the ISO were in Baltimore’s Meyerhoff Symphony Hall last month, recording for Telarc. They yield a Rachmaninoff coupling of the Third Symphony and Symphonic Dances, due in September, and a collection containing Ippolitos-Ivanov’s “Caucasian Sketches” and other previously recorded light classics by Tchaikovsky and Rimsky-Korsakov, to be released in July 1995.

GOSPEL LECTERN

(Continued from page 62)

Maybe something is happening...

ONE OTHER TREND is worth mentioning, but this one is within the realm of contemporary Christian music itself. There seems to be a move toward an Irish sound in recent years. I've heard the praises of the ethereal, hypnotic Lona for years and have recently discovered the effervescent Chicago Celtic band the Crossing.

But other artists also have been incorporating Gaelic themes, melodies, and instruments in their music: Jan Krist, John Michael Talbot, Darrell Adams, Out Of The Grey, Rich Mullins (who filmed his last video in Ireland), Eden Burning, Sixpence None The Richer, and even hard rockers Whiteheart.

At its best, it’s a magical mix. Mainstream Celtic acts, like those found in the wonderful green Linnet catalogs, often have songs of faith in their sets. It’s part of the Scots-Irish/Breton/Manx/Welsh heritage that can neither be erased nor ignored.

Nor should it be.
The majority of the region's record sales, however, are generated by conservative music fans fervently interested in mainstream ballad pop, as well as localized genres such as salsa, ranchera, marichi, norteña, cumbia, and merengue. Latino rock artists are not the prime generators of revenue at any label, save BMG.

What's more, there are other, more appropriate, video alternatives for the Latino record labels apart from MTV Latino. Record executives in Mexico, for example, point out that the 24-hour Telehit cable channel is far more effective in selling domestic product than MTV Latino because TeleHit's broad musical mix draws a mass-appeal audience.

In Argentine, cable channels MuchMusic and Music+21 offer stiff competition to MTV Latino by providing similar musical genres. But at least MTV Latino's music mix does fare better with Argentina's xenophiles, who so far have been a primary target for the channel.

Eventually, MTV Latino must soften its musical philosophy to embrace other genres popular in Latin America. Otherwise, the channel will continue to be viewed with strained enthusiasm by Latino imitators that refuse to produce videos for what is seen as a thin pan-Latin audience.

MTV Latino's current split between English- and Spanish-language videos also has remained constant since the channel's launch because most Latin labels do not possess the type of artists that fit MTV Latino's current format. Enriching the record companies to produce more videos not only requires a more flexible programming slate at MTV Latino, but also greatly implies a closer working relationship between MTV Latino and the labels. It seems rather incredible, for example, that Dick Arroyo, senior VP/managing director at BMG Latino, has never met Frank Welzer, president of Latin America Sony Music Intl. Sony is generally recognized to be one of the major record companies in the region.

While the creative goals of MTV Latino and of the record labels will not always be compatible (nor should they be), the onus is on MTV Latino to reconcile its self-absorbed quest for cultural hipness with the needs of the Latin American audience and musically inclined viewers.
Hot Latin Tracks

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**LATIN NOTAS**

(Continued from preceding page)

On the chart this week is WEA Latina’s bilingual, pop hopeful Lorenzo Antonio, whose “Quindo, Como Y Porque” enters the chart at No. 33. The peppy pop track is taken from Lorenzo Antonio’s label box “Mi Tributo A Juan Gabriel,” a fine assortment of previously unreleased songs penned and produced by Juan Gabriel. Lorenzo Antonio is the brother of the members of Fonovisa female vocal quartet Spars.

Also new this week, at No. 35, is the "Crazy," Julio Iglesias’ first English-language single to chart on the Hot Latin Tracks. The Patey Classic is the title track to Iglesias’ latest album, "El Sueño," which is out on The Billboard 200.

On the retail front, Selena’s "Amor Prohibido" (EMI Latin) retakes the No. 10 rung of the Billboard Latin 50 this week from Gloria Estefan’s "Mi Tributo A Juan Gabriel," which dislodged "Amor" from the top spot last week. In case you didn’t know, "Amor Prohibido" debuted last week at No. 18 on The Billboard 200, although it failed to chart there this week. Luis Miguel’s 1983 set, "Aries," was the only other Spanish-language title by a non-cross-over Latin artist to grace The Billboard 200.
Music Video

Siberry Soars As 'The Crow Flies' Film Generates Exposure For Enigmatic Singer

BY DEBORAH RUSSELL

LOS ANGELES—Enigmatic Reprise artist Jane Siberry, a critic’s darling long content to bask in relative obscurity, is wrapping up her most commercially promising project to date.

“It Can’t Rain All The Time” closes Interscope/Atlantic’s No. 1 soundtrack for “The Crow,” the controversial film, starring the late Brandon Lee, opened at No. 1 the weekend of May 13.

Siberry’s tune, written with Graeme Revell after Lee’s death, is heard during the movie’s closing credits, and its title is a recurring line of dialogue in the film. The dark cinematic fantasy follows the story of Lee’s character, who rises from the dead to avenge hisultimate demise. The music video, directed by Mitchell Sinoway, mixes film footage with a highly stylized performance by Siberry.

“Because the movie is so intense, we wanted to pull out the subtle moments,” says Siberry’s video producer, Carolyn Mayer.

Most of the film sequences used in the video appear in shadowy, candlelit flashbacks. In keeping with the concept, Siberry’s production crew created a simple, draped set, decorated with candles and broken glass. The stage is punctuated with shafts of light, and Siberry, dressed in black, drifts in and out of the beams.

The one-day shoot was reeled on a budget of about $55,000. “It was easier than a full-blown clip,” Mayer notes. “We only needed enough footage for 50% of the video, since half of the footage came from the film.”

In a bizarre twist of fate, Lee was gunned down during the movie production with an improperly loaded stunt pistol. The eerie and unfortuitous timing further assured cult status for “The Crow.”

As a result, “It Can’t Rain All The Time” could elevate Siberry beyond her own cult status in the mainstream. But it’s a mixed bag for the deeply passionate and spiritual artist.

“Brandon Lee was such a shining being, and I really felt very sad,” says Siberry, who initially was reluctant to jump on the project due to the film’s violent nature and troubled circumstances. She was drawn, however, to the opposing themes of hopelessness and hope.

“The film is a visceral, upsetting, in-your-face metaphor for everything that is happening on the planet today,” says Siberry. “It’s very violent and heavy, and yet everything [Lee’s character] stands for is that darkness won’t win.”

Siberry was the only artist on the soundtrack whose song composed her song after Lee’s tragic death. “I asked for his help and felt that he was there when I was trying to find those right words to continue what the film meant to him through my song,” says Siberry (this article) centered.

The Siberry/Sinoway team has been given a high-profile soundtrack for a new experience for Siberry, who is featured alongside such hardcore hitmakers as Pantera, Nine Inch Nails, and Stone Temple Pilots.

“It’s as though my credibility factor has gone up,” says Siberry. “Some people I haven’t met, who bought this film, is a sign of approval!”

But while Siberry hopes the mainstream exposure of “The Crow” will draw attention to her existing audio and video catalog, she remains wary of the media spotlight.

“I’m going full steam ahead and walking backwards at the same time,” says Siberry. “Reprise is not so wary, however. The label plans to parlay the soundtrack’s success into a boon for Siberry’s career by releasing a promotional CD with “It Can’t Rain All The Time,” along with radio edits for the tracks “Temple” and “Everything Is Love,” which are taken from the 11-track album “When I Was A Boy.” The promo CD, set for release in early July, will be aimed at adult alternative radio outlets.

“We hope [The Crow] will ignite interest in Jane and an album we really believe is great,” says Peter Standish, Siberry’s product manager at Reprise. “When I Was A Boy” is sold only with 25,000 units since its August 1993 release, according to SoundScan.

In May, Reprise serviced the Siberry-directed video for the album’s “Temple” to mainstream and alternative music video outlets. Regional players have picked up the clip, but it has yet to net significant airplay on the national outlets. Siberry also directed her own two-minute short as a video trailer for “When I Was A Boy.”

Sky’s The Limit For Lung Assn. Video Award Winners

NEW YORK—The American Lung Assn. presented its third annual Blue Awards ceremony June 8 at the Rhea Hotel here. The Lung Assn. created the awards to recognize music videos that promote clean air and convey positive messages about the environment.

These clips were honored for the environmental messages in their lyrics and on-screen imagery, that’s “Back to the Planet, Things For Fears (Mercury); Wind In The Wire,” Randy Travis (Warner Bros.); “When You Gonna Leave,” Imaquari (Columbia); “Creation,” Steven MCGee and “Damn the Machine,” the Mission (A&M).

Blue Sky Merit Awards, for videos that promote clean air through their visuals, were given to “Sold I Loved You” (Michael Bolton (Columbia); “Dreamlover,” Mariah Carey (Columbia); “I Believe,” Robert Plant (Island); “Turn It Up,” Alan Parsons Project (Atlantic); “See a Rainbow Man,” Giovanni Salah (Atlantic).

The award were presented by John Sefakis, manager of corporate licensing for the ALA, and Jill Karagian, executive director of the Music Video Assn., seeing more Canadian country music on the airways next year.

The Canadian Radio-television and Telecommunications Commission approved 10 licenses for new TV services June 6, and the country music clip service was approved. The news was considered good for the “Country Network,” which is required to program at least 30% Canadian content, will take the U.S. export’s place on the video slot.

T R E N T R E N Z O R Strikes Again: Nine Inch Nails’ “Closer” video for Nothing/TwT/Interscope is a disarming example of what music video, as an art form, can be. Trent is known for his layered, dark, sinistic imagery that leaves one cringing, winning, and waiting.

Satellite Films director Mark Romanek lensed the clip, treating the rock stock with a technique that makes it seem as though someone just discovered this new music format. It’s a dusty vault where it probably should have stayed.

“Content-wise,” Trent says, “we’re dealing with meat, a disembodied pig’s head on a stick, and a monkey tied to a crucifix. (Oh, yeah—the monkey was trimmed to look that scared, we’re told.) As such, the golden footage unsnaps before the eyes, a bound Reznor screams. ‘I wanna fuck you like an animal.’ This is the kind of video we hate to love. It’s demonstrative and tasteless, but it works. And at least it transcendens the typical commercial mentality that culture’s the artwork days with a smorgasbord of pointless and empty cliches.

R E E L N E W S: Lightshot Productions director Demian Rami Lichtenstein is shooting the action/adventure film “Lowball,” starring Living Colour’s Corey Glover. Doug McVeih is now manager of video promotion at Epic Records. Doug Cohn is upped to coordinator in the music video promotion & media development department at Atlantic.

Linda Ferrando is VP in the department. MaryBeth Kingmeyer is director, Scott Bonn has been named VP of advertising sales for the show.

F A T H E R KNOWS BEST: Andersen, S.C., is home to “The Magical Mystery Tour,” a live fathervision music video show at the Skidmore’s Downtown, and his son Scott. The show premiered on the airwaves next Saturday night.

The hourlong rock/world beat music video show is Saturday nights on the London-based cable channel Black Variety Television, which reaches some 250,000 households. (Photo: Patrick Friday)
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They're Acclaim

U.S.
ACE AWARDS
* OLGA TANON *
Best New Artist - Female
BILLBOARD LATIN MUSIC AWARDS
* LUIS MIGUEL *
Album of the Year
Male Artist of the Year
* MANA *
New Artist of the Year
Pop/Rock Artist of the Year
GRAMMY AWARDS
* GEORGE CARLIN *
Best Spoken Comedy Album
RAY CHARLES *
Best R&B Vocal Performance - Male
* NATALEE COLE *
Best Jazz Vocal Performance
* HENRY DAVIS & QUINCY JONES *
Best Large Jazz Ensemble Performance
* DR. DRE *
Best Rap Solo Performance
* NANCY GRAYTH *
Best Contemporary Folk Album
* INNER CIRCLE *
Best Reggae Album
* LUIS MIGUEL *
Best Latin Pop Album
* STONE TEMPLE PILOTS *
Best Hard Rock Performance Vocal Group
* THE WINANS *
Best Contemporary Soul Gospel Album
* DWIGHT YOAKAM *
Best Country Vocal Performance Male
MTV MUSIC VIDEO AWARDS
* LUIS MIGUEL *
Best International Video Clip
* TITAS *
Best Brazilian Video Clip
PREMIO LO NUESTRO A LA MUSICA
* LUIS MIGUEL *
Pop Artist of the Year - Male
Pop Album of the Year
FRANCE
9TH VICTOIRES DE LA MUSIQUE
* THOMAS FERSEN *
Most Promising Young Male Singer of the Year
* 'STARMANIA' *
Best Musical of the Year
SPAIN
PREMIOS ONDAS DE LA MUSICA
* MIGUEL BOSE *
Best Video of the Year
* LOS RODRIGUEZ *
Best Spanish Newcomers
BELGIUM
CAECILIA PRIZE
THE CHAMBER ORCHESTRA OF EUROPE. NIKOLAUS HARNONCOURT *
CONDUCTOR
GERMANY
FRED JAY PRICE AWARDS
* WIEBKE SCHRODER *
New Artist of the Year
SCHALLPLATTENPREIS
THE CHAMBER ORCHESTRA OF EUROPE. NIKOLAUS HARNONCOURT *
CONDUCTOR
Record of the Year
ITALY
MAX GENERATION 2
* OANG *
Best Band of the Year
SAN REMO FESTIVAL
* LAURA PAUSINI *
Third Prize
ARGENTINA
ACE AWARDS
* LUIS MIGUEL *
Most Popular Artist
FROM AFFILIATE, JOINT VENTURE AND ASSOCIATED LABEL
EXCELLENCE: THE GLOBAL
SWEDEN
POLAR MUSIC PRIZE
- NIKAUS HARNONCOURT
  Significant Achievement in the Musical Realm
- QUINCY JONES
  Significant Achievement in the Musical Realm

GRAMMY AWARDS
- CLAWFINGER
  Best Hard Rock Album
- ERIC GADD
  Best Male Pop Artist
- FRESH QUARTET
  Best Album of the Year
- CORNELIUS VREEWIJK
  Best Special Release

FINLAND
EMMA AWARDS
- JOEL KALLIAVAINEN
  Male Artist of '93
- KAUKA KOO
  Female Artist of the Year
  Album of the Year
  Song of the Year
  Producer of the Year
  (Markku Impio)

NETHERLANDS
EDISON AWARDS
- ANTHRAX
  Best Hard Rock/Heavy Metal
- ERIC CLAPTON
  Best International Pop/Mor Album
  Best Music for A Film
- THE BRODSKY QUARTET
  Most Innovative Album Production
- NIKAUS HARNONCOURT & VENNA MUSIC CONCERTUS
  Best Album, Choir Music
- TON KOOPMAN & THE AMSTERDAM BAROQUE ORCHESTRA
  Best Album, Orchestral Music
- KRONOS QUARTET
  Best Instrumental Music

HUNGARY
GOLDEN GIRAFFE
- EDVA
  Most Successful Hungarian Concert Album
  Most Successful Hungarian Rock Album
- RAPULOK
  Album of the Year
  Most Successful Hungarian Pop & Techno Album
- TATRAI BAND
  Best Recording of the Year
- VANGELIS
  Foreign Album of the Year
  Most Successful Foreign Soundtrack Album

JAPAN
THE JAPAN GRAND PRIX '94 (R.I.A.J.)
- ERIC CLAPTON
  Outstanding Sales Achievement
  Rock/Folk Album
  Album of the Year
  New Artist of the Year
  35TH ANNUAL JAPAN RECORD GRAND PRIX (TBS)
- HARIYA TAKEUCHI
  Album of the Year

HONG KONG
THE 16TH TOP TEN CHINESE SONGS AWARD PRESENTATION
- WU CHI-LUNG
  Gold Award/Best New Artist, Male
- GIGI LAI
  Silver Award/Best New Artist, Female
- ANDY LAU
  Outstanding Mandarin Song
- SALLY YEH
  Best Female Singer
- DANNY CHAN
  WONG KAR-WUI
  Unforgettable Melody Makers

THAILAND
SEASON MUSIC AWARDS
- T-BONE
  Song of the Year
- WONG TA WAN
  Best Duo or Group of the Year

AUSTRALIA
ARIA AWARDS
- WENDY MATTHEWS
  Best Female Artist
- YOU AM I
  Best Alternative Release

MALAYSIA
ANUGERAH INDUSTRI MUZIK
- JAHAL ABDILLAH
  Best Male Vocal Performance
  Best Male TV Entertainer
- IKLUM
  Best Vocal Performance for Group
- ANUGERAH PENTANYI
  PELAKON POPULAR
- JAHAL ABDILLAH
  Most Popular Male Singer
  Best Male TV Entertainer

DEFINITION CONTINUES
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A DIVISION OF WARNER COMMUNICATIONS INC.
FRANCE’S MILAN LABEL PLANS
TO RAISE FUNDS FOR EXPANSION

BY PHILIPPE CROCO

PARIS—Milan, a leading French independent record company with strong links in the international film soundtrack albums, is planning to raise capital for further expansion by selling a 15% stake to a financial institution. Emmanuel Chamboredon, who founded Milan Records in 1978, says he has made the decision to give the company greater freedom in acquiring product, with an eye on the lucrative U.S. and Far Eastern markets.

In 1993, Milan’s international sales of $15 million, half of this achieved in the United States and 15% in the Far East. The company, distributed worldwide by BMG, has offices in Munich, New York, London, Zurich, Mexico City, Rio de Janeiro, and Buenos Aires. Affiliates in Tokyo and Hong Kong are planned for 1996.

Chamboredon is selling the stake to a state-owned investment institution that acquired private finances in sectors the French government wishes to protect. Called the Caisse des Dépots et Consignations, it was established under Napoleon in 1816, and in recent years has expanded into the media and entertainment sector through an affiliate called PartCom.

Milan won Oscar nominations in 1991 for the Maurice Jarre soundtrack album to the film “Ghost” and in 1993 for Mark Isham’s “A River Runs Through It.”

But a more recent incident prompted Chamboredon to seek new capital. A lack of resources prevented Milan from acquiring soundtrack rights to both “The Piano” and “Denny And Joan.” “We chose the latter, and did well with half a million album sales worldwide. But it was ‘The Piano’ which became the big hit. Two such challenges at the same time were too much for a company of our size.”

Consequently, Milan had to find new funds and expand, says Chamboredon. “A company cannot neglect such a profitable area as the Far East, or turn down the rights of a score like ‘The Piano.’” As a result, Milan is seeking closer links with BMG, while attempting to maintain a certain independence, he says.

PartCom has minority holdings in a number of European television, cable, and book publishing companies, including France’s Canal+ and Germany’s NTV.

(Continued on next page)
The傳統ordinating of interests: the U.K. and Ireland; Germany, Switzerland, and Austria; Belgium and the Netherlands; Sweden, Norway, Denmark, Finland, Spain and Portugal; Greece and Italy; and the Czech and Slovak republics, Hungary, and Poland. France is the only country not to be grouped with another.

These combinations raised various questions in Stockholm which were amusingly—if not completely—differed by council chairman Robert Stur. Another major-label executive, alluding to the smaller nations’ contributions to the IFPI budget, says, “It looks like taxation without much representation.”

Other parts of the world that do not fit easily into the four regional groupings—such as Africa (primarily South Africa) and India—will continue to be directed from IFPI’s London headquarters. Garnett acknowledges that India, for one, will eventually require more attention.

As for the decentralization plan itself, insiders say that Garnett was initially doubtful of its benefits. “He saw it as losing power and influence,” says one senior executive close to the situation, “when, in fact, delegating gives you more power.” This source adds that at one point, Garnett and board chairman David Fine crafted a modified version of the plan containing that

Independent companies’ representatives; one for each of the six multinationals (with MCA graduating to the level of BMG, EMI, PolyGram, Sony, and Warner); eight seats for national groups; and three for IFPI officials. The federation jobs will go to director general Garnett; Frances Moore, director of European affairs; and Banka Kortlan, regional director for central and Eastern Europe. Also, there will be one seat for the chairman of the European group directors’ committee, which is part of the current IFPI structure.

Whatever success IFPI has in cor- opting onto the board, the major-label presence will continue to be pervasive. Most national group chair- men are CEOs of multinational affili- ates in their regions.

One former main board member who believes the majors do dominate IFPI the basic belief, although he says that the regionalization plan “could be an improvement.” The former head of Sweden’s Sony group, Haagqvist stresses that independent companies often have political and cultural connections greater than their revenues would suggest. “Most industries are realistic enough to understand the dominance of the multinationals on a business level,” he says, “but the majors seem to place no value on the cultural politics of these things. The more you come down to the national level, the more important that is, especially when you’re dealing with governments.”

The Asian Outlook

BMG’s Schoenfeldt says that the multinationals do, in fact, recognize “the political realities, the political coloring” of a region. He cites the examples of Pony Canyon and Rock Records in the Asia/Pacific theater, both of which have expanded beyond their home markets of Japan and Taiwan, respectively. “Pony Canyon is a key candidate to be on the Asia/Pacific regional board,” agrees Terrence Phung, managing director of Sony Music Entertainment Singapore, who represents IFPI’s Asia/Pacific council on the main IFPI board. Phung also observes that the federation’s success in Asia has been a model for the reorganization plan. “The music industry in the region is streets ahead of other industries, like movies and computer software, in terms of protecting its interests,” he says. “We should be very proud of that achievement.”

Trevor Peary notes that the Asia/Pacific board will have seats allocated to each of the major’s regions; eight for political reasons, there will be two seats for representatives from such subregional subgroups as the Asos, of Southeast Asian Nations market, and places for Garnett and Asian regional director J.C. Giouw.

Other important Asian markets must also be accommodated, according to Garnett, namely South Korea, Taiwan, and China. At present, none has a trade association that can be classified as a national IFPI group.

BALANCING EUROPEAN INTERESTS

A different kind of accommodation is necessary in Europe, where eight board seats will be available for a total of 21 countries. This will require the following amalgamation of interests: the U.K. and Ireland; Germany, Switzerland, and Austria; Belgium and the Netherlands; Sweden, Norway, Denmark, Finland, Spain and Portugal; Greece and Italy; and the Czech and Slovak republics, Hungary, and Poland. France is the only country not to be grouped with another.

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www.americanradiohistory.com
The Latest Acts Of Creation; Mazzy Star Brightens In U.K.

Creation Records, which recently celebrated its 10th anniversary at London's Royal Albert Hall, is the current frontrunner of a healthy roster exported from the U.K. by Creation founder and guru Alan McGee. Others include the Jesus & Mary Chain, Teenage Fanclub, Ride, House Of Love, and Supergar.

The acoustic format show June 4 at the Albert Hall (tagged "Creation Undrugged") didn't quite do justice to the legendary label, notably, with the participation of early acts (the B.M.T. Bandits), influences (former Love frontman Arthur Lee), American boosters (Rudolf Bingenheimer of Roxy, L.A.), current U.K. raves (Oasis), and expatriate headliners (Sugar's Bob Mould). But the evening did illustrate how McGee, a proud Scotsman amid the English music biz of London, has had an outsider's knack for finding acts with both a musical edge and pop sensibility.

Many of Creation's early signings and singles, however, have not been released in the U.S. before now. Through Sony Music's partnership with Creation Records, Sony's Triple X label will release May 27 a U.S. reissue program of vintage Creation material, under the direction of Triple X president Bob Buckler and GM HMG Mark Flax, with the introduction: "The Patron Saints Of Teenage," a 15-track compilation on Triple X of Creation acts like the Blux, the Saints, Big Bang Pow!, the Pastels, the Jazz Minx, Felt, and other 80s proponents of the neo-psychadelic, swirling, punk-pop power that built Creation.

Late this summer. Triple X will release seven new albums from Creation: "300 Degrees From Dread Zone" by Multi-Undo and "Melody In" from Swedish singer-songwriter Idha. "Melody In" has gained raves in the British press already for Idha's sweet pop style and guest performances on the album by Paul Weller, Guy Garvey, and Evan Dando of the Lemonheads, as well as Idha's covers of classics from the Cure, Dire Straits, Parsons, Tim Hardin, and Janis Joplin. The miracle of Creation continues.

Mazzy Star Rising: Opening a European tour June 17 in Manchester, Mazzy Star has become the focus of subdued promotion efforts by Creation for the past couple months. The band's June-Month-old album — "So Tonight That I Might See" — currently rising up the Heatseekers Album Chart.

by Thom Duffy

HOME & AROUND

**Scottish Victories:** Carol Laula, the distinctive singer-songwriter from Scotland's independent label, Iola, Gold Records was featured in The Billboard Report on the Glasgow music scene this spring, has been signed in the U.S. by MCA Records, part of the Universal Music Group. Mca this month releases Laula's self-produced, "Precious Little Victory," an Adams promotion of a band alternative radio. Glasgow dance label Limbo Records has signed its first American artist, Josh Wink from Philadelphia, whose debut disc "Thoughts Of Tranced Love" is coming out, aptly, on July 4.

**Border Crossings:** David Lindley and Henry Kaiser are collaborating on an album of traditional Norwegian music for fall release in the U.S. on the Smithsonian Folkways label. Napalm Death's current album "Fear, Emptiness, Despair," on Earache, has been gaining the wake of last year's deal between the major and Digby Pearson's death-metal label from Nottingham, England. Italian star Paolo Conte plays the Barbican in London July 16–17.

**David Broza,** the American-based singer-songwriter from Israel whose multicultural folk influences shine on his debut album last year for Northern Wonders Records (Billboard, Sept. 18), returns with "Sorry For Our Inces," due in September. England's Paul Rodgers, Australia's Jimmy Barnes, Germany's Michael Hamburger, and Finland's Markku Lukatari (of Toto) are among the axemen booked for a "Night Of 100 Guitars." June 26 at Wembley Arena in London to commemorate the centennial of Gibson guitar.

Europe Welcomes Warner's Biohazard & Green Day

(Continued from page 11)

the Warner Music companies have concentrated their efforts into tour-focused marketing to spread the word about Green Day and Biohazard. Including a concert at the Billboard Music marketing meeting in Amsterdam (via a lunch box containing the band's album, video, and other promotions, as well as the band's own advertising for the U.S. got commitments to "Dookie" earlier this year from their international counterparts. A 40-date European tour opened in late April in London, and included shows in the U.K., Holland, Germany, Belgium, Italy, Sweden, Denmark, and Spain. It concluded last week in Britain with a show at the Astoria 2 in London was a night of exuberant punk pop and spirited stage diving by fans.

At the London show, Cahn noted that Green Day previously has made limited tours of Europe to support its two previous albums, "Dookie" and "Kerplunk," on independent Lookout Records — including dates in Spain, where the band has a strong base. On the band's return to Spain June 3, Green Day played a show in Madrid that was taped for broadcast in Europe.

"Nobody could predict that this album would be the smash in the U.S. that it is," says Matthews Frick, product manager for Green Day Music Germany. "But because we believed in this music, we invested in an underground, independent promotion, advertising "Dookie" in the alternative presses and fanzines.

In Germany, in addition to having a number of club dates, Green Day enjoyed significant exposure as the opening act for nine arena shows by Die Toten Hosen, before a total audience of 80,000. Frick recounts that the band was arranged for Green Day banners at the entrances to those concert venues, distribution of a five-minute video of Green Day to Totten Hosen fans, and limited sales of the album at the shows, an unusual move for international product. "Since they were playing in Germany, we thought we'd use [music channel] VIVA to London to do a news feature on their European tour," says Frick. "Video is important because we don't have airplay here for this type of music." If Green Day is added to the rotation at MTV Germany, "it will be a big chance of bringing them to another level.

**Biohazard Blitz**

Biohazard has established such a strong following in Europe that "State Of The World Address," its European tour April 28 at the Marquee in London. Followed was a 40-show, seven-week tour blitz with only a single break. The tour hit the U.K., Scandinavia, the Netherlands, Germany, Finland, Germany, the Czech Republic, Austria, Switzerland, France, and Ireland in late April and early May. A warm-up performance June 4 at the Monster Rock Festival at Castle Donnington in Britain and, after a fast flight in a private jet, closed June 11 at the Ochtrup Festival in Germany.

Bem Rathjen, product manager for rock at Warner Music Germany, acknowledges the importance of a band's recent history in the market, via its Mazzy and Roadrunner releases, "setting up the release of "State Of The World Address" with advertising in the rock press and placement in listening posts at key chain and independent retailers.

Coupons were distributed at retailers reserving copies of the album with limited hard rock specialty promotions. "Since that campaign was coordinated with Biohazard's tour promoter.

The day the album came out, there was a public to the stores," says Rathjen. The initial German shipment of 50,000 copies sold out immediately, prompting recorders within a day, he says. The album debuted on the German chart at No. 1 the week of release and peaked at No. 7.

"People were just waiting for it," says Lisa Weissenborn at the World Of Music outlet in Hamburg. "This CD is the best seller in the entire hard rock field for the month of May.

Independent retailers agree. "The band's first two [independent] records sold really well, and the tour was sold out for a long time," says Record Store Hot Rats in Magdeburg, Germany. "This band really captures the current zeitgeist.

Although pop radio has not been a major factor in Biohazard's success, the band has been supported by a handful of hard rock specialty promotions. "Since Nirvana has faded out of the picture, there's a gap in the hard rock field where we've filled it, says Matthias Hoppel at radio station MDR West in Halle, Germany. "Biohazard has succeeded in doing just that. The only bands which play music similar to Biohazard are the classics "Stairway To Heaven and "Bad To The Bone.""

MTV Europe staged a Biohazard contest on Headbanger's Ball during May and premiered the video for the band's current European single, "Tales From The Hardside," while VIVA has given the band exposure during its weekly modern rock and hard rock specialty programs.

Meanwhile, word about Biohazard continues to be spread through the band's listening posts. "There are always, like, 30 people on stage, stage diving and singing with the band," says Rathjen. "They say, "Come up and have a party with us."

While Biohazard and Green Day tours in Europe have targeted sales efforts in these markets, both acts also have been the focus of specific sales efforts by Warner Music Australia. The albums are part of that company's "Hardcore I" June campaign, which includes in-store advertising, merchandise sales, and promotional efforts. The albums have also been sent to key-metal-oriented retailers. In addition, Warner Music Australia is planning a contest to fly fans to see Green Day on the Lollapalooza U.S. tour this summer. The band expects to return to Europe this fall.

The road-hungry members of Biohazard, meanwhile, also will tour the U.S. this summer before spreading their state of the world message later this year to markets including Israel, Poland, Brazil, and Argentina.

The MERCURY MUSIC PRIZE, now in its third year, has drawn 130 entries for the best album by an artist from the U.K. or Ireland released during the past 12 months. Superstars U2, the Rolling Stones, and Pink Floyd are in competition against discs from Jah Wobble, Shara Nelson, Blur, Pulp, classical composer Michael Nyman, Shakes Bury, and jazz artists such as Booker Micaele and Ronny Jordan. A list of 10 prize nominees will be announced July 20, and a winner chosen Sept. 13.

On the Move. Virgin Records Italy managing director Luigi Mantovani will take up the post of managing director of EMI Odeon in Chile at the end of June. In the meantime, Virgin's Italian operations will be directed from London, with local decisions on marketing and A&R.

Sony Signatures, the merchandising company established within Sony Music by Winterland Productions founder Dell Fujano, has opened its branch office in London and plans a Paris office this summer, aiming to strike deals with European talent. The company embraces retail distribution, concert merchandising, direct marketing, licensing, and the Entertainment Store concept launched by Sony headquarters in New York.

Chrysalis Income Dips. Chris Wright's U.K.-based Chrysalis Group, which includes music publishing and the fledgling Echo label, saw its pre-tax profits dip from £4.84 million for the six months ending Feb. 28. Now calling itself a music company, Chrysalis is looking for Echo (which has five acts signed and first releases due next month) plus its expanding TV, radio, and movie interests—to bolster future sales and income.

**Initial Film & Television**, producer of U.K. music television programs including the Brit Awards, has been chosen by Warner Music Vision as consultant for its new English program, "The BRITs" premiering July 16 in Los Angeles, staged as a climax to the 1994 World Cup games.

The COMPOSERS Guild of Great Britain is integrating a composition prize co-sponsored by U.K. mechanicals society MCMCP. The winner will receive a prize of 3000 pounds ($4,500) and an offer to have the work published by Alfred Lengenick & Co. and performed by the Britten Simfonica, conducted by Sir Peter Maxwell Davies.

The Guild celebrates its 50th anniversary next May.
GLOBAL MUSIC-PULSE
THE LATEST MUSIC NEWS FROM AROUND THE PLANET
EDITED BY DAVID SINCLAIR
TRINIDAD: This country’s latest contribution to world rhythm is called rapsu. As the name implies, it is a combination of rap and soca with shades of hip-hop and dancehall. “Rap in Trinidad’s case is to rap what they mouth is to them,” says Tony Chow, a host on radio station X-Radio 4, former owner of the Chinese Leisure Sound System, calls it. “But rap isn’t really new,” he adds—the music’s origins can be traced as far back as the ’70s. “It became more popular in the 1970s through the work of Lancelot Lane, Brother Resistance, and Karega Mandela’s Network Rhythm Band,” Chow says. But rapsu’s real boom came in the late 1990s when artists like Kaidone and the Ghotorians gave the music a rapsu flavor in keeping with the spirit of the 90s. Much of the impetus behind rapsu has come from Kisskoder, the label of Trinidad’s state-of-the-art studio Caribbea Sound Oasis. Kisskoder’s early commitment to the new direction of Trinidadian music made rapsu available widely for the first time. “It just blew up,” Chow recalls. Even the country’s annual celebration of soca and calypso was not immune, and one of this year’s biggest Carnival hits was a rapsu rouser called “Rolling” by Home Front. “Rapsu,” a compilation of tracks originally released as singles on the Kisskoder label during 1996, is currently being marketed abroad by Moonshine, a division of the MNW Records group in Sweden.
FRANCE: Confirming the capital’s pivotal role for African musicians, Paris played host last month to four of Africa’s most revered performers. In support of his new album “The Rock” (Square/Sony), Senegalese star Youssou N’Dour filled the 6,000-capacity Zenith May 30 for a show featuring as opening act Loka Kanza, a young guitarist and singer from Zaire (Global Music Pulse, May 14). N’Dour was joined on stage by Newboy Cherry, Jimmy Cliff, and Patrick Bruel. On the same night at the Casino de Paris, Cameroonian saxophones player Manu Dibango put on two shows at which he recreated his current FNC album music “Awakfrica” (Global Music Pulse, Feb. 12). Joining him on stage were some of the august cast of performers featured on the album, including Sulil Kifita, Toure Kunda, and Papa Wemba. A few days earlier, Mango recording artist Angelique Kidjo from Benin beat Brussels’ biggest stage at the European Music Awards. These artists, along with the notable addition of Senegal’s Ismael Lo, also took part in two key festivals recently: Musiques Metisses in Angoulême and the Amiens festival. And except for N’Dour, all of these acts are now based in France. As the newspaper Le Monde noted, “Despite traveling restrictions imposed on Africans in Europe, France remains a compelling place to visit for musicians from that continent.”
EMMELAND LEGRAND
ETHIOPIA: A crowd of 15,000 people paid between five and 100 Ethiopian birr each (a few dollars, at most) to witness the country’s first concert festival May 29 at Addis Ababa stadium. The show was opened by local jazz-pop outfit the Ethio Star Band, with Mulatu Astatke guesting on vocals. To that group fell the task week’s biggest surprise. For the first 10,000-watt sound system ever assembled in this country, as well as the privilege of playing to an audience whose the security staff, fearful of disorder, had initially confined to the stands surrounding the stadium’s playing field. Amihra Isiksta, a traditional Amharan Ethiopian dance troupe, delighted the crowd with a cutesie dance and music performance, but it was an electrifying performance delivered by the Durr Dur Somalian Peace Band that ignited the event and set the stage for the dramatic entrance of the Sudanese superstar Mohamed Wardi. The audience, by now occupying the field in front of the stage, parted as the 6-foot-2-inch, 62-year-old man strode through them like Moses parting the Red Sea. Backed by an 18-piece orchestra, most of the musicians had been flown in from Sudan, Wardi performed with passion and authority for 90 minutes while a constant stream of admirers came forward to greet and hug him, some even kissing his feet. As darkness fell, the Mushrooms, a pop/beat band from Kenya, took the stage. During the group’s slower numbers, the crowd set fire to rolled-up newspapers,品牌shing them aloft as a rather eerie equivalent of the cigarette lighter-hoists so prized at Western concerts. The next day, capped off with a command performance before President Mengestu. Meanwhile, half a world away, it looks as if President Bill Clinton is not to be outdone. After the Ethiopian show, Wardi’s representatives informed the White House social committee had expressed “official interest” in hosting a concert by Wardi, probably in September.
MUMMAD HIZA
PORTUGAL: The latest rave at dance clubs here is the hit song “N’ao Posso Mais” (I Can’t Stand It Anymore) by Pedro Abrunhosa and his acid-jazz band Bandemônia. The track is taken from the band’s latest album, launched solely on the Polydor label. Abrunhosa, 31, is a jazz composer, teacher, and double-bass player from Oporto who has been involved in several local projects and toured with top musicians nationally and in Europe. But he only recently decided to form his own band, Bandemônia, recruiting Portuguese musicians Mário Barreiros, Raul Marques, Francisco Barros, Lisa Lima, Nuno Moreira, Luis Lopes, João Pedro Coimbra, and inviting James Brown’s saxophone player Maceo Parker to play on the album. Bandemônia’s success is regarded as a breath of fresh air in a pop/rock scene badly in need of something to shake people up. Two tracks from the album will be included on an international acid-jazz compilation on the London subsidiary Talkin’ Loud, and a video of “N’ao Posso Mais” will be shown on MTV Europe soon.
FERNANDO TENENTE
TORONTO—Garth Drabinsky. The name is regarded here as a synonym for large-scale commercial musicals in Canada. Some also suggest that the chairman of Live Entertainment of Canada (Livent) wants to conquer the world—or at least Broadway and London’s West End.

A highlight of the June 12 Tony Awards telecast was actor Michel Bell’s performance of “Of Man River” from the stage of the New York Performing Arts Centre here, taken from Livent’s Harold Prince-directed revival of the 1927 American operaetta “Show Boat.” The musical will sail into the Gershwin Theatre in New York Oct. 2.

Based on Edna Ferber’s novel, with book and lyrics by Oscar Hammerstein II and music by Jerome Kern, Livent’s 83-member Canadian production of “Show Boat,” which opened last October, also stars Robert Morse, Elaine Stritch, Lonette McKee, and Mark Jacoby. Besides “Of Man River,” such classics as “Can’t Help Lovin’ Dat Man,” “Bill,” and “Why Do I Love You?” are featured in the musical.

Founded in 1988, Livent’s North American presentations have included productions of “The Phantom Of The Opera,” “Joseph And The Amazing Technicolor Dreamcoat,” and “Kiss Of The Spider Woman.” The company also owns the Pantages Theatre here, manages the North York Performing Arts Centre, and is building a $24 million theater in Vancouver, British Columbia. Seeking further international markets for its musical presentations, Livent has taken shows to New York, London, Chicago, Honolulu, and Vienna. In 1995, it will co-present productions of “Phantom” in Hong Kong and Seoul.

By mounting his own production of “Kiss Of The Spider Woman” in Toronto before taking it to Broadway, Drabinsky first showed intentions of producing work for the world stage, not just the Canadian stage. Staged as a large-scale workshop in Purchase, N.Y., in 1988, “Kiss” played briefly to mediocre reviews here until, after a change in choreographers and a tightening of the script and staging, it went on to become a critical triumph in New York (winning seven Tonys) and London.

Livent has recently acquired world theatrical rights to E.L. Doctorow’s 1975 novel “Ragtime,” which, with Doctorow serving as an advisor, will likely open in 1996. Livent has teamed with Hollywood producer David Brown to produce a musical adaptation of his heavily-boiled New York gossip columnist, “The Sweet Smell Of Success.”

Livent’s business, Drabinsky says, is “making money.” The label here, the Pantages Theatre, will be built in the fall to handle the show. Drabinsky says, “We’re not a wanna-be company. We’re a musical company.” The business here is “living up to the hype.”

The album shipped platinum in Canada, “I have to have the same scale,” Drabinsky says, “to have the same revenue generation.” The album “The Phantom” shipped gold in Canada, “I have to have the same scale to have the same revenue generation.”

Drabinsky’s story is one of a large-scale producer who, in less than five years, has become one of Broadway’s top 10 producers. He has also become one of the hottest names in the music business.

Garth Drabinsky has been one of the most successful producers in the history of the musical theater. He has produced over 50 shows, including hits like “Show Boat,” “Joseph And The Amazing Technicolor Dreamcoat,” and “Kiss Of The Spider Woman.” His production of “The Phantom Of The Opera” was one of the most successful shows in the history of the Broadway musical, and his production of “Ragtime” is expected to be just as successful.

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'95 In Philly: Music & Video Retailers Warm Up To The Idea Of A Refocused Spring Show

BY STEVE TRAIMAN

Although this is the last International Summer Consumer Electronics Show (CES) as such, June 23 to 25 at Chicago's McCormick Place, it is evolving into an event much more oriented to the home entertainment industry.

The positive response of such major retailers and distributors as Blockbuster Entertainment, the Musicland Group, Tower Records & Video, Camelot Music and Baker & Taylor emphasize that the sponsoring Electronic Industries Association/Consumer Electronics Group (EIA/CEG) is on the right track with plans for next year's successor show, May 11 to 13 at Philadelphia's Pennsylvania Convention Center.

"The recording industry is one of our most important markets," emphasizes Gary Shapiro, EIA/CEG group VP. "We've evolved more into a multi-platform event with a key focus on all types of software, and are interested in continuing to attract more record-industry attendees—a group that's increased dramatically the last few years."

"EARLIER IS BETTER"

This year, more than three dozen multimedia exhibitors will be involved in a special product area and a Multimedia Pavilion for high-tech demonstrations. Included are such major players as Philips Interactive Media, Time Warner Interactive Group, Atari, Broderbund Software and Baker & Taylor Software.

"We'll be bringing more than a dozen CD-ROM software publishers to sell into the market," notes Brad Grob, Baker & Taylor director of market development. "We expect to build a lot of sales, as we started doing last year, and particularly have seen CD-ROM take off." He reports the Sun Valley, Calif., warehouse was back in operation after the earthquake shut it down for two months, and that a second warehouse just opened in Franklin, N.J., in response to the growing demand for all formats of multimedia software. "We'll definitely be at next year's event, because earlier is better for our retailers and the software publishers, who are starting to realize that new product should be released by late spring to take advantage of buy-ins for the fourth quarter."

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It's All In The Games

Q & A With Nintendo's Howard Lincoln

BY MARYLYN A. GILLEN

Howard Lincoln has a job any kid (or, 'tis up, kid at heart) would swap anything in his toy chest for. As the recently elevated chairman of Nintendo of America, Lincoln is responsible for overseeing the activities of one of the world's leading video game manufacturers—a manufacturer responsible for such past (and continuing) megahits as "Super Mario Brothers."

But it's not all fun in the big-boxes games world, not when you're orchestrating the multi-billion-dollar business of pleasure. Rising competition—and those ever-rising stakes—have made this past year one of the most interesting ever for the gaming business. Senate hearings on video-game violence, the entry of a flood of new gaming machines, the debate over video-game rental, and increasing activity in the video-game arena by Hollywood, music labels, and traditional audio and video retailers are only some of the subjects that have arisen weekly.

Lincoln, who will deliver the keynote address at this week's Summer Consumer Electronics Show, recently sat down with billboard to discuss the state of this active business.

BILLBOARD: I was about to ask you right off the bat, what's on the horizon? But I suppose an underlying part of that question that retailers, consumers and tapped-out parents are wondering is, does there always have to be a "next?" Will we ever get to the point where things will settle down a little on the hardware front?

H. Lincoln: As long as technological advances can be made that bring a player a more engaging and exciting gaming experience, there will always be a "next." And 1995 is going to see a lot of "nexts." But the key isn't the "next" hardware system. It's games that excite our players. Software is what sells hardware, so we will continue to focus our company's resources on bringing the public the best-quality games that can be made for all our home video-game systems.

BB: Well then, what's next?

H. Lincoln: As far as today's games are concerned, Nintendo will be showing our strongest lineup of 16-bit games for the Super Nintendo Entertainment System ever at the June CES. In particular, there is one game we'll show for the SNES that uses some of the new technology that we've been using for the development of our 64-bit games. I predict it will stop people in their tracks.

I'm also really excited about our new 64-bit home system, which we'll launch in the fall of 1995. We can make some incredible games with all the graphics power in the new hardware. But we can also turn off the consumer if we put our inferior software. That's why we've convinced that a few great games at launch are more important than great games mixed in with a lot of dogs.

BB: Nintendo has decided to stay with cartridge for its next-generation machine, "Project Reality." What about that cartridge vs. CD question?

H. Lincoln: Right now, cartridges offer faster access time and more speed of movement and characters than CDs. So, we'll introduce our new hardware with cartridges. But eventually, these problems with CDs will be overcome. When that happens, you'll see Nintendo using CD as the storage medium for our 64-bit system.

BB: Where do Mac and PC-based products fit into this shifting landscape?

H. Lincoln: Nintendo is involved in making software for its home video-game hardware systems only. We currently have no plans to move into the PC market. What I can tell you, how-

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BILLBOARD SPOTLIGHT
www.americanradiohistory.com
ever, that with the growth of the lower-priced, higher-tech home-video game systems, the video-game industry may give the PC industry a run for its money as more and more homes buy video game systems. We estimate Nintendo is in nearly 40% of U.S. homes, a number that currently exceeds the household PC penetration.

**BB:** What about the flood of “multiplayer” machines that play games, audio CDs and video CDs? Is this a competitive market?

**HL:** So far, all that 3DO and CD-I have proven is that there isn’t any market, let alone a “mass market,” for high-priced game machines with mediocre software. That may not make 3DO founder Trip Hawkins feel good, but it happens to be true.

On the other hand, there has been a lot of talk about the convergence of the entertainment industries—Hollywood and music—into a single industry. How important is this trend?

**HL:** I suppose it’s an affirmation that the video-game industry is a long-term, viable industry. Clearly the entertainment industry and the high-tech community all understand that blending the best of each together in an exciting game format is very appealing to the millions and millions of players around the world.

There is one game we’ll show for the Super Nintendo Entertainment System that uses some of the new technology that we’ve been using for the development of our 64-bit games. I predict it will stop people in their tracks.

**BB:** Are movie-based games, or games with “film stars” and name-act soundtracks, going to be a big selling point going forward?

**HL:** Only if the game is good. A bad game is a bad game no matter who is in it. Video-game players are smart and they demand quality. If the game is exciting, it will be successful.

**BB:** OK then, let me lob the big fuzzy question your way. What makes a successful video game? And how, if at all, do you see that changing?

**HL:** A successful video game has a combination of great graphics, excellent play control, a compelling story line—and most of all, is challenging. Technology will certainly enhance the game experience. But technicolor didn’t make “gone with the wind” a great movie.

**BB:** What about girls? Are you going to have to bring them in to grow the market? How can that be done?

**HL:** There certainly continues to be an increase in interest on the part of girls and adult females. Since there are nearly 1,500 games to choose from, we have no reason to think that the girls are not represented in every personality style. And a lot of games appeal equally to both genders, like the “Mario Brothers” series.

**BB:** Shifting gears, traditional audio and video retailers have gotten very interested in the game market over the last year.

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**Video CD Hits The Homes, And Centralized Software Banks Can Triple A Bar’s Repertoire**

**BY STEVE MCCLURE**

**TOKYO**—1993 was the year when karaoke finally came of age in Japan, the land that gave birth to the singalong phenomenon. In a White Paper released last November, the Ministry of Education formally recognized karaoke as a cultural activity.

For most Japanese, karaoke has been part of daily life since well before the ministry decided to give it the official seal of approval.

And although Japan’s current recession has led to a decline in the number of users in parts of the karaoke business—notably bars—other sections, such as karaoke rooms, are doing reasonably well. In fact, there’s some concern that karaoke rooms, whose relatively low fees make them attractive to housewives, students and people in their 20s, represent a serious threat to the bar market.

“Of course, the recession has had a big effect on the industry,” says Sako Akari, president of the Japan Karaoke Association. “But compared to other industries, the karaoke business still has good prospects for growth.”

First, some numbers that give an idea of the size of the Japanese karaoke market: According to Pioneer Electronic Corp., there are an estimated 280,000 karaoke machines in the roughly 350,000 bars across the country. In other words, about 80% of all bars have karaoke machines, which gives a sense of karaoke’s ubiquity in Japan.

**WORKING THE ROOMS**

As for karaoke rooms (the term “room” is now used instead of “box,” since specially built rooms have taken over from the earlier containers or trailers), there are now about 110,000 separate rooms in 10,500 facilities around Japan. In 1993, for the first time, more karaoke room operators (33%) reported their income had decreased from the previous year than those who said their revenues increased (29%).

Machines in hotels total roughly 9,000, while no fewer than 25,000 units are found in sight-seeing buses, which can either be a good or bad thing, depending on who’s singing, when you’re stuck in one of Japan’s interminable traffic jams.

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**KARAOKE USA**

**’93 Market Grew 7%, AS Music Chains, K-Only Stores Stepped Up To The Mic**

**BY DON JEFFREY**

EW YORK—Karaoke, which is catching on at retail across the U.S., remains a market looking for a standard format.

Consumers who are interested in electronic singalong at home are confused by claims for cassette, CD and graphics (CD-G, laserdisc and—in Japan—the 3-inch CD videodisc (see adjoining story). Many observers agree that laser is declining as a format, that CD-G is coming on strong, and that the cassette is here to stay as the dominant configuration for a little while at least.

The market is certainly growing. One measure of that is coming from the trade group, the Karaoke International Singalong Association (KISA). It estimated earlier this year that total U.S. karaoke hardware and software sales rose 6.8%—to $30 million from $390 million—and that this year they are projected to rise 18.3% to $745 million.

Robert Glazier, president of the KISA, says it will provide better figures at the CES show this week.

Another sign of the market’s growth is the number of retailers entering the business or expanding the shelf space devoted to karaoke products. For many karaoke manufacturers, the big news is that the national music chains are jumping in to go after the market. Tower Records recently decided to stock DK Karaoke’s CD-G software, and Camelot Music is engaged in a laser-based test project with Nikko USA. It is estimated that 70% of U.S. music stores carry some form of karaoke product.

**SINGING STORES AND A 1,500-FOOT “WORLD”**

Besides the action at music retailers, mass merchants like KMart are jumping in at the lower end of the market. And some entrepreneurs are opening and expanding the number of karaoke-only stores.

The karaoke-store trend in the U.S. seems to have begun on the West Coast, which is still the biggest market for this form of entertainment. The oldest of these outlets is The Singing Store in Van Nuys, Calif. In growth terms, the biggest is probably The Singalong Centers, which is now up to seven stores across the country. Industry sources estimate the number of karaoke-only stores in the U.S. has increased to 70 to 80, but by the number is increasing.

In Los Angeles, Karaoke World is a 1,500-square-foot store that has been

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**95 in Philly**

**Continued from page 77**

For Mike van der Kief, Blockbuster Entertainment director of business development, entertainment, “We’re obviously focusing in on new software products. We’re ecstatic on the strategic objectives of the continuing test and the June at Midsouth Interactive Experience, now at seven new stores in addition to the 35 mostly San Francisco Bay Area locations. We can sell all of these at CES, which is a number of us will attend, so the evolving format of next year’s event should be of greater interest. For the test, we’re ‘nerging down from three to one’ demonstrations per location. We need more time for store-specific analysis and to implement more promotions. Then we’ll decide on a rollout.”

“We’re on target for expansion of our Media Play stores,” observes Peter Bosch, VP, video merchandising, for the Midsouth Group. “As we announced (Billboard, May 7), we’ll open more than 30 (mostly 40,000-square-foot plus) locations in addition to the 16 already operating.

“We certainly like the new concept of an earlier, more multimedia-centered event. We’re focusing on CD-ROM, which we’ll be testing with about 100 titles in the 10 to 15 stores we’re currently changing.”

—John Thrasher, Tower Records & Video

**TOWER’S TITLE TESTING**

At Tower Records & Video, John Thrasher, VP, video purchasing and distribution, says, “We’ll be at CES, and we certainly like the new concept of an earlier, more multimedia-centered event. We are focusing on CD-ROM, which we’ll be testing with about 100 titles in the 10 to 15 stores we’re currently changing. Also, we haven’t dumped CD-I entirely (Billboard, April 30), just pulled it from one of the seven stores we were testing. We’re also discontinued the Nintendo Gameboy system, but will continue with Sega’s Game Gear. We’ll be looking at everything in multimedia on a continuing basis.

While Joe Thrasher, BB: marketing and merchandising, for Camelot Music, isn’t sure about attending the CES, he says his firm “will keep our options open for next year, as it’s certainly more attractive to have a spring show with a lot of multimedia product in one place. We’ve got 906 locations, the most not excluding our Camelot Music Superstores, and are adding more CD-ROM and getting a better handle on video-game strategy. We got a lot from Super Bowl, the first time helping with our constant remodeling to integrate new formats.”
According to a recent consumer survey, sales of the Fuji ZII audiocassette are expected to increase dramatically.

Never before have our customers so clearly indicated their intentions to continue purchasing a product. In a survey of Fuji ZII audiocassette purchasers*, almost 98% said they'd buy it again. And, when asked why they bought ZII in the first place, they had plenty of answers including its eye-catching wrapper and unique black Extraslim case. Of course, it was more than looks that impressed our customers. It turns out that the main reason they bought Fuji's ZII was they thought it would sound great.

With a response like this, we feel it's inevitable that ZII audiocassette sales will reach new heights. Hair, on the other hand, is up to the individual.

*Questionnaires were inserted in packages of ZII audiocassettes. ©1993 Fuji Photo Film U.S.A., Inc.
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Case Logic’s ProFile system ushered in a new age of compact storage for compact discs. The heart of the system is our innovative ProSleeve, shown below, which takes the place of bulky jewel boxes and allows storage of up to four times as many discs in the same amount of space. ProSleeves have a separate pocket for liner notes and a special slot for spine labels. Each product in the ProFile family comes with its own ProSleeves. The lineup includes both home and portable units, perfect for music lovers who take their CDs from home to car to office. ProFile. It’s a real lightweight in CD storage.

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PDM20. The perfect case for road trips. Holds a portable disc player and 20 favorite CDs in ProSleeves.

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that although Lonestar Technologies, which manufac-
turing, for Nikkido USA, a producer of karaoke hardware and software, says, "The KJ market is the driving force behind the karaoke industry in the U.S. and Canada. We’re tailoring our product to the KJs."

As formats, laserdisc, which has been the preferred configuration for bars and other commercial establishments, has not made great inroads to the home because of the price of software is relatively high (though sluggish demand has brought on reductions), and the penetrations of laserdisc players into U.S. homes has remained low. Prices for hardware for the home market range from $300 to $500 machine.

COMMUNICATIONS Co-OP

Another major news item on the Japanese karaoke front came this April with the announcement that Pioneer, IHC Corp., Torei Video Co. and Nikkido Co. will jointly develop a communication karaoke system that they hope to introduce to the commercial-use market before the end of the year. Pioneer will handle the hardware for the new system, while the other three firms will take care of software.

Speaking of software, yet another sign of karaoke’s high profile in Japan is the fact that it is almost obligatory for new CD singles to contain a "karaoke" vocal-less version of the main song for fans to practice along with before taking the mike at their local karaoke room or bar.

The home-use market, meanwhile, is expected to get a major boost from the introduction in October 1993 of laserdisc rentals, since many LD machines include karaoke functions. According to Pioneer, shipments of home-use hardware started to pick up in the second half of 1993 as manufacturers concentrated on lower-priced models.

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Video CD:

With the public still suffering from ‘hardware burn’, the rush intensifies to ‘give consumers a real reason to buy something new’.  

BY CARLO WOLFF

AFTER the hardware is built, can software development be far behind? Manufacturers of Video CD players are banking on the totally-wired-society variant of the field of dreams to usher in this new format and snare new customers.

First into this futuristic box is Technics, which plans to roll out various types of product categories for Video CD in 1993. Andrew Nelkin, assistant GM of home audio for the company, says Technics will sell what it calls the world’s first multisystem component incorporating the new Video CD format in early fall. It will retail for $1,199. Similar products from Samsung and Goldstar are expected to hit the market this fall and early next year.

The Technics SC-V10 will play 5-inch Video CDs that can deliver up to 74 minutes of digital audio and full-motion video. Based on Moving pictures Experts Group (MPEG) technology, the Technics machine is expected to provide audio approaching compact-disc performance as well as VHS-quality video.

"The same place we have CD today we plan to have Video CD tomorrow," Nelkin says. "I think this machine gives the consumer a real reason to buy something new. It’s not as if we’re saying it’s better sound, better this, better that. It’s a total new experience."

With Video CD, consumers will be able to acquire long-form videos on a non-degradable format, unlike such videos on VHS tape. Differently encoded than audio CDs, Video CDs do not yet have much software, or disks. "I don’t think the record companies are going to release every title with videos attached," Technics’ Nelkin observes. "This will not replace the audio-only CD. We see as markets for this long-form videos and, perhaps, multiplex albums videos with videos attached. Otherwise, the expense to record companies to produce videos for albums by groups at the beginning stage would be huge."

At the same time Technics announced its SC-V10D, the MCA Music Entertainment Group announced software support for the CD Video format. Al Teller, group chairman, said MCA “is preparing plans to take advantage of this technology.”

In addition to its Video CD player, the SC-V10D comes with a tuner, tape deck, remote control and three-way speakers. Ultimately, Technics plans to incorporate the new technology into various components, portables and mini-systems under both Technics and Panasonic brand names.

Also set to break out of the gate this year are players from Samsung and Goldstar, though details of their offerings remain sketchy. By the last quarter of this year or early in the first quarter of 1995, Samsung Electronics America plans to have two Video CD players, the DVX100 and DVX500K, on the market. Each will retail for “well below $1,000,” says Mark Knox, national marketing manager, audio and laser products.

Of the two models, the former will play Video and audio CDs and laserdiscs. The latter features a fast-CD carousel unit and will play CD+G discs (special CDs that contain encoding for graphics); one obvious application for the DVX500K will be karaoke. Samsung expects the DVX100 to be out this fall, the multi-play unit early next year, Knox says.

Despite misgivings about software availability, Samsung wants to be ready for what might be a hot market. Knox says “Samsung is saying, ‘We’ll make the investment because even if Video CD doesn’t take over the video arena, some related format will.’”

Goldstar meanwhile has developed a Video CD player called the American GVD-100. Although company officials said last January that it would be available in June, no further details were forthcoming.
UNLIKE MOST BLIND DATES, THIS ONE LOOKS AS GOOD AS IT SOUNDS.

AT LONG LAST, CD-G SOFTWARE WORTH GETTING EXCITED ABOUT. THE NEW PIONEER PROFESSIONAL SERIES CD-G KARAOKE SOFTWARE.

IT'S EASIER TO SING ALONG WITH. DJS, KJS, AND THEIR CUSTOMERS HELPED US WITH A SPLIT SCREEN DESIGN THAT HELPS SINGERS KEEP THEIR PLACE BETTER.

IT'S MORE CONVENIENT FOR DJs. WE PUT 18 SONGS ON EACH DISC, MOST OTHERS HAVE FEWER SONGS AND USUALLY MIX TYPES. NOT US.

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Ces & Karaoke

Continued from page 81

$1,600. The software can run up to $150 a disc.

The CD-G format is catching on fast, according to all accounts, because the software and hardware are less expensive and because many consumers are now comfortable with compact discs. Prices for hardware range from $200 to $800. Software sells for $30 to $40.

HIGH-TECH'ING THE CASSETTE

Dave Kratka, president of Pocket Songs, which produces karaoke software, says, "We feel the hardware companies are positioning themselves to put out inexpensive home units for CD graphics. Once the price of hardware comes down close to the cassette, people will buy it."

But some observers say that the video CD disc now coming out in Japan (and expected to reach U.S. shores by next year) could make CD-G obsolete.

And there are those farther out on the cutting-edge of technology who point out that in Japan karaoke is being carried to many clubs and bars digitally over phone lines and cable TV wires. But those efforts are years away in the U.S., where the relatively old-fashioned cassette is still king. The format is inexpensive, light and familiar to consumers. Hardware can be purchased for as little as $100. Most of all, cassettes deliver the latest and hottest song titles. "It's a software driven industry," states Greg Lazzaroni, president of the Baltimore distributor and retailer Mid-Atlantic Karaoke.

To make the cassette more high-tech, Lonestar is marketing its Super K technology, which allows consumers to view lyrics on a home TV screen while the tape is played on a cassette machine. The Super K decks are generally priced from $150 to $200.

For the commercial market, which is slowly shifting from laserdisc to CD graphics, Pioneer New Media Technologies is hedging its bets with a new machine, retailing for $1,000, that plays both formats. Allison Warner, marketing services administrator, says Pioneer is also selling software for these formats.
Tin Man Meets Handler. Capricorn recording artist Kenny Chesney socializes after performing for the staff of Handlerman in Troy, Mich. Chesney’s current album, “My Wildest Dreams,” contains the single “The Tin Man.” Shown at Handlerman headquarters, from left, are Jim Girling, Handlerman senior buyer of music; Chesney; Jerry Adams, Handlerman VP of music product; and Bob Goldstone, Capricorn VP of sales.

W’house Shows 1st-Quarter Turnaround
Sales Up, Operating Loss Down From 1993

BY DON JEFFREY

NEW YORK—In what may signal a turnaround for the recession-rolled music and video retailer, Wherehouse Entertainment Inc. reported a strong increase in sales for the first quarter and a smaller operating loss than last year.

The company, which operated 346 stores at the end of the quarter, says that total revenues rose 11.1% in the three months that ended April 30, to $113.9 million from $102.5 million in the same period last year. Same-store sales (for outlets open at least one year) were up 6.4%.

The most impressive gain was in merchandise sales, including recorded music, sell-through home video, video games, and other non-rental products. Sales were up 14.4%, to $92 million; on a same-store basis, they climbed 7%.

Revenues from rentals of video and games, however, were disappointing. They were flat in the quarter, at $21.9 million, and down three tenths of 1% on a same-store basis.

The Torrance, Calif.-based company still reported losses in the first quarter, but the operating deficit was reduced to $100,000 from $600,000 a year ago. The net loss, though, increased to $5.6 million from $5.4 million because of the absence of tax benefits.

In a conference call, chairman Scott Young said, “We believe that the significant first-quarter improvement in merchandise sales revenues is primarily attributable to the ‘re-engineering’ projects which we began implementing in fiscal 1994. These projects included the reprofiling of each store’s inventory mix and a restructuring of our field operations.”

Young added, “While rental revenue has not rebounded overall, the company experienced an improvement in revenue trend during the quarter.”

The improved first-quarter results were a welcome relief after a difficult fiscal year.

For the 12 months that ended Jan. 31, Wherehouse reported a net loss of $42.1 million on total revenues of $471.8 million, compared with a loss of $3.8 million on revenues of $448.5 million in the year before.

The gain in revenues was due primarily to the addition of new stores. The total rose to 347 from 313 the year before. The company acquired 39 stores from the Record Shop and Pegasus Music And Video. Besides that, it opened six new stores, expanded or remodeled 69, and closed 15.

Same-store sales for the year were flat. The company was a victim of the severe recession that struck California, where most of the retailer’s stores are located.

Merchandise sales last year increased 7.3%, to $380.2 million.

The company attributes the gain to higher sales of video games and used CD’s, and to increased promotional markdwons. It notes that cassette sales continued to decline.

Rental revenues fell 2.6% in the fiscal year, to $91.6 million, because of greater competition in the retail marketplace, the company says.

Wherehouse’s operating loss for the year was $57.9 million, compared with an operating profit of $11.6 million a year before.

The reasons, the company says, included a decrease in gross profit from video rentals and a restructuring charge of $14.3 million. According to the company’s 10K filing with the Securities And Exchange Commission, the restructuring charge breaks down as follows: writeoffs of property, plant, and equipment, $8.2 million; writes of leases and other assets, $4.2 million; severance costs for layoffs, $1.4 million; consulting fees, $0.5 million.

The company says its “re-engineering plan” was designed to improve operating profits through lowering costs in the inventory supply chain and retail operations, and through delegating more power to on-site store managers to manage product buying and restocking.

Selling, general, and administrative expenses last year rose 7.3%, to $196.6 million, because of increases in rents, occupancy expenses, and payroll costs.

Interest expense climbed to $38.9 million in 1993 from $38.6 million the year before, due to the higher debt incurred for acquisitions. Long-term debt stood at $175.1 million at year’s end.

Despite its problems, Wherehouse is considered to be financially stable, due to a combined 96% ownership stake in the chain by Merrill Lynch Capital Partners and investment bank Merrill Lynch.

Rockabilly, Oldies Reign At Cleveland Stores
Retailer Founded By DJ Caters To Older Demographic

BY CARLO WOLFF

CLEVELAND—Enter Tommy Edwards Records in Ridge Park Square here, and you might think you’ve wandered into a jukebox. The 2,000-square-foot store sports a checkboard motif, lots of neon, a TV toward the rear that plays videotapes made by owner Chuck Rambaldo of oldies acts that do in-store promotions, and a strange, intriguing bodgesodge of musical product. It’s loud, kind of like rock ‘n’ roll itself.

Named after Cleveland DJ Tommy Edwards, a powerhouse on WEWE-AM in the ’50s, this store in the city’s Brooklyn section is an anomaly: While it’s located in a mall, it’s essentially a specialty outlet catering to an older demographic interested in country music and, above all, oldies. So it’s a specialty outlet catering to an older demographic interested in country music and, above all, oldies.

The same holds for Tommy Edwards Records in the Old Arcade, a downtown landmark that is reputed to have been one of the first enclosed malls in the U.S. Rambaldo opened a branch of about 1,000 square feet there in 1963.

The Ridge Park Square mall clientele is largely white, downtown, it’s more integrated, and Rambaldo has high hopes for increased business with the opening of Gateway, the giant sports-and-entertainment complex that houses the Cleveland Indians and Cleveland Cavaliers.

Thomas Edwards Mull, a Milwaukee native who died of an aneurysm at age 58 in 1981, founded Tommy Edwards’ Hillbilly Heaven in 1962, which explains why the phone number at Ridge Park Square is 216-741-1902 on Cleveland’s Near West Side. It was Edwards who broke Elvis Presley north of the Mason-Dixon line when he arranged to bring the Hillbilly Cat to Brooklyn High School for a 1956 show hosted by Edwards’ successor at WEWE, the scholarly, eclectic DJ Bill Randle.

Rambaldo, who owns Tommy Edwards Records with his brother Rick, bought the business in 1981, closing the deal in 1982. By that time, the name had evolved into Tommy Edwards Record Heaven, and the business had moved from West 25th Street just west of downtown Cleveland to the Memphis And Fulton Shopping Center farther west.

What Rambaldo liked about the Memphis-Fulton store was its comfort and history, says Rambaldo, whose mother, Neldie, helps out at the Ridge Park Square store.

So when the store came up for sale, he and Rick went for it, securing it through a sealed-bid process. Other bidders were Gary Dee, a controversial local who helped pioneer stock radio, and Chuck Young, the former WEWE DJ who closed his Cleveland One Stop operation last year.

“I always loved the history and the name behind it,” Rambaldo says. He acquired not only the Memphis-Fulton store but also the name, the inventory, and even some of the help. Now he employs eight workers, part-timers, between the two stores. Rambaldo himself works 50-60 hours a week, moved the store’s headquarters to

(Continued on page 85)
3M Posts Gains With Music
Company Challenges Muzak, AEI

BY CARRIE BORZILLO

LOS ANGELES—3M wants it all: the company is much more than just Scotch tape and Post-It pads. The company also offers five background music channels via satellite to retailers and offices.

While its Sound Products division has been around since the mid-1990s, 3M has been in the process of revamping to better compete with Muzak and AEI, which offer similar services.

As part of the process, 3M began customizing in-store messages for each client, which went into full use in January 2000. 3M also completed its move from tape to satellite feed for its five background music channels.

3M comprises 50 autonomous business units, with total annual sales of $14 billion, according to spokesman Phil Hage.

Hage wouldn’t comment on how much the Sound Products division brings in. He did say, however, that the unit has 25,000 users, ranging from mass merchandiser Sears to the chain of Stop & Shop grocery stores to upscale retailer Saks Fifth Ave.

The most popular channels, he says, are “Lite FM” and “Ambiance.” “The great thing about this is that we can constantly change it,” says Tom Pelissero, supervisor of music programs. “If we get a new disc, we can have it on the satellite immediately. If a customer subscribes just to ‘Lite FM’ and they want to change to another [of our] channels, we can do it for them that day. Same with the message memory module—we can constantly update it.”

Pelissero comes from a radio background, with stints including operation manager duties at the Breeze Radio Network.

A one-meter satellite dish carries 3M’s five music channels and in-store messaging and advertising services. For mall clients, Pelissero says, 3M signed an agreement with Hughes Satellite Systems that enables 3M to “piggy-back” on Hughes’ signal.

The five music channels 3M offers are “Starchannel 1: Ambiance,” which includes instrumental versions of contemporary songs; “Starchannel 2” (Continued on page 87)

B’buster Sets Name, Goals
For Its Chain Of Music Stores

NAME GAMES. Blockbuster Music will become just that as the chain moves to change all of its existing logos to that name. If you remember, Blockbuster Communications, a company formed to change all of its operations—operating under the logos of Sound Warehouse, Music Plus, Tur- ties, Record Bar, and Tracks—to Blockbuster Music, have decided to reflect all the different home entertainment software its stores carry. But, according to Blockbuster Music, the change will be made over a $150 million year promoting the Blockbuster name, company executives say. There is yet to be decided if the Blockbuster identity remained part of the store’s name in the customer’s mind, hence the truncated name. In moving to change all of the chain’s 820 stores to Blockbuster Music, Blockbuster has slowed its plans to refurbish 290 stores this year, freeing up resources to change the logo and add a sampling bar/listening center to each of its stores. Once Block- buster Music presents a consistent profile to the customer, then it will fo- cus on its refurbishment program.

In addition, Weber provided some details on the company’s mall format, which he described as an adaptation of its current music store prototype. The mall format will have listening stations, a sampling bar, and a number of design elements found in the chain’s larger, free-standing stores, Weber explains. So far, the chain is trying the redesign in a couple of locations—one in Atlanta and one in South Florida, Weber says.

As reported earlier by Track, Weber confirms that Block- buster Entertainment will experiment with sell-through video games. The company will open five stores—two in malls and three free-standing or in strip centers—under the Block- buster Games, “We want to see if those stores are viable, or if our main thrust of adding [video and computer] game software to our video rental stores is the way to go.”

NEW KID: Weber, by the way, has replaced George Johnson as Block- buster Music’s representative on the National Assn. of Recording Merchandisers’ board of directors.

UNDOE DEAL: Alwik Records will not be selling seven stores to Trans- World Music Corp. According to a press release sent out by the Elizabeth, N.J.-based chain, it has terminated that agreement because the Alwik, N.Y.-based company failed “to complete the transaction by the date re- quired” in the agreement. Further- more, not that the deal is off, the company has “no intention to seek a new buyer for the stores.”

As a result, the total of 10 stores, all in New Jersey, with another store slated to open in the fall in Toms River, N.J.

JUST SO YOU KNOW: Last week Track reported that a company called Image Investments has signed a letter of intent to buy Pacific Coast, the one- stop based in Simi Valley, Calif. Track has struck out in its attempts to learn more about Image Investments. The one- thing that Track has determined is that Image Investments has nothing to do with Image Investors, the company formed by John Kluge and Stuart Se- botnik, which owns 39% of Image Enterta- niment.

OUT OF THE HOUSE: Kathy Woods has resigned as senior VP/CFO of Torrance, Calif.-based Wherehouse Entertainment. Track was unable to get a word out of this—something the company was searching for a replacement, and pending that selec- tion, Bob Goldress, the chain’s president/ CEO, has assumed CFO responsibili- ties. Goldress previously was with the leveraged buyout firm of Adler & Shaykin, which sold Where- house to its current owner, a fund man- aged by Merrill Lynch Capital Partners.

UPDATE: Billboard has reported ex- tentively about Alliance Entertain- ment Corp.’s acquisition of Premier Artist Services, the Florida-based management company that represents Frank Sinatra, Julio Iglesias, and Don Rickles, among others. As part of that deal, it also acquired a controlling interest in Corporate Entertainment Production, a lifestyle marketing company jointly owned by Premier, Young & Rubicam, and Burson Marsteller. Alliance recently disclosed it was negoti- ating with the SEC that it is paying $2.6 million in cash and, if performance tar- get is met by Premier management, an additional maximum of $2.78 million in Alliance common stock.

HANDLEMAN CO., the Troy, Mich- based rackjobber, has announced that its new distribution center, 324,000 square feet and incorporating the lat- est automated and computer technol- ogy, will open Sept. 1 in Sparks, Nev. Initially the center will serve as a re- turn center for the company’s Western region, and eventually it will take over music and video distribution for the company’s Los Angeles, Denver, and Portland, Ore., facilities, which would be shut down.

If the Sparks distribution center is successful, it will be rolled out to other regions, which would necessitate a total investment of about $20 million by Handleman.

A WORD TO THE WISE: Track currently has four T-shirt chain letters on his desk. Just for your information, the fastest way to kill a chain letter is to send it to Track. It goes right into the recycling container. Henceforth, Track will be fling T-shirt letters with chain letters. Who has time for such tomes? —
Caroline Gets A Triumvirate At The Top
Also, Virgin Subsid Goes Indie Route; Flying The Flag

by Chris Morris

Concurrent with the executive shuffle, Preslar says, is an attempt on Caroline's part to "redeem our efforts on the rock A&R front." The company will seek to strengthen its modern rock roster, although Preslar acknowledges that the task of securing such acts, even for an indie as steeped in alternative rock as Caroline, is tougher these days. "It's very difficult to sign bands when Geffen is offering three times as much," Preslar says. While the emphasis will be on bringing in groups as Caroline signees, Preslar adds that he envisions no decrease in the existing roster of distributed labels. "Our most profitable distributed labels are very secure in what they do," he says.

INDIE BOUND: Chalk up another major-owned operation that is throwing its hand in with independent distribution.

Eric Brooks, who heads Virgin's new rap/R&B imprint, New Tribe Records, says he plans to move the majority of the label's product through Independent National Distributors Inc. and M.S. Distributing.

Brooks estimates that 80% of New Tribe's product (hip-hop projects) will go through INDI and M.S., while the remaining 20% (the company's R&B-oriented releases) will travel through Cema, which distributes Virgin.

Brooks says his decision was prompted by the amount of sales attention that rap demands. "Cema is a big machine that is more reactive, rather than pro-active," he says. "They can do it, but it's a priority system, and our records won't be a priority until the second album. We have guarantees with the indies. INDI and M.S., they're looking at [New Tribe] as a strong label."

Brooks also notes that he has a history with the indie distribution side: Before starting up New Tribe, he worked for L.A.'s Priority Records and Houston-based Rap-A-Lot Records.

New Tribe will hit with its first album in January. Signees include two rap acts—New York-based Doo Wop & Da Bounce and Oakland's (Continued on page 87)
### Billboard® Top Pop Catalog Albums

**FOR WEEK ENDING JUNE 25, 1994**

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<td>SONY (7/98)</td>
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<td>THE CHARLIE DANIELS BAND</td>
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**Catalog Albums** are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registrar significant sales. Recording Industry Association of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, and multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. Asterisks indicate vinyl LP available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Indicated prices paid to retailers. ©, 1994, Billboard/BNI Communications, and SoundScan Inc.
DECLARATIONS OF INDEPENDENTS
(Continued from page 80)

Luniz—and R&B singer Teddy.

FLAG WAVING: It’s been three years since Chuck Lukowski—the founding bassist of the groundbreaking Southern California punk band Black Flag—has been heard on an album. In 1991, he released his last record with his long-running band, Swans. “I got pretty busy with other things,” Lukowski says.

Although he doesn’t like to talk about it, those “other things” included heading up sales efforts for SST Records in the Lawndale, California-based label run by ex-Black Flag guitarist Greg Ginn.

Now—like Ginn, who has released two solo albums and a set by side project Gone for SSTS’s Cruz label this year—Lukowski is back in the public eye with a new group, United Gond Members (aka UGM), whose self-titled album is out on SSTS’s New Alliance subsidiary.

The band is a high-energy, jam-oriented trio that also features former Dream Syndicate and 45 Grave guitarist Paul Cutler and Phantom Opera drummer Bill Stinson.

According to Lukowski, the project has been in gestation. It grew out of some time spent in St. Louis in 1991; Lukowski says, “Most of my time on that trip I spent playing music.”

Among the musicians Lukowski jammed with in Missouri was Stinson.

“I thought, ‘This is pretty exciting,’” he says. “I’d played with the same drummer for ages.”

Stinson came out to L.A. later that year, and Lukowski organized a series of jams with various local musicians. “One of them was Paul Cutler, and we were aestruestic,” Lukowski says. “The groove we hit was really, really good.”

The trio wound up recording during the summer of 1992; the sessions were free-flowing jams built on minimalist compositions by Lukowski. “I had wanted to do this loose-ended stuff,” the stuff I had a hard time selling to ISWAL,” the bassist says.

With UGM’s first album finally out, Lukowski is now working on “very different-sounding work,” with the same lineup; Ginn is producing the sessions, which will probably be released next year.

Long absent from the stage, Lukowski says he plans on returning to concert performances, although “there’s a logistical step I have to work through before I perform live again.”

3M POSTS GAINS
(Continued from page 80)

III: Late FM, which is similar to an AC radio format geared toward baby-boomers; “Starchannel III: Class Act,” which features jazz and classical music for more affluent audiences; and “Starchannel IV: Best Of The Charts,” the top 40 channel for the 12-33 demographic, and “Starchannel V: Hot Country,” which features new country acts for the 25-plus crowd.

The instrumental presentations of hit songs on the “Ambachannel” are all recorded in-house under the supervision of Kevin Kelley.

“We look at the charts to decide what will be the next big hits,” says Peliaso. “We try to record the songs before they hit, to stay fresh. It has to sound both hip and contemporary—not corny like it’s from the ’60s or ’70s.”

The “Best Of The Charts” channel focuses on music on Billboard’s charts and other charts, under the consultation of Kevin Peterson, MD at top 40 KDKW Minneapolis.

Peliaso says the music services serve not only to keep employees and customers entertained while working or shopping, but also to help move product out the doors.

“We just completed some research done at Dominick supermarkets in Chicago,” he says. “From the initial figures we have, there were 7%-8% increases, depending on the category. We also get a lot of calls from employers asking the name of a song that was played at a certain time. So, sure, I think we’re helping to sell CDs, too.”

While joining forces with Star Broadcasting, 3M is also helping to introduce new music to school-aged consumers with its “Best Of The Charts” and “Hot Country” channels.

“Competitive” Muzak has 12 music channels on satellite and several more on tape for about 200,000 domestic clients, and AEI has six satellite channels and numerous taped services for about 80,000 domestic clients.
**POP**

**SEAL**
PRODUCER: Timbaland
SATURDAY NIGHT LIVE

A soulful British singer with a husky voice as disarming as it is distinctive, Seal can make a subterranean groove (the leadoff single “Prayer For The Dying”) or a funky electric funk (“Bring It On”), all while maintaining a creative need to move. Festing his debut album, which spawned the hit single “Crazy,” the songs this time out are more diverse—albeit an album, worth—really—while the subject matter, as on slow-burner “Kiss From A Rose,” remains a little awkward and introspective. As album and singles chart action has already shown, a winner.

**TOP SELLER**
PRODUCER: Tom Senge
MCA

Fortunately for Boston, critics don’t buy records, people do. And during the past 18 months, more than 10 million fans have downloaded the collective jeep of the press by gobbling up this band’s extravagant pop sound. Album No. 4 should hit these fans where they live, as lead single “I Need Your Love,” but he’s “I Want You,” and the title-track medley all employ Boston’s proven formula. It wasn’t broke, so they didn’t fix it.

**PEABO BRYSON**

*Through The Fire*
PRODUCER: Jeffrey评价
Columbia

Bryson has had an amazing couple of years, collecting both O twenty Grammy nom for chart-topping duets with Celine Dion (“Beauty & The Beast”) and Regina Belle (“A Whole New World” from Aladdin’s Theme). Those and jazz-pop charters “By This Time This Night Is Over” which won on Kenny G’s “Breathless,” album, is included on a strong new set that dishes up the greatest hits, plus a few that someday may be. Among the new tunes are Diane Warren-penned first single “Why Goodbye” and Bryson originals “Same Old Love,” a sultry delight, and sax-sped “Meet Me In The Shadows.”

**ENA MORO**

We’ll Be Together Again
PRODUCER: Sherman Smith
Warner Bros.

Decorated diva’s first album in many moons is a tribute to her magnificent range, including Britney Spears, Duke Ellington, and Stephen Sondheim. She tosses her irresistibly smooth alto on such pop/jazz standards like “My Guy,” “Prelude To A Kiss,” and “H ave Moi Gras” and also essay new selections like “Forever Was A Day,” an ode to an AIDS victim. Disc also includes Latin-soul “Two Falls Day” (a duet with Johnny Mathis) and an affectionate reading of Kris Kristofferson’s “I’ve Got To Have You.” A multifaceted gem.

**DEBBIE SHAPIRO**
Part Of Your World
PRODUCER: Brian Mcknight
Verve/Sanity

The Black Eyed Peas’ Alan Menken disc, a well-deserved tribute to the melody man behind the Broadway/film/TV hit “Little Shop Of Horrors” and “Bugsy Malone,” is “Little Mermaid,” “Beauty & The Beast,” and “Aladdin.” With full orchestral support, this Grammy Award winner who has appeared on other Spotlight Series releases by the label, is the material’s best showcase. Many are particularly interested in intimate numbers. One wonderful find is a ballad, “Take Care Of My Heart,” written with bath by the lead singer for a Disney film that was never made.

**BAILEY**

**ALIVE AND KICKING**
PRODUCER: Kevin Bridges
Elektra

This compilation of the Alanis Morissette disc, which was spawned by the Soundtrack For A Total Heartache tour, features her as the performer of the leadoff single “Ironic,” which was written by her and her co-writers. It is a subterranean groove with a subterranean groove that is disarming as it is distinctive. Seal can make a subterranean groove (the leadoff single “Prayer For The Dying”) or a funky electric funk (“Bring It On”), all while maintaining a creative need to move. Festing his debut album, which spawned the hit single “Crazy,” the songs this time out are more diverse—albeit an album, worth—really—while the subject matter, as on slow-burner “Kiss From A Rose,” remains a little awkward and introspective. As album and singles chart action has already shown, a winner.

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**Sinale**

**R & B**


Adventurous artist laces delve into her new "I Am" album. This is informed by a strong, persuasive voice that renews itself with a single nightclub musical gift. A time when jenkins is a new-level singer, this is a second R&B radio song, game, has an iffly future. Justice prevailing, though, programmers with minimum time, that's doing the work. DSoul, Muscles, serving up their most rhythmically satisfying effort so far. Demands instant attention. Now if only we can get another full album from them.

**JUDITH JAMES** Summertime In The City (4:20) PRODUCER: Chris Shaw; Justice System. ENGINEER: Justine Szymanow. LABEL: RECURRENT. PUB: EMI. SONGS: Good Good Day/Get To You/First Love. CAT: MCA 3068 (cassette single)

On the heels of the surprise smash success of "I Am", this polished R&B entry is ready to take the summer airwaves by storm. Justice System layers trad jazz with some modern day R&B, the result is a tootsie-rolling tops. In the summer or otherwise, this is heavy-hitting 'hip hop for all seasons.


As rock radio continues to toss on "Touch Me Fall," a curated audience to explore Emily Sales’ spandex from The Cigarettes to Red's churning "Swamp Ophelia" opus. Track builds to a classic endgame: a toot-tapping crescendo, frayed by head-bobin' perfection. Further proof of their craft, a song evolving commercial reach.


Cockburn goes a little bit country and exposes a whole lota soul on this beautifully crafted, kidding younger. An acoustic guitar and an approached on a problem, Cockburn, who sounds genuinely strained as he deftly harmonize that barks his hellish call the Columbia release "Start To The Heart."


There's a good reason why Larra has been the same as hip-hop's strongest interest lately. He's armed with a wonderfully expressive voice and a sanguine talent that will amass alreadying hit in results. Cut emphasis from his light indie release "My First Child" chugs with a spirit, Latin-based, cuban theme. The result is a sweetened melody. Cool for AC radio, though a wiser audience could have been haggled with a better music form. This could be a collector's item somewhere. Contact: 969 Columbus Blvd., Ft. Lauderdale

**R E C K T R A C K S**

Yousou N'Dour with Neneh Cherry (7:05) PRODUCER: Breck唱片, Domino. LABEL: Breck唱片, Domino. PUB: Breck唱片, Domino. SONGS: Yousou N'Dour with Neneh Cherry. CAT: 69742 (cassette single)

Look for the disc of modern rock radio to swing open to greet this unique and thoroughly pleasing cut from N'Dour's forthcoming set. "This Is One Woman's" Haunting tune is padded with cursive synthesis and a richly soundfully bass line. Cherry offers a sincere and charging chorus to N'Dour's gritty vocal. Ultimately, messages of much more profound than in a smaller circle. The listeners will have to start the ball rolling.


May take a few steps to appreciate that this single isn't just serrated hardcore energy. Band builds an intriguing intro with a2to the jazz" version of a spicy vocal spins on the lyrics, as well as atmospheric passages of piercing guitar and liquid funk.


Superstar Feels Like Forever (4:12) PRODUCER: Jay McWhorter, Big Shot. LABEL: SF. PUB: SF. SONGS: Feels Like Forever. CAT: 6133 (cassette single)

Superstar is born, and the media has been properly alerted. What a pleasant surprise to find such a sparkling, pure pop gem. Those Four Glasgow, Scotland, natives crouch out one of the most harmonious of their driving melodies since "Pet Sounds." "I Love You More Than I Love Myself" (Altemative Uter), featuring Alex Chilton on guitar.


First release from Trent Reznor’s new Nothing imprint doesn’t little to remove the legacy of a radically aggressive, minor-key guitar, abrasive vocal, and violent, profane lyrics the band has had for several years. Glimmers of something interesting appear in the gloom'n'doom atmosphere, but the band may have something up the sleeve of its stratagem after all.


Produced by Domen. Extra Prolife takes it slow and low on its five debut. Backed by a looped sample from Zappa’s Bahia, it’s an aggressive rock track and menacing bassline creeps along at a steady pace. The overall sound of the record is a bit of a mix: 

This KRS-One-produced hybrid of hip-hop and raggaflava mixes it with a smooth jazz vibe: blackbeat back and easy female singer solidifies the message. Should appeal to many listeners at various formats.


Billed as "the better of the two brothers", the group's debut studio album features four tracks that showcase their unique sound and style. The album received positive reviews from critics and fans alike, earning them a loyal following in the hip-hop community.
**Time Warner CD-ROM Revisits Woodstock**

**BY MARILYN A. GILLEN**

NEW YORK—Peace, music, and hyperlinks? Call it the mantra of the new Woodstock, one being chanted by the creative team at Time Warner Interactive as it prepares to launch the "Woodstock 25th Anniversary CD-ROM" on the anniversary of the festival at which "interactivity" carried an entirely different meaning for a half-million mudlogged men and women.

"It is strange in a way—taking Woodstock hi-tech," allows Andy Sells, a producer of the CD-ROM who sat out the original festival only because he was getting married at the time, he says. "But what technology is allowing us to do now is to let people re-experience things in a first-hand way, an intimate way, or to experience them for the first time as if they were there. It's a really exciting concept."

Timed to coincide with the Aug. 19-14 staging of two anniversary concerts, one in Saugerties, N.Y. and the other in nearby Bethel, N.Y., the CD-ROM ships at the end of the July in Macintosh and PC formats. The suggested retail is $59.99.

The disc is part of a Woodstock redux coming from Time Warner companies in June and July. Forthcoming releases include a best-of album, a three-CD package boxed set, and a disc of previously unreleased performances on Atlantic Records; the theatrical release of a new director's cut of the Woodstock film from Warner Bros.; and a video from Warner Home Video (Billboard, June 18).

In addition to more traditional retail outlets, the CD-ROM also may be sold at the Saugerties concert, which will

(Continued on page 111)

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**New Firm Marks Navarre's CD-ROM Bid**

NEW YORK—Navarre Corp., a leading independent distributor of CD-ROMs and computer software as well as prerecorded music, is crossing over into the content side of the multimedia equation.

The Brooklyn Park, Minn.-based company will launch a new business, Digital Entertainment, as a joint venture with fellow Minnesota firm Digital Cafe, says Eric Paulson, Navarre chairman/CEO. Digital Cafe is a producer of CD-ROM titles geared primarily to the institutional market.

"This is the next step in the strategy of bringing nationally known recording artists to the new high-growth medium of CD-ROM," says Paulson of the venture. Among the interactive titles Navarre distributes are several music-themed ones, including "Jump," the David Bowie title from Ion.

Digital Entertainment will operate independently from its parent companies, Paulson says, but it will be based at Navarre headquarters.

Its top executives also come from the Navarre ranks. Digital Entertainment's president is Chuck Change, executive VP of Navarre, and Paulson is chairman/CEO. Both men retain their Navarre positions.

(Continued on page 111)

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**Spielberg Finds Interactive Mate**

STEVEN SPIELBERG, last seen roving the floor at the Winter Consumer Electronics Show in Las Vegas checking out the wares (Billboard, Jan. 22), has settled on an outlet for his interactive impulses: Knowledge Adventure. The filmmaker, known for such movies as "E.T." and "Jurassic Park," will bring his creative talents, as well as his checkbook, to the La Crescenta, Calif.-based children's educational software developer, whose award-winning lineup of titles includes "Body Adventure" and "Dinosaur Adventure."

Financial details were not disclosed, but Knowledge Adventure founder/ chairman Bill Gross says Spielberg "has invested a significant amount of dollars, and he is also a significant shareholder."

The pact is geared toward bringing Spielberg's entertainment spin to Knowledge Adventure's educational bent to "reach a greater number of people," Gross says. The first from-scratch titles in collaboration with Spielberg won't be out before next year, but the director will have a hand in some projects in the works.

Spielberg has already had a hand in "The Dig," being developed with filmmaker George Lucas for LucasArts. An interactive adventure movie on CD-ROM, "The Dig" is due out in 1996. The Game, Music Vid Tie Into World Cup Scorpions Link Interactive Elements

NEW YORK—The World Cup album spliteth even into the World Cup video game. And the World Cup video game is spilling over, too—into a worldwide music video.

The hyperlink between the different media is Mercury Records act the Scorpions.

San Francisco-based software publisher U.S. Gold, which already has produced officially licensed sports games for the 1992 Barcelona Summer Olympics and the 1994 Lillehammer Winter Olympics, got the call again this year for the 1994 World Cup matches, which are being staged in various U.S. cities through July 17 with a world of marketing tie-ins behind them.

The game, "World Cup USA '94," al

(Continued on page 111)
A Marketplace Of Good Ideas Starts Moving Real Goods

Title Wave & Upgraded Technology Spur Race For Consumer Dollars

BY MARILYN A. GILLEN

For all the factory-fresh, glitzy marvels on the emerging multimedia landscape, one well-worn plain truth towers above them all: Technology is still only as good as what you do with it. Bits, RAM, ROM and computer drives aside for the moment, that's been the tenet of the entertainment industry as it has mapped its place in this gutsy new world with increasing gusto over the last few months. Or, as our first lady's husband would say, "It's the content, stupid." That content is now almost as wide and varied as the purveyors of it, who range from giant corporations to above-the-garage entrepreneurs (or, and more and more, some combination of the two). While the forbearers of the form—encyclopedias and other reference-based tomes—still lead the content pack in terms of unit sales, accounting for 40% of CD-based sales in the Software Publishers Assn.'s 1993 year-end stats, they have been joined in the race for consumer dollars by a wave of titles that push the envelope of expectations on what a 5-inch disc can deliver. New breeds of children's educational titles, X-rated adventures, interactive movies, full-length feature films, magazines, and fanzines, and make-your-own record albums and music videos are among the products that have appeared, presented with stunning 3-D graphics, ever-higher-quality video and CD-quality sound.

The more traditional video games—expected to be a $6 billion-plus industry this year—also have been undergoing something of a multimedia metamorphosis, now boasting live-action sequences that make "Pong" seem like the cherished dinosaur it is. Those games are increasingly boast Top 40 name-band soundtracks, courtesy of record labels that are eager to find new avenues for their acts. With PolyGram poised to dive at any minute, there's no major label left that hasn't launched its own multimedia division, promising a slew of new music-related titles ranging from retrospectives to mixed-mode discs that act (and are priced) as CD-ROMs in traditional CD clothing. These labels also are exploring cyberspace, putting their acts online over computer networks to chat, and tapping in to promote—and eventually sell and perhaps deliver—albums.

NONE OF THE ABOVE

Hollywood has led its musical counterparts, however, in the rush to embrace Silicon Valley. The line between film and ROMS is blurring, as more actors turn up on disc (Tia Carrere, Kirk Cameron, Robert Culp and Ned Beatty head the lengthy list) and more studios turn out film-spin-off game products or, as with the recent MGM-Sega pact, film-quality titles aimed strictly at the games marketplace.

All of which has retailers shaking their heads. Are these new CD-ROMS computer software (thus belonging in computer, consumer electronics or specialty stores?), games (toy stores?), movies (video stores?), albums (record stores?) or none of the above? While some, such as Blockbuster, West Coast Video, Muscland and various mom-and-pop retailers across the country, are hedging their bets under "none of the above" and launching hybrid "entertainment stores" or game-only stores that stock CD-ROMs and video games, other music and home-video retailers are busy integrating CD-ROMs and CD-I into their mix.

Not without some lumps, of course. Packaging standards (or the woeful lack thereof), rental and demonstration capabilities are only three of the thornier issues still to be dealt with on the retail side, falling in right behind the big question: "Will they sell?" That's being tested and sales methods tinkered with.

SCALING THE UPGRADE SLOPE

Also still being tested and tinkered with are the so-called "platforms" that make all this content come to life. And, some have argued vocally, so too is consumers' patience, as multiplayers and game machines proliferate at harrying rates. An interesting trend now is the latest twist on the upgrade slope—the "interim" upgrade. In one notable example, Sega, which will launch its next-generation "Saturn" product in 1995, will this fall introduce a $149 hardware upgrade that will take existing 16-bit Genesis hardware into the 32-bit arena currently occupied by the likes of 3DO. Digital video "upgrades" for CD-I, 3DO and CD32, priced at about $250, also fit that expanding bill. And Nintendo is pointing the public in another direction altogether—promising them that the best quality still can be found in cartridges, not discs, as with its "Project Reality." Then too, there are the mighty computers; those with CD-ROM drives are now installed in an estimated 7.5 million homes, and their graphics and sound have skyrocketed as prices have nose-dived. MPEG add-on boards now allow the playback of full-motion video on computer screens, and high-quality sound boards deliver CD sound. It's a huge market that shows no signs of waning.

The bottom line is that hardware means harder-than-ever choices—but better-than-ever choices too, in the form of new units that boast quicker access times, improved visuals, more capacity and (slowly, but it's happening) shrinking price tags.

And that means better vehicles for driving home the content, which probably isn't so stupid after all.
The Enter*Active File

Talking Books, Blind Dates And Beowulf: A By-Genre Guide To Hit Software

BY CHRIS MCGOWAN

Film moguls, computer wizards, rock stars and book publishers who want to hop onto the multimedia bandwagon first need to ask an important question: which bandwagon?

For just as there are currently dozens of hardware formats for interactive media, so too exists a large number of different categories of multimedia software now being released on CD-ROM. But unlike most of the fiercely competing set top and desktop "platforms"—which will disappear from the market as new standards emerge—many of the various software types will probably survive to see the 21st century. For in terms of content, multimedia is not one thing but many things: enhanced games, live-action games, interactive movies, expanded albums, multimedia encyclopedias, electronic books, multimedia special-interest, just to name a few. And many as well are the players who are busily creating interactive titles for the digital realm: Compton's New Media, Time Warner Interactive Group, Voyager Company, Broderbund, Electronic Arts, Paramount Interactive, Microsoft Home, Philips Media, Sony Electronic Publishing, Apple Starring, Sega, LucasArts, Interplay, Media Vision, Spectrum HoloByte and Software Toolworks are among the most important CD-ROM publishers.

Other leaders include Viacom New Media, the 7th Level, Tsunami Media, Virgin Games, Sanctuary Woods, Cambri Publishing, Pioneer Electronics, Crystal Dynamics, Putnam New Media, Activision, Groller's and Random House. And MCA and EMI have both created interactive divisions. Continued on right column

Handicapping The Hardware

No one knows which will flourish or fall, but one thing's certain: customers have plenty of choices as the next round of players and peripherals races to market

BY MARILYN A. GILLEN

T

v or not TV is only one of the questions posed by store shelves straining under a dizzying, baffling load of multimedia hardware that has laid itself out there this past year. And more units are preparing to weigh in.

The big-picture showdown is essentially over which small screen consumers will interact with: their television set or their home computer. There is no split so far by companies offering either set-top devices that plug directly into TV sets (the living-room contingent) and companies offering supercharged computers with increasingly sophisticated capabilities for playing back high-quality audio and video (the home-office/bedroom one).

The smaller-picture wrangling is over which subcategories of each camp will flourish, even which will survive or fall by the wayside. This year already has seen its first such casualty, the under-$300 Tandy VHS set-top system, which the company decided in April to discontinue. Uncertain at press time was the fate of Commodore's Amiga CD32 ($399), a set-top multiplexer that had been slated for a February launch in the States after debuting in Europe. The Bahaman company Commodore International filed for what an executive calls "voluntary liquidation" April 29 in Bahaman court, but he adds that there are numerous suitors in the wings for all or part of the firm. The Amiga players are already on sale on a limited basis Stateside through existing Commodore channels. He notes, and are "widely available" in Europe. "We still are targeting a fall rollout for CD32" in the U.S., the executive says.

So who's on top? Well, Philips' CD-I was an early entrant on the multimedia set-top scene in 1991 and has since topped sales of 350,000 worldwide, according to the company, which will introduce a new, lower-priced model this year. It is expected to target the games marketplace with the support of a new lineup of software titles. The 3DO Co.'s multiplier, so far manufactured only by Panasonic but with other licensees ready to come aboard, has been another high-pro

file TV-top contender, although sales in the early going (it bowed last fall) have yet to come anywhere near the large level of attention the company has received. Panasonic reportedly has sold 40,000 3DO units in the States. Parent Matsushita reports sales of 80,000 units since launching this spring in Japan.

Pioneer's Laseractive Karaoke

Other set-top players include Pioneer's LaserActive, an interactive multiplayer spinoff of its successful laser disc format that bowed last October; JVC's X'Eye, a CD-ROM system capable of playing audio and CD-G karaoke; CD-ROMs and Sega CD and Genesis cartridge games that launched this past April; and the Atari Jaguar, a $249-list, 64-bit cartridge-based system made by IBM. A CD-ROM add-on is available at $200. Game: Sega remains king of this set-top CD-based hill, though, with more than 1 million of its Sega CD Genesis add-ons atop those TVs already and no end on the horizon. In the other corner of the big-picture showdown are personal computers equipped with CD-ROM drives, be they standard-, double-, triple- or the newly touted quadraple-speed. In its most recent survey, released in April, the Optical Publishing Assn. estimated the North American installed base of CD-ROM drives by the close of 1993 to be 7.5 million units. Some respected estimates have put that total base at 26 million by 1996. Along with ROM drives, other multimedia computer add-ons have been proliferating, among them sound cards, speakers and MPEG-1 boards, all designed to heighten the multimedia playback experience to TV-quality and beyond.

SIZZLING STAKES

The expected convergence of cable with on-line computers (tests already under way allow computer users to access and play back information transmitted over cable lines—possibly bypassing the much-discussed information highway that has been so far so the set-top/players. Its quest: Mac or PC? The issue is becoming less dicey for software publishers and consumers alike with the budding "hybrid" CD-ROM technology, which is playable on both computer platforms.

So what else is hot on the hardware front? Following are some of the key (or at least interesting) products and trends to keep an eye on:

LOWER PRICES: File this under "market realism," perhaps. Philips' new-model games-based CD-I player, expected to be unveiled at the Consumer Electronics Show at under $299, is only the latest in a line of lower-priced products that have appeared this year. CD-I already has undergone some pricing shifts, with the Magnavox model introduced in October 1993 weighing in at under $400 (the original Philips model was simultaneously repositioned to a suggested retail of $499). Panasonic earlier this year dropped the price of its 3DO player by 28%, from $699.95 to $499.95. The 3DO Co., which licenses the technology, aimed to nudge prices lower with a limited offer of two shares of 3DO common stock to licensees for each multiplayer sold at or below a certain suggested retail price target through Sept. 30. The JVC Co.'s new X'Eye Multi Entertainment System underwent a matching before it even hit the market. The all-in-one unit that plays audio CDs, CD-G, CD-ROMs, Sega CD and Genesis cartridge software, was announced in December as carrying a $499 tag; it bowed in April at $399.

Continued on page 94

Hit Software

Continued from last column

These companies have been responsible for putting several hundred entertainment CD-ROMs on the market—as well as thousands of education and business titles. In terms of entertainment, below are some of the CD-ROM "genres" out for the software stores of the mid-'90s, with sample titles to illustrate each category.

INTERACTIVE MUSIC: CD-ROMs in this category add extensive supplementary material to albums, offering users the chance to remix songs or music videos and create interactive experiences in music education.

The New CD Music Show: "Heart. 20 Years Of Rock & Roll" (MPC, $49.95) covers the careers of rockers Ann and Nancy Wilson in multimedia form. Sit back and watch their story unfold, or get interactive and scan through 600 photos (many from their childhood) and listen to 120 minutes of interview clips. In addition, a remarkable feature called "The Player" lets you take the CD-ROM out of your CD-ROM drive, insert any Heart audio CD and then play the latter while lyrics and background information on the song being heard appear on the computer screen. A breakthrough in the category of multimedia music titles. Distributed by Compton's New Media.

ENHANCED GAMES: High-resolution graphics, high-quality sound, and 650 megabytes of CD-ROM memory expand the horizons of the carrot or floppy disk game.

Sega/Pioneer: "Tribe Stone" (Mega LD, $80) is a ground-breaking game that creates realistic-resolution visuals, full-motion video and Dolby Surround sound. At the 1993 CD-ROM fair, the Mega LD format (for the Pioneer LaserActive system) is the uncontested multimedia quality leader, with its combination of 65 minutes of later video and 540 megabytes of digital memory per side. In this title, you journey to the mysterious island of Yilin, where... Continued on page 94
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THE INTERACTIVE FIFE

HARDWARE
Continued from page 92
Pioneer's LaserActive multiplayer systems, which plays laserdiscs and CDs, plus Sega and NEC cartridges and CD game titles, karaoke discs, CD-G and 3-D viewer and CD-RW software with various add-on modules, also was scaled down in May. The multiplayer dropped from a retail price of $729.95 to $549.95 and the optional controller packs dropped from $485 to $350 apiece.

Computers, too, are getting more affordable as the prices of some of the fully equipped MPCs (or multimedia PCs) now available for under $2,000. Multimedia upgrade lot de-emphasizing systems into the multimedia realm for hundreds.

DIGITAL VIDEO: Phillips led the way with its digital video add-on cartridge ($249) for CD and a lineup of software, including full-length features from Paramount, MGM/UA and (soon) Orion to use with it, and that move now is being emulated by other hardware companies.

The reason? White Book—standard coding, which Philips has agreed to use with its own and others' titles, means that these titles can be played across any platform equipped to decode White Book (or MPEG-1) compressed video ("iconically" because it's yet to be put to the real-life test). MPEG-2 is another format, with an MPEG-2 encoder expected soon for its 300-CD player, $2,499. Jaguar also may opt for the add-on. On another front is the growing raft of "dedicated" video CD players, but that's another story.

SONY'S STATION: Entertainment giant Sony throws its considerable weight into the videogame-platform ring this year in the launch of the PlayStation. The 32-bit interactive game system is set to debut in Japan by the end of this year and in the U.S. in 1995. Producers says a spokesperson, will be "under 50,000 yen" (about $475 to $105 yen to the dollar); no U.S. price has been set. According to Sony, the PlayStation employs multiple processors for graphics and sound, and offers full-frame video at 30 frames per second. Players will be able to move backward and forward freely in 3-D space. The PlayStation and its software, developed both in-house and from third-party licenses, will be marketed in the States by Sony's newly established Sony Computer Entertainment division. An MPEG add-on isn't part of the initial strategy but may be added later.

INTERIM UPGRADES: Along the lines of the digital video carrot comes another play from Sega. This fall the company will introduce a hardware upgrade—the Genesis Super 32X (8-bit=32X) (QB) that takes existing 16-bit Genesis machines or Sega CDs into the 32-bit realm. The upgrade uses the same high-tech Hitachi chips that Sega will use in its next-generation machine, the Saturn, due in 1995.

THE BIG 2: Nintendo and Sega both have code-named, next-generation players due out by year's end or early 1995. As might be expected, there is no agreement on what that next generation should look like. Sega's code-named "Saturn." Details are sketchy, but it will be a 32-bit CD-based player utilizing a customized Hitachi chip. It's due in Japan by year's end and in the States thereafter; no price has been set. Nintendo's next-generation won't be released until the spring of 1995. Expect, its first step into the CD-ROM realm. Instead, the much-discussed "project reality," will be a 64-bit system that utilizes a silicon-based cartridge format, which Nintendo says offers five to six times the memory of the current 8-bit Nintendo games—meaning realistic, fluid graphics and instantaneous access. The units will be powered by co-developments of Apple chips and cartridge that are slated to debut in arcades in the fourth quarter of this year, with a worldwide launch of the home system in 1995. The consumer price will be "under $250," Nintendo says.

MORE 3DO PLAYERS: Sanyo is taking its 3DO unit to market in Japan this summer, the company says. But it is still "studying" a possible U.S. introduction. U.S. introduction. In July, Samsung, another licensee, has not revealed its intentions yet, but Japan's latest Toshiba says it will concentrate on Japanese applications in the automotive (navigational) marketplace for the near future.

AT&T's 3DS versions are due this fall. One will be a standard multiplayer, another will feature built-in "Voodoo" capabilities that will let users play games together while talking over the telephone. A third version, which is due to standard 3DS players is also planned. Pricing had not been revealed by press time.

PORTABLE PERMUTATIONS: Is it a portable CD player? Is it a game machine? Maybe it's both, at least it's Sega's Genesis CDX, an imitated cartridge-CD-ROM player that also functions as a portable audio CD player (when used with headphones—not included). It bowed this spring at $399.

MEGBoARDS: Digital, full-motion video on a computer screen became a reality this year with the rollout of SGI's VideoLogic's "Voodoo" (at $500 to $450), thus far the only player in this sure-to-expand field.

PC CROSSOVER: 3DO is expanding its horizons with plans to co-develop with Creative Labs Inc. a PC card that would add CD-ROMs to PCs, opening up a market for 3DO software publishers and a wider audience of CD-ROM players. A 3DO exec says the hope is to have the card available by year's end. The price hasn't been set. Sega is also exploring the possibility of making some of its games available on PCs.

HIT SOFTWARE
Continued from page 92
you must battle an evil king and free his subjects from slavery. Only the recovery of the stolen "triad stones" can restore peace to Ylin.
CyberQuest: "Darkness" (DOS), $69.95. Swiss surrealiste H.R. Giger's artwork supplied the remarkable monster and eerie integrate of this CD-ROM action game in the movie "Alien." In this macabre role-playing game, Giger's disturbance "biomechanical" style enlivens the environment of a dark world that is home to an ancient and dying civilization. You, the gamer, play, have purchased just an old Victorian house and discovered a passageway to that other world. Naturally, you discover that a nasty

Barry Primus and Ned Beaty and puts you in the role of Tully Bodine, 22nd-century pilot of the vintage Cygnus V space freighter "Loafer." It's your job to evade robot cops, orbital traffic and intergalactic battles in order to get a cargo off the Midlande moon and to its destination.

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Cambrist Publishing: "Small Planet: The Real Picture Atlas" (Windows, $79.95) including videos of all types, including 20,000 movie critics. Added to that are 3,500 photographs (both printed and on-screen), 400 still pictures from movie classics and the full-color book "Our Solar System: A Thousand" in addition, as you browse through any of 65 special-interest categories, your search for the perfect film is eminently sound effects, from the crackle of a rusty hinge to the awesome roaring of a bombard squadron. A valuable Ink is located in Detroit, Mi

DIGITAL ROM: Search for your favorite book and find thousands of collected romances and even video classics. There's a collection of every video classic. Cassette. This disc satirizes the rituals of romance with the help of several classic romances taken from performances by the likes of Richard Lewis, Brett Butler and Ellen DeGeneres. It covers five categories or 50 different comics.

MULTIMEDIA REFERENCE: Another branch of electronic publishing, these titles give you mini-library on discs, and often add video and sound.
World Library: "Barron's Complete Book Notes" (Windows/DOS, $49.95) is one of the best values yet offered by any CD-ROM publisher. This disc contains the full text of 101 literary guides—with plot synopses, character develop-

ment, themes, technical information, and director and producer biographies. World Library is based in Garden Grove, Calif.

Graphic Image Publishing: "The New Grolier Multimedia Encyclopedia" (Windows, $149.95.) Includes more than 60,000 entries, over 21 volumes of the "Academic American Encyclopedia" with its 33,000 articles, thousands of multimedia images, motion video of famous historical events, cartooned essays that combine photos, music and animation, all in an interactive timeline. This is a remarkable site that gives instant access to a vast array of knowledge that would once require a lifetime of study.
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Joel Selvin, San Francisco Chronicle

A lot to look at! Captured the "other world" of the artist — I liked getting lost in the experience.

Neil McManus, Executive Editor, Digital Media

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THE ENTERACTIVE FILE

ROM At Retail: Who’s Testing And What’s Selling?

BY EILEEN FITZPATRICK

just a few years ago, consumers who wanted some interactive entertainment had to go down to their local videogame arcade armed with a roll of quarters to perfect their game of “Pac-Man.” But now that videogames have moved into the home, a sophisticated group of interactive entertainment programs are the future, the debate hinges on whether CD-ROM, CD-I or 3DO will be the preferred format.

In the beginning, you learn and see what happens,” says Peter Busch, VP of Musicland Group. “I don’t think a decision on format needs to be made in three or four months.”

Musicland has mostly confined CD-based entertainment software offerings to five Media Play stores, but its brand-new Sam Goody store in Universal City’s City Walk complex carries all three formats.

“When we started Media Play, we weren’t thinking about CD-ROM, even though we had computer software programs” says Media Play president, Larry Gaines. “But our customers started asking for it.” Media Play stores now carry about 200 CD-ROM titles and 150 CD-I interactive titles. Overall CD-based software represents 20% of the division’s entire computer software business.

SAN FRANCISCO TESTS

In one of the most publicized test
Blockbuster Entertainment began testing Sega CD, Philips CD-I and Panasonic’s 3DO systems, as well as Apple and IBM CD-ROM attachments for personal computers, in 58 San Francisco area stores. The test proved so successful that it was extended three months longer than planned.

Blockbuster has met to determine which stores will be added to the test. A roll-out to all stores is not planned for 1994, according to Blockbuster business development director Michael van der Kieff (Billboard March 12).

Philips CD-I software has been in seven Tower Video stores for over a year and, while the venture has not been wildly successful, the chain will continue its test in four locations.

VIRGIN’S HARD STUFF

While most retail outlets have been stocking up on software, Virgin Megastore also carries Philips CD-I and Sega CD hardware in addition to about 100 software titles.

“In the past, we haven’t sold much hardware,” says Virgin’s VP of operations Steve Hamilton. “We’ve been very aggressive in our Los Angeles stores, and we’re beginning to see the results.” Like Media Play, Hamilton says the two stores recently opened in the Los Angeles area didn’t carry any CD-based software, until customers started asking about it.

“I think it’s because Los Angeles is one of the market leaders for this product,” says Hamilton. “Initially for us, it was carried on an experimental basis, but it’s definitely here to stay. The growth has been enormous.”

ADULT’S PERCENTAGES

Although not highly publicized, adult-based games, such as “Virtual Valley,” are among some stores’ best sellers. About half of Virgin’s inventory consists of adult titles, and they’re the store’s best-selling titles to date, Hamilton says.

David Goodman, president of U.S. Laser Video Distributors, says adult CD-based titles represent more than 50% of the company’s total multimedia business. By comparison, adult titles represent less than 1% of the company’s laserdisc sales.

“There’s a clear indication this product is following the same pattern as video did when it first started,” he says. In fact, many industry executives frequently say the multimedia interactive business is “like the early days of video,” complete with the same hardware wars and cost considerations.

DEMOS ON REQUEST

“It isn’t exciting enough or real enough for video to get into it,” says Goodman of multimedia software. “At least not beyond special order. Much of the problem is the expense, but the real issue is the overwhelming amount of competition.

Some software companies have tried easing new dealers into interactive by sending company representatives for in-store demonstrations. In a pilot program for booksstores, The Voyager Company supplies stores with a computer, 50 programs and a Voyager employee to spend 20 to 25 hours a week in the store to demo the system.

U.S. Laser also has a multimedia starter kit with hardware and software programs available to video stores. To participate, dealers need to commit $5,000 to start. The distributor also publishs D.I.S.C. (Disc Interactive Software Companion), a free monthly product guide.

On a recent Friday night at Brentano’s bookstore in the Century City Marketplace mall in Los Angeles, Jason Brand, one of Voyager’s field reps, begins his shift.

“Sometimes I have a crowd of about 20 people,” says Brand. “If someone already owns a machine, they’ll come up and ask me questions. But most people just want to tinker with it.” Brand says he’s not there to push Voyager product, but to expose consumers to the format.

“The thing that computer stores have is people shop there for this product,” says Bill Heye, co-director of marketing and sales at Voyager.

We think if you put this product in front of people so much, it will catch on.”

Voyager, which now handles fewer than 30 music/video/book accounts, hopes to triple that number within the next year.

For a while, the only market sector not jumping on the interactive bandwagon is mass merchants. Limited shelf space and high points put it out of reach for these discounters.

“The average price point for a CD-ROM product is $50,” says Heye. “And it really needs to be about $16 to $18 for mass merchants.”

LONDON—At next year’s multimedia market MILIA, to be held in Cannes in January, there will be multimedia Oscars for the best creator, developer or producer of an interactive product. While MILIA this year was undoubtedly the highlight of the filmfaxes of the new media pioneers, what is displayed in the Palais des Festivals and what actually translates to the man on the Croisette in Cannes are two different scenarios.

When they hit the street, a another multi-million dollar question.

In Europe as worldwide, the interactive market is suffering from format fatigue. With 20 platforms either here or on the horizon, disc-delivered interactive programs look like eventually selling in real numbers on the broadest base platform. The consumer dilemma is: Which one is it? That’s the classic chicken-and-egg, software/hardware conundrum. To date, PC-based software in Europe has not taken off in U.S numbers despite the promising success of pioneering titles like Apple’s Peter Gabriel Xplora CD-ROM, which leaves in the interactive sphere CD-I, LaserDisc, Sega CD, Video CD and a number of other smaller formats to compete for consumer cash.

Philips no longer quotes CD-I figures except for a worldwide installed player-base of 300,000 across the four active manufacturers. Europe is an estimated 120,000 of those Worldwide sales of its top-selling

 INTERNATIONAL

More Titles, Retail Push & EC Funding
For Software Development

Interacting Up On The Continent

BY PETER DEAN

BILLY BUDD SPOTLIGHT

www.americanradiohistory.com

BILLBOARD JUNE 25, 1994
150 titles are exceeding 20,000 units. In Europe, a good sale is in the low thousands.

The best seller is “Compton’s Encyclopedia,” which has reached 100,000 units worldwide. After the launch of the first seven movies from the Paramount deal, there has been a delay as the hardware giants deliberated about the fine-tuning of the White Book standard. As of this month, Philips is promising four or five film titles a month to be played on CD-i and White Book players.

EC MEETS CD-I

In Europe, there are 50 of the total 200 software developers producing software for CD-i worldwide. The high cost of development has meant that there are still only 80 titles available in Europe—for a wide range of interests.

A new European funding initiative will potentially aid the development of a further 10 each year. Merchant bank Mees Pierson, Philips Inter-

A fillip for CD-i in the U.K. is that Future Zone, the leading computer-games retailer, is set to push the format in its 80 stores and include it in a planned 3-million-pound marketing expenditure for the year.

Active Media Benelux and the Media Investment Club (part of the EC’s MEDIA initiative) have set up the Interactive Entertainment Fund, which will allow under-funded developers to pitch from a pool of a million pounds sterling.

The U.K. is Philips’ biggest CD-i European territory, with Holland also doing well. French and German markets are being hindered by a lack of indigenous software. A fillip for CD-i in the U.K. is that Future Zone, the leading computer-games retailer, is set to push the format in its 80 stores and include it in a planned 3-million-pound marketing expenditure for the year. Future market expansion may have a lot to do with hardware prices dropping. Currently, a CD-i player costs the sterling equivalent of $595, with some $225 for the digital video cartridge. With 3DO launching this summer in Europe and Fujitsu’s Marty still to come, CD-i may well want to substantially reduce its prices to achieve the necessary player park.

SALES FOLLOW TOY-FAIR SHIP-OUT

Sega-CD will be the first to reach a worldwide player park of 1 million, with Europe accounting for 170,000 of its 970,000 machines. With over 1.5 million mega-drives installed in the U.K., Sega launched last April.

The U.K. accounts for 40% to 55% of the European base with 55 titles available at an average price of 45 pounds ($66.60). France is the second-best market, with German sales disappointing. While ship-outs were low in Germany on the Mega-CD, following the Nuremberg Toy Fair in February sales of the more expensive Multi-Mega are far outstripping Mega-CD sales.

The most immediately interesting

Continued on page 98
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Much will be learned when EMI launches six pan-European titles this month through its video division PMI. EMI will sell to record stores, Philips to computer stores. PMI’s international director Gordon MacKenzie says what’s attractive to EMI about White Book Video CD is the multi-platform usage and single format. “We don’t have to convert to PAL or Secam, it’s all the same,” MacKenzie notes. “With interactive media, apart from the computer buff, nobody’s heard about it yet. With cross-platforming, we reckon we have it.”

The inability to get White Book written in tablets of stone since its announcement last June meant that Philips’ first batch of Paramount movie titles was only released in the CD-I format. When the Philips’ White Book discs are released this month, Video CD users will get added software and the market a further boost.

**Non-Lethal Software**

PolyGram, BMG, Warner and Castle are other companies launching Video CDs. Generally, the pattern is that record companies are investing large sums of development money with the occasional release—although interactive publisher Allen McCaskill, production director of OmniMedia, thinks it will be three-to-five years before Video CDs will be published every week.

“There’s a feeling,” McCaskill says, “that Video CD is going to help interactive media, but everybody is now beginning to feel that it’s going to take time. Nobody’s going to get rich quick. There are a lot of companies trying to do it, but I reckon there are just six who’ll be capable of it. It’s going to be a slow, long trip down the road.”
MOE, Belgium — The Galaxy Studios complex is typical of the entrepreneurial spirit that prevailed in the recording industry before the establishment of multinational chains and tied studios, and before the project studio sector started to make its effects felt.

Set in the picturesque Belgian countryside — drawing on a cuisine that is widely regarded among Europe’s finest, with more varieties of beer that could be sampled in one sitting — Galaxy has catapulted itself into the major league of European studios through traditional hard work and dream-chasing.

A no-holds-barred, residential, multi-talented recording complex containing features and attributes, it has put Belgium firmly on the recording map at the crossroads of Northern Europe that is the small town of MoE, in the Flanders region.

“I think Galaxy is going to be a type of center for the recording industry in Belgium,” says Galaxy MD Wilfried van Baelen. “When the idea that we were going to build this complex got around, the musicians started to talk about it, and there is a lot of excitement about it.”

And so there should be. Van Baelen and his long-time maintenance manager and brother, Guido van Baelen, are 85% shareholders of Galaxy, with other family members accounting for the remaining 15%. The van Baelens have created something unique in the twin-Sony 5441 multiroom complex that boasts a Neve Capricorn, an old Neve 5640 for high-resolution stereo classical recording, an Amek Anglisequipped traditional recording studio, and a 330-square-meter, octagonal proportioned room big enough to take 60 classical musicians and 120 for film work.

There also are preproduction, mastering, and editing suites, with the other rooms being their own dedicated recording areas. The beauty of Galaxy is that, from the onset, the plan was to enable every room to be used separately, or, for the large-scale projects, as one enormous entity.

“When a conductor stands in the middle of the main hall, he has a direct line of sight into every single studio area in the complex,” says van Baelen. This sort of flexibility is pursued by many of the project studios. That, it is a reality at Galaxy simply because the studio has awe-inspiring 90-DB isolation figures between rooms, enabling solo recordings to be made in one space alongside heavy metal in another, without fear of interference.

“Another thing we as a people look at isolation figures of this type I generally suggest they build the rooms on different streets, preferably in different towns,” says van Baelen. “As far as Deneb Eastlake Audio, who designed the complex in conjunction with industrial acoustics specialist Gerber BV and the Building Acoustics Department at the Catholic University in Leuven, Belgium.

This team-spirit approach to achieving the desired results was accentuated by the van Baelen family handling the majority of the building’s construction work, so the owners on the assorted talents and muscle power of no less than 95 cashier.

Self-building offered incredible cost savings and guaranteed the high tolerances required. “Everything is as good as the weakest link in the chain,” says van Baelen. “The big advantage of doing it yourself is you’re hard pressed to find someone who would work to such close detail for you. We spent hours just getting it perfect, and I could not afford to pay someone to work like that.”

The search for ideal isolation necessitated the custom-made facades of 11-centimeter-thick glass for the double windows between rooms, and even required the construction of a 1,000-kilogram sheet of glass into their mountings. There’s also a heavily over-engineered air conditioning system with isolated silencer “bunkers” for each room, which can take the noise of the outside down to the very threshold of hearing, a necessity for purist classical recordings.

Van Baelen is a musician and producer who started the first Galaxy Studios with Gaido in 1981, building into a large garage at the back of their family house. This original facility still stands, but is now surrounded by the 25-by-47-by-8.5-meter outer building shell that encloses the complex. It has been integrated with the other rooms and serves as a poignant reminder to the van Baelens of how it all started.

Their obsession with isolation, even in the “garage” days, meant that its 56-channel Amek Angela and live room could continue to work while the studio was without power. Subsequently, the Capricorn room was on stream and mixing as the main hall was being finished.

Van Baelen tours around 75% of Galaxy work to be of foreign origin within a year, and believes the complex’s ability to attract classical and popular music work is what makes the sums add up. “It was always my dream to make something very special but at very high quality. And the active side of the studio permits this,” he says. The Capricorn room, together with studio 1, a booth, and 48-track digital, will cost around $14,000 a day, including an engineer.

“We’re up against the best complexes in Europe,” van Baelen adds. “Because I believe it is the first inter-active studio to be built in this way, I can see certain areas where we have no competition, but we can still handle applications like other studios.

“For many productions, you need a professional project studio, then a studio where you can add brass in small sessions, then orchestral sessions, then some editing. Our idea here is to provide everything to a very special, institutional standard in one complex,” he adds.

Even its obscure geographical position places Galaxy close to the Netherlands, Germany, and France, and within easy hopping distance of the U.K. “There are so many advantages to this place in the accommodation, the countryside, and the studios. I don’t think people are going to hesitate to come here,” van Baelen says. “Not many people have heard of MoE yet, but they will.”


Audio Products Fade From Scene At Summer CES

As Manufacturers Turn To Multimedia Sector

NEW YORK — This may be remembered as the year in which the Summer Consumer Electronics Show completed its migration away from audio and video toward the multimedia sector. The drift is in a sign of changing times, when audio is becoming a smaller part of the big picture in consumer electronics.

Industry representatives polled by Billboard are unanimous in their assessment that Summer CES, once a showcase for audio products, is now virtually devoid of audio activity except as it pertains to computer games and other multimedia applications.

Among the telling signs of the sounds of silence at CES will be the absence of Sony’s MiniDisc and Philips’ Compact Disc-Interactive, which are two formats vying to become the wave of the future.

Sony Electronics Inc.’s Paul Foschino confirms that MD will not exhibit at CES, but he declines to discuss the reasons.

“We’re not going to be on the floor,” he says. “We had a large display set up for MD when we were launching [new models] in January, but this show we’re not planning on having any displays. There probably won’t even be a suite set up for MiniDisc.”

A DCC representative says that format will not be represented. He also declined to provide reasons for Philips’ decision.

Industry observers have long noted the tepid reception both configurations have received in the nearly two years since they have been in circulation. Consequently, it comes as no surprise that both Sony and Philips are apparently retreating from the aggressive positions they both took when they launched their respective products.

This development presents a sharp contrast to the 1992 summer CES, when the imminent rollouts of DCC and MiniDisc and significant developments in CD-I were the galvanizing topics at CES, at least among audio enthusiasts. That year, as many as six manufacturers exhibited DCC hardware, including Phillips, Marantz, Techics, Tandy, Sharp, and Carver. While it is unknown how many suppliers will showcase their MD or DCC hardware this year, it is clear that the propri- etors of both formats will not be making a big push for them at the show.

Other audio companies surveyed by Billboard said they will not be displaying either. Sony and Philips have yet to announce development details, other than to note that the expo has become “less audio oriented,” in the words of one senior executive. Some firms will have what sources call “an offshore presence” at CES, operating a suite at a hotel near the convention center but not exhibiting on the floor.

Among the companies that confirm they will not exhibit at CES are Matsushita, Yamaha, Akai, Sonance, KLH, and ASM — some of which worked the show in the past. One source says of the exhibit, “It’s definitely becoming less and less of an audio show. A lot of the majors not there or not there on the main floor like they were years ago. Multimedia seems to be what’s keeping those shows moving.”

The audio companies still go to the winter CES, though.

Richard Rohrer, a public-relations veteran who represents Sonance, KLH, and ASM, says, “As the show has become less well-attended by the audio and video makers, the companies manufacturers have stepped in, and the multimedia industry has taken many of the shows to the winter CES.”

The Electronic Industries Assn., the show’s sponsor, has, to its credit, courted the computer and communications industries not only in an effort to fill the void left by the audio/video contingent, but also because these have become the key consumer electronics industries, says sources.

Rohrer adds that another reason audio exhibitors are skipping summer CES is that they learned, after the humping recession of the early ’90s, that it was an expendable show.

“The audio industry was in very tough straits [during that period],” he says. “Sales were down all over the place, with a few minor exceptions, and the country was in an economic recession. At that time, companies decided not to exhibit at the June CES simply because they couldn’t afford to, and maybe they realized that they could live without it.”

“Business changes, and it’s up to the associations to adjust to the times,” he concluded.
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PROMAX Sets Attendance Record
Diller Focuses On Navigating Superhighway

■ BY CARRIE BORZILLO

NEW ORLEANS—This year’s PROMAX International Convention, held here June 8-11, set a record attendance figure, with 4,113 promotion, marketing, and design expo attendees in attendance. To discuss cross-promotion opportunities, sales promotions, and visibility campaigns, among other topics.

The meeting began with an inspirational opening ceremony, highlighted by doo-wop singers and a choir performing along the convention theme, “Reinventing The Rules.” Video images of components of the information superhighway, with special highlights from celebrities ranging from Jay Leno to Beavis and Butt-head, also were aired.

QVC chairman and CEO Barry Diller’s keynote address focused on what he dubbed “smart amortizing” of the information superhighway. (Diller actually got through his speech without uttering that overused phrase.)

“Smart amortizing” will help people get through the technology maze, according to Diller, who said it would “gather the data for only what we need or want to know ... using the data and giving us choices based on our interests and needs ... doing the homework for us.”

In the meeting, consultant Mayo Angelos gave a motivational speech—and even sang a song—emphasizing the importance of finding a way to reinvent oneself.

In the radio panels, there was some talk about newer technologies that radio promotion and marketing directors can take advantage of. For instance, interactive database marketing, which was cited as the most effective way to build databases and reach key listeners. Reg Johns, president of San Diego-based direct marketing company Fairwest Direct, described interactive phone systems as the only way to secure a “true database.”

“The amount of names doesn’t matter if it’s not quality names,” Johns said. “With direct mail, we’ve found that it gets expensive, time delay, and contamination. With point-of-sale entries, you get the 81-year-old grandma in your database. We want loyalists and want to promote casual usage to heavy users.”

On working a database, Johns suggested using bar-coded frequent-listener club cards to force tune-in time on members by giving them special offers if they tune in at fixed times. He suggested sending personal letters, individual offers, birthday cards, and other mailers at least six times a year.

GOING ON-LINE
Karen Tobin, VP of marketing at top 50 country station WSM in Nashville, brought up the idea of getting on-line with computer services such as America On-Line, Prodigy, or CompuServe. The possibilities herein range from conducting on-line contests to interacting with other promotion directors across the country.

Already, Westwood One’s “The News Wheel” and SuperRadio’s “Party On-Line” take calls from listeners via an on-line computer server.

Station magazines were another hot topic. More stations are now producing in-house publications and using these revenue sources than in previous years.

Country KEYE (102 Iminapolis), for example, is profiling from its network “Hot Country.” “McKee’s Line,” while three Miami sister stations—N/T WIOD, R&B adult WHQT (Hot 105), and AC WLFL (Miami)—put out the publications “Insider,” “Hot 105 Rhythms,” and “Dolphins Preview,” respectively.

Kurt Steier, director of marketing for the three Miami outlets, said, “It’s a tough road, because sales people in radio don’t understand print. The key is not to get a radio person to sell it. Get a print person that has his own separate contacts.”

The new revenue can be tremendous, Steier said “Insider recently got a $24,000 buy for an American Express insert.”

OTHER TIPS SHARED
Several successful visibility promotions, stunts, sales promotions, and other revenue opportunities were also shared at the convention.

At top 40/hit WCN1 Columbus, Ohio, members of the morning team sat in all of a stadium’s 90,000 seats to raise money for charity.

Hal Martin, promotion director at top 40/rock WBKQ Baltimore, said his station has had success with its four-sided painted bus advertising campaign, in which an entire transit bus is wrapped with the station’s logo. WBKQ has a two-year contract and can rent the bus for events at $2,000 a month and $50 per hour for the driver. The cost of the artwork is in the $1,000-$5,000 range.

Lee Michaels, promotion director at modern rock KFNT (the Point) St. Louis, is introducing the station’s new morning man, Alex Luke, to listeners by bringing him to listeners’ bays for dinner. The promotion is being used as an added value tool for a pizza chain.

On life after promotion, many attendees suggested that for long-term career development, it may be helpful wherever possible for PDs to structure the promotion department in such a way as to make themselves in charge of overall marketing and have others handle promotional activities and day-to-day operations.

Radio Attendees Frustrated
To supplement the limited radio panels at the convention, Tobin and Suzanne Belanger, promotion and sales director at WSM, also respectively at AC WQK1 Detroit, hosted two “Top Gun” sessions in their hotel room for promotion directors with at least seven years of experience.

The radio attendees, for the most part, were frustrated with the lack of radio presence at the convention. After several radio following out of a few panels, an impromptu radio session was pulled together. Much of the talk was geared toward how to make PROMAX a better organization for the radio members.

Some said the solution to the problem may be to market PROMAX to radio stations and make an attempt at integrating both radio and television.

New Technology Sparks Talk At BRE Meet
Attendees Foresee Job Losses Among Costs Of Change

■ BY BRETT ATWOOD

LOS ANGELES—The emergence of new technologies in radio was discussed with both optimism and fear among attendees at the 17th annual Black Radio Exclusive convention, held June 8-11 at the Universal City Hilton here. About 1,000 representatives of urban radio stations and music organizations discussed the R&B format and its place on the emerging information superhighway.

Heated debate occurred over the changes that the new technological advancements are expected to bring to black radio.

“Radio will soon be available through phone systems,” said computer consultant Vincent Hallier.

“The television, radio, and phone will all be together in one box. Our community will be able to select the stories that interest us,” said one.

Everyone will have 70-80 digital and analog channels, which means the door is open for us to bring our community to this media,” said Washington, D.C.-based radio consultant Lee Michaels predicted that radio will change us because of computing power as soon as 2000.

“Programmers will get CDs directly through the mainframe computers—no production or manufacturing of discs will be necessary,” said Michaels. “I expect that many will resist the changes and not see what is happening, and they will be losers.”

Tipsheet publisher Jack Gibbon, organizer of the annual “Jack The Rapper” convention, disagreed that black radio is on the verge of a radical change. “Back in my day, we never knew anything about computers,” said radio veteran Gibbon. “In 1949, I would read news of interest to the African-American community over the air. That was an important source of news for our community, and it is still important today. The difference is that our resources for information are now expanding beyond newspapers. I’m hearing the same problems today that programmers faced in the ’40s.”

The effects of these technological changes are hitting retail as well.

Royce Fortune, owner of the Inglewood, Calif.-based retail store, Fortune Records, expressed anger at the advancements already taking place.

“I have nothing in the world against computers, but it has put a lot of retailers out of business,” said Fortune, who also expressed discomfort with the prospect of computer-downloaded music. “I know we are not yet there and that many things need to be worked out to adjust to the changes, but we are all in this together. It’s that retail that breaks records.”

Initial training and equipment costs will be high, according to Ron Brewington, Los Angeles bureau chief for American Urban Radio Networks. “This is 1984, and some people are still using typewriters—they’ll better get hip fast,” said Brewington. “It could be easy to have a large news staff. Radio will depend more on service organizations and news suppliers, rather than having an in-house news staff.”

As the industry panelists at the emerging technology session waded through an abundance of hi-tech hoopla and hearsay, there was a consensus that true change is on its way. “June will be lost,” said KACE. Los Angeles, general affairs director Ilda Penson-Lynn. “Black people must educate themselves now, or we will be lost totally.”

The event was sponsored in part by AT&T and featured interactive exhibits by the artist formerly known as Prince and Eddy singer Sherrick.

“I don’t believe that our community’s lack of desire for information is the problem,” said Sherrick. “The presentation is the problem. It is imperative that we have access to the coming trend.”

The issues of racism and ethnic ownership brought out some strong emotions. “Until we own our own stations, nothing will change,” said KRDA-AM Dallas PD Willis Johnson.

“I don’t understand this perception that black people are not into hi-tech,” added Brewington, who humorously noted that his community was among the first to embrace computers and cellular telephones.

“Our community is going to have access to more information than ever—and you can never get saturated with too much information,” said Brewington, who repeated industry speculation that KGFJ Los Angeles is “within 30 days” of switching to all-black talk.

(Continued on page 106)

(Continued on page 106)
office has provided the FCC's address: 1919 M St. N.W., Washington, D.C. 20554.

In a few weeks, a letter with the FCC's logo on the envelope arrives. Enclosed is a bureaucratic form letter and a single-spaced, double-sided, 19-page document filled with legal jargon about indecency. It's a slow process of keeping the FCC up to date on indecency cases.

In this case, the letter explains that the FCC has received a complaint about indecent programming each month. From these 3,000 complaints each year, the FCC only files about 300 for investigation, and even fewer make it into the mass media.

What makes those complaints actionable? Basically, say FCC staffers interviewed by Billboard, it's the documentation—the specific details, the context and intent of each complaint, and even the timing of the broadcast and the day of the week.

Some complaints never see action because the FCC doesn't consider the broadcasts to have crossed the line into indecency. Family-assigned personal, gender-specific preference discussions on TV and radio talk shows often don't make the cut, officials explain, because commission lawyers have determined that the courts interpret such material as relevant to the stations' overall programming.

"Radio bits with sexual innuendo that are the least bit distasteful or imaginative are not actionable," says one source. "It's the obvious stuff, the stuff that's crude or salacious—stuff that they look at, certainly those occurring in morning drive.

COMPLAINTS AND FCC BUREAUCRACY

The court process is, to a point, organized into several levels. At the first level are the branches: above them, divisions; and, finally, the bureaus where the decisions are made and the responsibility is held by the sitting commissioners.

A complaint is reviewed at those three levels and usually involves a complaint and investigation branch of the enforcement division of the mass media bureau, where it is appraised by one of the bureau's three chief staffers and given a legible number and date.

If a complaint doesn't involve a tape of the broadcast or an accurate, word-for-word record of the indecent segment, or if it took place within the "safe harbor" hours of 8 p.m.-6 a.m. in which indecency programming is allowed by law, the branch investigators are limited to what it can do with what they get.

Most of the complaints we get are in the form of a letter or a phone call, or a written, or a phoned complaint, says Norman Goldstein, chief of the broadcaster's bureau. If they're in their car, and when they get back to the house they're incensed and they send off a letter to us. But we need more than a letter,

According to Goldstein, FCC staffers can request a transcript of the broadcast, which is provided by the station, or even a recording of the broadcast. Once the branch investigators are satisfied with the documentation, they may forward the case to the commission's lawyers for further action.

The bureau then sends those companies meeting action either a fine notice—or a letter of inquiry seeking further explanations of the questionable broadcast, including all relevant documentation. The fines, which range from $2000 to $5000, are determined by the branch investigators after a thorough review of the complaint.

Ratliff notes that the FCC is not the mass media bureau or the complainant's arbiter, but the complaint should receive further review, it is sent to the commission's lawyers, who then make the final determination and return the complaint to the broadcaster.

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Above are examples supplied by the FCC of the paper trail that follows a complaint. An immediate letter relates an objectionable bit of programming (top) and the fine (bottom). It is in the case of indecency.

The commission also follows court instructions in that it must file a notice of indictment if it believes that the law has been violated. Ratcliffe suggests that, if there is no response, the commission might consider filing an action against the broadcaster.

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television executives (Power 106.3) Columbus, Ohio, is heading for a great spring ratings book.

Ranked No. 5 in AccuRatings' winter survey with a 6.4 share, V & WCKX (Top 106.3) Columbus, Ohio, is expected to post a 7.0 share panel to No. 1 in the market in the numbers reflecting the first eight weeks of the spring AccuRatings book. In Arbitron, the news is nearly as good. After dipping 3.5-2.8-12-plus in the fall, WCKX rebounded all the way up to a 5.7 share in the winter, making it No. 6 in the market-12-plus.

P. Afternoon/Dr. Frank Kelly credits part of his station's success to the downtown top 40/rhythm outlet WAHC/WHIT (Hot 105/Hot 107), which split its simulcast and become mainstream top 40 on one frequency and oldies on the other.

"We ran the [rhythm/crossover] station... out of the market," Kelly says. "They were basically forcing promotion of us on the dial, but we forced them to change because they weren't committed to the community we were broadcasting to. That is something we're devoted to.

That community involvement includes an ongoing "Stop the Violence" campaign; a "Youth on the Move" program co-sponsored with McDonald's; and local newspapers that recognize African-American youth in nine categories, including creative art, community service, and athletic achievement; a midnight basketball program; and a community service program called "Express Yourself," which once a month is broadcast live from a remote location in the community.

WCKX targets 18-49-year-olds, with an emphasis on 18-34.

About a year ago, Kelly widened the station's playlist and took it more current intensive, while keeping the music familiar.

"Part of our programming is familiarity," Kelly says. "We want to make sure the audience knows what they hear.

The mix is now 70% and 70% current/recurrent intensive, with older dating back as far as 1970. Like most R&B stations, its wrap date is after 6 p.m. but shunned between the hours of 9 p.m. and midnight, when the station runs its quiet storm show.


"I institute a better variety of music, better visibility, and a sincere dedication to provide the entire city with its best-sounding radio station Columbus has ever heard," Kelly says. "Our owner, Joerg Klebe, has always emphasized that what he wants this particular station to be more than a jokeshop.

The station has also been benefiting for nearly two years from a power increase (from 3,000 to 6,000 watts) directed toward Columbus.

In addition to Kelly, the airstaff includes Chuck Patterson and Mack McElroy in mornings, Warren Stevens in middays, and Pete Michaels in nights. In overnight, the station runs ABC/Satellite Music Networks' R&B adult format, "the Touch." From 1-5 a.m., WCKX broadcasts gospel music.

In addition to crosstown R&B station WVKO, Kelly says his station shares audience with album rock WXBZ (the Blits) and top 40/adult WNZL. WVKO, Kelly says, is "quite different, because they are younger than other stations, and in the last AccuRatings trends we beat them out 25-34. That's not our audience, but we gladly welcome them.

Kelly graduated from Ohio University in Athens, where he was PD of black gospel on the college station. He returned to his hometown of Dayton after college and worked at WDAO from 1973-1975, starting as a P.J. jock and eventually being promoted to afternoons. After a year at WDBO New Orleans, he moved to Columbus, where he worked at WVKO from 1976-1988 as morning host.

His next venture was starting up and running a cable radio service, Community Media, which was on the air until 1987, when Kelly moved to WCKX as MD/hosting man. In April 1991, he was upped to his first PD position and shifted to afternoon where he's been ever since.

Looking toward the future of WCKX, Kelly says, "we're looking forward to being top three [by] doing exactly what we're doing.

PHILLIP STARK

Community Involvement Sends WCKX To Top Columbus, Ohio, R&B Station Jumps In Spring Ratings

If the first trends are any indication, R&B & WCKX (Power 106.3) Columbus, Ohio, is heading for a great spring ratings book.

Ranked No. 5 in AccuRatings' winter survey with a 6.4 share, V & WCKX (Top 106.3) Columbus, Ohio, is expected to post a 7.0 share panel to No. 1 in the market in the numbers reflecting the first eight weeks of the spring AccuRatings book. In Arbitron, the news is nearly as good. After dipping 3.5-2.8-12-plus in the fall, WCKX rebounded all the way up to a 5.7 share in the winter, making it No. 6 in the market-12-plus.

P. Afternoon/Dr. Frank Kelly credits part of his station's success to the downtown top 40/rhythm outlet WAHC/WHIT (Hot 105/Hot 107), which split its simulcast and become mainstream top 40 on one frequency and oldies on the other.

"We ran the [rhythm/crossover] station... out of the market," Kelly says. "They were basically forcing promotion of us on the dial, but we forced them to change because they weren't committed to the community we were broadcasting to. That is something we're devoted to.

That community involvement includes an ongoing "Stop the Violence" campaign; a "Youth on the Move" program co-sponsored with McDonald's; and local newspapers that recognize African-American youth in nine categories, including creative art, community service, and athletic achievement; a midnight basketball program; and a community service program called "Express Yourself," which once a month is broadcast live from a remote location in the community.

WCKX targets 18-49-year-olds, with an emphasis on 18-34.

About a year ago, Kelly widened the station's playlist and took it more current intensive, while keeping the music familiar.

"Part of our programming is familiarity," Kelly says. "We want to make sure the audience knows what they hear.

The mix is now 70% and 70% current/recurrent intensive, with older dating back as far as 1970. Like most R&B stations, its wrap date is after 6 p.m. but shunned between the hours of 9 p.m. and midnight, when the station runs its quiet storm show.


"I institute a better variety of music, better visibility, and a sincere dedication to provide the entire city with its best-sounding radio station Columbus has ever heard," Kelly says. "Our owner, Joerg Klebe, has always emphasized that what he wants this particular station to be more than a jokeshop.

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PHILLIP STARK
Sterns ‘Funeral’ Has Grave Consequences; WYKL Memphis A Little Too Close To Target

FIRST, AN ENGINEER at WMMCS Cleveland was arrested for sabotage of a live broadcast of syndicated morning man Howard Stern on crosstown WWIZ.

Then the real fun began, as GMs on both sides issued a flurry of press releases pointing fingers at one another.

Police charged WMMCS employee William Alford with breaking and entering, disruption of a public service, and criminal tampering after he allegedly cut a main feeder cable being used for Stern’s national broadcast from Cleveland, according to the Cleveland Plain Dealer. Stern was in town for the “funeral” he traditionally holds for the competition following a ratings victory.

WMMCS executive VP/GM Dean Thacker quickly issued a press release noting that GMs “did not and does not authorize, encourage or condone the interruption of another radio station’s broadcast” and “will not tolerate such conduct from any of its employees.”

Thacker also took a moment to suggest that the incident may have been a publicity stunt staged by rival WWIZ.

WNXW VP/GM Walt Tiburski then issued his own release noting that the FBC had already sent two inspectors to Detroit to investigate the incident.

Alford was released on $10,000 bond, the Plain Dealer reports. He has been suspended from WMMCS pending further investigation of the charges.

In other news, retail chain Target Corporation has asked MPPM Memphis station WWYL to refrain from using the band “Target 98” and a bull’s-eye logo, according to The (Memphis) Commercial Appeal. The station pulled the “Target” handle about a month ago when it switched to a 70s-based oldies format.

A spokesperson for the Minnesota-based retail chain told the paper the company has gotten “negative calls from customers” who think the station is aligned with the chain.

No legal papers have been filed, and the chain is hoping to avoid that step. However, David Gindgol, president of the station’s parent company, Barnstable Broadcasting, told the paper “we hope we can resolve their concerns in a non-litigious manner, but we don’t see any reason to change.”

Summit Communications has agreed to sell its off-format station to one of them to Granum Communications.

FOR THE RECORD

Due to a production error, lines were omitted from the story “Country Radio Levels Off, News/Talk Gains” on page 24, 18 issue. The complete lines were: “Adult contemporary continued to be at WCHR-fed to-form, and was up 16.6%-16.8% 12-pluses from last fall. Top 40 held steady at 9.7%, which is its lowest share since the format’s ratings were initiated in 1989.”

BILBO BOARD JUNE 25, 1994

www.americanradiohistory.com

Radio

 DARLA DUNN out as group VP of Greater Media’s Radio Division. Station GMs and corporate radio staff will now report to COO Tom Milewski. Banta will not be replaced.

WALTER BARTLET, chairman/CEO of Multimedia Inc., is retiring. The company has nominated senior VP Donald Scharra to replace him.

JACK CLEMENT, president of MultiMedia Broadcasting, retires Friday. His position will not be filled, and his duties will be divided between Bill Hogan, president of Westwood One Networks, and Greg Batac, president of WWI Entertainment.

INFINITY BROADCASTING has increased its acquisition credit line by $35 million to $125 million to buy additional radio stations. Under the amended agreement with Chase Manhattan and other banks, Infinity will be permitted to purchase up to $50 million of its own common stock.

RALPH SHERMAN JR, is upped from GSM to VP/GM at WNUR Chicago, replacing John Gehron, now with American Radio Systems. Also, WNUR PD Lee Hansen is upped to the new OM position.

BOB BURCH has been upped from OM to VP/GM at KPFS/KEZK St. Louis, replacing Joe Cariffe.

STEVE KEENEY has been named VP/GM of KINK-AM-FM Portland, Ore., replacing Paul Clithero. Keeneys previously was VP/GM at KHOW Denver.

DAVID SILIORETO has been upped to VP/GM from OM at WXBL/WRCK at WSTP.

KATHY STONE has been upped from promotion and marketing director at WHN/WHQ/WHY/WMNS Peoria, Ill., to the newly created station manager job at WTVR.

STATION SALES: WJCLE-FM Chicago from Johnson Publishing to Broadcasting Partners, owner of crosstown WVAZ, for $8 million; KFSO San Francisco from First Broadcasting to KGO Radio for $10 million; KSFO begins programming KFSO under a local marketing agreement Sept. 1; WBZ/WIRK West Palm Beach, Fla., from Price Communications to Clear Channel Radio Partners; WQYX Jacksonville, Fla., from JJ Taylor Companies to Prism Radio Partners, owner of crosstown WOKV/WHQ/KWQL for an undisclosed price; WTLB/SWRK Ute, N.Y., from H&R Media LP, to the Radio Corp., headed by Ed Levine, Frank Toe and Robert Ralke, for $1 million.

SALE CLOSINGS: WBIC/WKLR Indianapolis from Scannin Broadcasting to Ermis Broadcasting for $25 million.

CHARLES BANTA has been upped from corporate VP to COO at Greater Media.

Radio

by Phyllis Stark

with reporting by Eric Beheith and Brett Atwood

For the Record

FINANCIALS: WYKL Memphis A Little Too Close To Target

For $130 million and one to Emnis Broadcasting for $86 million. The soon-to-be-Gramun stations include KHVN/KMZJ Dallas (where Gramun already owns KMKJ/KBQO); WYKLK/WHYYW YYCQWY Baltimore; and WCAO/WXXY Boston. Emnis picks up WRKS New York, where it operates crosstown WQHT (Hot 97).

PROGRAMMING: MARDIT EXITS W4

Levi and PD Alan Stedge moves to WWWW Detroit for the same

PD at WOKR/KRQ New Orleans .... WWWW, Louisville, Ky., part of PD/ART, 

Arnold is upped to OM following last month’s exit of Chuck Tyler for KXL-

Seattle.

Bob Edwards takes over as OM at WZZU Raleigh, N.C., a new position at the station. Edwards arrives from WZZU Los Angeles, where he was PD. KXLZ station manager Tom MeKirtney is upped to T&Rs to the programming position.

Benjamin Communications taps consultant Mike McVay to handle its 

corp PD position. Meanwhile, McVay is upped to T&Rs from his position at VP/DX/OR.

GRAND Rapids, Mich. Former WGRD PD John Harrison exits for a new PD position, although he has not yet an-

nounced which one.

KASY Albuquerque, N.M., APD 

Dave McCoy Gege is upped to PD/MD for replacing Alford, who exits for PD/MD duties at crosstown KRXI.

KSG Salina, Kan., MD and 

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morning duties, replacing Robert Gonzales, who exits .... WRTN White 

Plains, N.Y., flips from AC to Classic Rock.

KLT/Dallas Black/Red is upped from OM to PD for Afternoons. KSBO 

St. Louis, at 313-5361.

Steve Constantine, who was OM/MD/VP/OM-ice at WQXT San Antonio, 

is upped to VP/OM-ice at KQVQ Fredericksburg, Va.

Networl News

Peter StromQua is now named CEO for the Hong Kong-based ABC Radio Partners International. Previously he was VP/GM of United Press International in Europe, the Middle East, and Africa. 

WNSY Manager at 1540 Dallas flips back to a Spanish-language religious format.

WMRY Long Island, N.Y., is now in a local marketing agreement with crosstown WHIR/WCRN and changes format from adult standards and news to dols-based AC.

Four Paxson Broadcasting stations in Florida have been purchased with the help of AP All News Radio network. The four stations are WINZ Miami, WHIZQ Tampa, WNZQ Orlando, and WNZQ Jacksonville. All four currently program an all-news format.

Catfish Crouch, last at KZEP-FM San Antonio, is now the PD at WB 92 St. Louis, a position last held by Ken 

Anthony ... KSEG Sacramento, Ca.

PD Jeff McCrumm adds the newly 

named KBQK.

After just a few weeks programming WCCT Providence, R.I., Lisa Rod- 

man exits to return to Ohio. She was PD at WQRC Columbus, Akron, Ohio. 

Full time for crosstown TOM Devoe is looking for a replacement and wants T&Rs.

Ted Stecker, who is now overseeing Radio Equity Partners’ country stations (Billboard, June 18), remains as 

PD at WNNK/KARQ New Orleans .... WWWW, Louisville, Ky., part of PD/ART, 

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St. Louis, at 313-5361.
NEW ORLEANS—Looking for ways to relieve stress? Can’t come up with a fresh gift idea? Don’t know what to do when your competitor hosts the “major concert in town?” To solve these problems and many others shared by radio promotion and marketing executives at the PROMAX conference held June 8-11.

Here are some quick tips offered by convention attendees on a variety of promotional concerns. For complete coverage of the conference, including cross-promotion ideas, database marketing, and ways radio is helping advance the information superhighway, see page 102.

Some unique stress-busters were shared at top 40 KIIS Los Angeles station and marketing director of Virgin’s annual “Top Gun” session, a private meeting for promotion directors with just a few years of experience under their belts.

While exercise and jogging were said to keep the likes of Toby and Jennifer Romaine, promotion director at oldies CKIS and album rock CHOM Montreal, nearly stress-free, target shooting was Sherry Toonie’s best escape. The marketing and promotion director of WASK SDSD San Diego hits the range with station GM Susan Hoffman.

For mothers in this hectic business, Michele Snyder, marketing director at WTEM D.C., was one. Snyder was at home on Fridays and worked out a $1,000 loan from the station to get a home computer.

When her crossword contestant lands the rights to present a concert, Jennifer KDBI Minneapolis promotion director Terri Trotter said she rents the parking lot across the street for $100 and parks the station’s vehicles there.

Bar-coded frequent-listener club cards also were a hot topic at the convention. For those who have thousands of these cards in circulation without bar codes, promotion executives suggested simply mailing a bar-coded sticker to each member with instructions on how to attach it to their card rather than having to reissue new cards to club members.

For stations with high-profile personalities that clients always want to meet, such as KISN morning man Rich Dees, Tom suggested combing the airwaves with AT&T and the video phones.

On cementing a relationship with the local television station, Dan Bowen, promotion director at AIP/MD at top 40/Adult WNCI Columbus, Ohio, suggested that a promotion director doesn’t always have to ask the assignment editor to get results. WNCI’s good relationships with some of the personalities that pull within the station have been beneficial. Bowen suggested finding out what artists these people like and sending them a CD or concert tickets every once in a while.
NAB, RIAA Compromise On Performance Right Bill

WASHINGTON, D.C.—The radio industry and the recording industry have come to a tentative agreement over the pending performance right bill, according to sources, but whether or not the chairman of the House Intellectual Property Subcommittee will agree to the changes in his bill is still an unanswered question.

Sources say Rep. William J. Hughes, D-N.J., has been reluctant to grant broadcasters the full exemption they want from the recording industry—a complete “carve-out” from restrictions (and possible fees) on those services that will transmit sound recordings digitally.

The record industry wants to protect its distribution and sale of recordings in the digital age of pay-per-use services and satellite and cable home delivery of digital audio.

The broadcasters, represented by the National Assn. of Broadcasters, would not even agree to such minor strings-attached accesses as back-announcing of song titles or a restricted number of tunes (or album cuts) to be cut on programs transmitted by DAB.

The Recording Industry Assn. of America, eager to get a performance right bill passed this year before Hughes retires, apparently may have been considering a no-strings exemption.

Hughes, who returned from recess and is involved in other issues, has not yet made a decision to accept or reject the new negotiated draft worked out by the two trade groups. He may stonewall efforts to water down his tougher version of the bill, which would probably grant a partial exemption to broadcasters from having to pay fees, but would still place certain restrictions on them.

With a full exemption, broadcasters say, they will continue to oppose the legislation, and chances of gaining House member votes needed for passage this summer would be slender.

Sources say the future of the negotiations rests on Hughes’ decision, which could come as early as this week.

NO MORE NEED FOR EEO RULES?

The NAB, in papers filed with the FCC, has pointed out that since 1975, when greater efforts were being made to bring more women into broadcast management and leadership roles, the broadcast industry has hired women for management positions at a rate of 90% of the female proportion of the labor force. It has hired minorities for management jobs at a 40% rate.

“FCC guidelines require a 50% labor force level,” the NAB told the commission, “and the broadcast industry exceeds that level in almost every case.”

Citing data supplied by the FCC itself, the NAB said that the broadcast industry employed women at an 87% rate overall, and at a 75% rate for decision-making positions and manager’s jobs. Minorities are employed at an 80% rate overall, 53% in top leadership posts.

The NAB called on the FCC to give greater relief in employment record keeping for small-market broadcasters who have no history of discrimination. “In small communities, broadcasters have a difficult time recruiting and retaining qualified employees,” the NAB said, citing low employment benefits, and communities with few amenities.

INFO SUPERHIGHWAY TIPS

The NAB Radio Board has adopted recommendations from the Radio Futures Committee that will help establish radio’s place on the information superhighway.

The recommendations, most of them angled at marrying radio to computers and getting DAB onto the fast track, include developing AM/FM receiver chips for computers and exploring the ability of PCs and local computer networks to receive AM and FM.

NAB EXTENDS MARCONI DEADLINE

The NAB has extended the deadline for Marconi Award nominations to Monday (20). The previous deadline was June 13.

The awards will be presented Oct. 15 at the closing-night ceremonies of the NAB’s Radio Show at the Westin Bonaventure Hotel in Los Angeles.

WASHINGTON ROUNDUP

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to officially become what it has unofficially been for the last two years: a multimedia showcase. This week's event appears to be a full dress rehearsal for that promised future, with only some 80 high-end audio/video displays and a sea of出席 audience among the approximately 650 exhibitors. Scores of software publishers, film studio, home video recording and software developers all fill out the ranks.

The big hardware companies on hand have all, at one time or another, also been putting the emphasis on their multimedia wares. Panasonic will be represented only in the SCD booth, but Sony, Trimark, and Lucasfilm also are among the film-related contingent that will be represented through either separate interactive divisions or licensed film/spinoff products. Al Ovadia, president of 20th Century Fox Licensing & Merchandising, says this will be the studio's first visit to CES "in ages."

"We were at the show years ago from the video side, when video was displayed and a lot of the majors used to go before VSDA, and then in addition to VSDA," he says. "Then [CES] became mainly a hardware show. But now with the new climate, and of the more software oriented, it's a perfect time for us to be back."

"It reflects what's happening in the industry as a whole," adds Cynthia Upton, staff VP for the Electronics Industries Assn.'s Consumer Electronics Group, which sponsors CES. "They are returning to their roots in the Valley, and they're meeting at places like CES."

Fox Interactive, among the companies hitting CES this year say they will have some presence, too, at July's Video Software Dealers Assn. conference in Las Vegas, although most will appear as adjuncts to their video or distribution divisions.

Ironically, video-game maker Sega, a traditional CES powerhouse, will not have any products at all this year, but will show off upcoming "lifestyle" games, "slick" says Rob Bizar, COO of Universal Interactive, which launched its first video game in May.

**FILMS MEET GAMES**

Fox Interactive launched last month as an interactive division of 20th Century Fox (Billboard, June 4). The unit is headed by Ted Hoff, who reports to Ovadia. At its booth, Fox Interactive will be showcasing its debut titles, "The Pagemaker" and "The Tick." The former, starring Macaulay Culkin, will be released simultaneously with the feature film in November, a move Ovadia says will open exciting promotional doors.

Among the film and game tie-ins, Sega will have a 24-page "Pac-Man Video" newspaper insert from one of Fox's sister companies that will hit newsstands Nov. 17, 24 pages later. Publishers often fill the film also will flag the availability of the game, Ovadia says, "just as you typically see 'soundtrack available' bits on a poster."

Fox Interactive also plans to show case some titles in development, such as "Alen IV," "Planet Of The Apes," and "Dinosaurs.

Paramount Home Video is returning this year with "Star Trek: The Wrath Of Khan" and "An Officer And A Gentleman," for Beta and VHS. "With the rise of a new technology, there is a definite sense of deja vu now," says Alan Perper, senior VP of marketing. "Optical technology, which was so important to the audio business for the last 10 years, is coming back. For the first time, they are the new wave's chance to stretch beyond the usual contacts, Perper says. Recognizing that for the most part, we have only been involved in what would traditionally be considered our classes of trade, meaning a few trailers and the mass merchandisers who carry video, says, "But now we have to reach into new channels."

*Paramount Home Video, which will (Continued on next page)*

**MCA/UNIVERSAL BOWS 'SCHINDLER'S LIST' ON VIDEO**

"Typically, consumers will block out one or two days to watch a mini-series. As such, says a top executive, our marketing campaign addresses this as a must-see film, which people are encouraged to see with others."

"For the most part, the promotion is planning is always, as well as standees, and an in-store preview reel explaining why "Schindler's List" is a "must-see" film," says Spielberg's production company, Amblin Entertainment, also will continue its extensive educational campaign with the release of the video.

In addition, MCA/Universal will release a THX CLV four-sided laserdisc and premium-priced, smaller limited collector's edition, priced at $139.98. The street date is Sept. 21.

"Schindler's List," which swept this year's Academy Awards winning in seven categories, including best picture, director, adapted screenplay, cinematography, and original score, has grossed nearly $W million in the box office. The soundtrack has sold 154,000 units since its Dec. 16 release, according to SoundScan.

The deluxe set pricing will make it one of the highest priced discs ever, putting it in range with "The Civil War" and "The Godfather Trilogy," which were multipack sets. Any boxed set has a limited audience sweeps week.

**BOUKMAN EKSPERYANS FEELS SORROWS OF HAITIAN EMBARGO**

"I'm a lot more excited about the laser," says Steve Hamilton, VP of operations at Virgin Megastore. "It's a high price, very strong point and will do extremely well."

Kaye says the supplier is downplaying sales growth that cannot be accurately compared to others within the same genre, in black and white, or with a three-hour-plus length. He adds: "It's really a shot in the dark to predict," says he, "it would only be guessing on how big it will be."

**BOUKMAN EKSPERYANS FEELS SORROWS OF HAITIAN EMBARGO**

ery has grossed nearly 1984 (see The Eye, page 67).

The CRTC ruling notes that "it is the Commission's policy that, in cases where a Canadian service is not competitive with that of an authorized non-Canadian satellite service, the authority for the cable carriage of the non-Canadian service could be terminated."

According to figures provided by CMT, the service now reaches more than 1.9 million homes in Canada. In a prepared statement, CMT says it is "disappointed by the commission's decision and will encourage its to find some way to restore the American service, even though the financial impact of being dropped in Canada is not severe."

However, the statement continues, "In view of the fact that the United States government has not dominated American television services [MusicMuch and the CBC will be soon be available to U.S. cable systems through [Continued from page 11]" and cable], we find this action to be unnecessarily restrictive."

A CMT spokesman says that the network will not change its policy toward airing videos by Canadian artists as long as CMT stays on the air in Canada. But, she adds, "We have no policy for the future at all. It is reasonable to assume that when we no longer have any Canadian viewers, we will re-evaluate our programing for the standards that apply to videos because, basically, CMT's objective is to serve its viewers."

Tinti Moffat, the Nashville-based VP of Toronto's Balmor Ltd. management firm, says, "I know there are many independent record artists and music industry people who are very nervous about CMT being dropped from Canada. [The ruling is] wonderful for Canadian business and enterprise, but if you want to pander to the American music industry, you can only rise to the challenges that the rest of the world creates for you."
share a “megahbooth” with sister companies Paramount Interactive, Viacon New Media, and Simon & Schuster, has one focus this show. Pepper says: “Mighty Morphin Power Rangers,” developed by Xiphaix and exclusively marketed and distributed by Paramount Home Video.

Billboard reported one month after being announced to the trade, the TV show spinoff title will ship nearly 60,000 copies for its launch Monday (20), a phenomenal number for a children’s title. Pepper says the orders are “popping across all classes of trade—traditional electronics and computer stores, but also the major entertainment players like Blockbuster, Musicland, and others.” Sister company Paramount Interactive will be showcasing its own share of multimedia, including “Star Trek” film spinoffs.

Universal Interactive Studios, the new arm of MCA Inc., will be on hand with the 3DO booth to introduce its second title, “Way Of The Warrior,” developed by a company called Naughy Dog (of the popular “Crazy Taxi” fame), for a spring release on 3DO,” says Universal Interactive’s Biznis. The title is due in late summer.

Universal’s first release, “Jurassic Park Interactive,” was launched last month.

DISNEY IS EVERYWHERE

Disney seems to be everywhere at CES, with top executives such as Roy Disney, Michael Eisner, and Jeffrey Katzenberg on hand to tout the company’s multimedia abilities, including the premiere of the game based on Disney’s animated feature “The Lion King.” Virtual Interactive will publish the game, which boasts the original soundtrack from the film.

Disney also will be sharing the stage with Sony Computer Publishing to announce cooperation on a multimedia title “starring America’s favorite mouse.” Details are pending.

Warner Bros., favorite horror film “Black Beauty,” due theatrically later this year, will be shown off as an interactive storybook, part of a multi-title licensing agreement between Warner Bros. Consumer Products and Sound Source Interactive, according to Sound Source Interactive CEO Vincent Bitetti. The other title in the initial WB pact is “The Secret Garden.” Both feature text on one side and are narrated by actors from the film on the other, Bitetti says.

Meanwhile, Time Warner Interactive, the new umbrella company for all Time Warner interactive activities, will bring them all under one roof at the show this year. A look at some highlights include a Woodstock CD-ROM (see story, page 9).

“Trickster Interactive,” the interactive arm of Trimark Pictures that bowed in 1993, will introduce its debut CD-ROM slate at the show, says David Localo, VP of sales and distribution. Among the first five titles due in the fall are “Blind Date: CD-ROM Adventure,” the flight simulator “Percaso,” and the children’s tale “Thumbelina.” Trimark Interactive is working on titles spun off from ABC such as “The Ultimate Warrior” and “Leprechaun,” but they won’t be out until 1995.

LucasArts, filmmaker George Lucas’ company, will also be showing off its titles, as will Knowledge Adventure, which last week took on Steven Spielberg as an equity partner.

GAME, MUSIC VIDEO TIE INTO WORLD CUP TOURNAMENT

Slow one to four players to compete, either individually or in teams, representing the 24 World Cup finalists. Games can be played in any of eight languages, including Spanish, French, German, and any of the nine U.S. stadiums actually hosting the World Cup ’94 games. Among the extras is the ability to track the progress of the video-game championships are opening and closing ceremonies, as well as a VCR-like control that allows instant replays of your own soccer plays.

The game is available for Sega Genesis, Game Gear, Sega CD, Super Nintendo Entertainment System, Game Boy, and IBM PCs.

TIME WARNER CD-ROM REVISITS WOODSTOCK

boast an “interactive tent” filled with mind-expanding gizmos. Negotiations are continuing on that front, Time Warner Interactive says.

The Woodstock CD-ROM, which was developed in conjunction with Opcode Interactive, aims to be more than a 1960s multimedia experience of music and footage, says producer Sells. “Part of what we are trying to do is bring back the feeling of the era,” Sells says, “things just kept happening.”

The disc is divided into five broad sections, several of which are subdivided into other categories. The five main disc headings are “Music,” “Performers,” “Backstage,” “People,” and “Time And Place.” It includes a never-before-seen VHS-style footage, plus some previously unreleased music and sound effects, as well as interviews with Woodstock artists and townspeople reflecting on the event 25 years ago.

The disc focuses on 15 acts and includes full-length sound bytes of eight of them in the “Music” section, including “Suite: Judy Blue Eyes” by Crosby, Stills & Nash, “Freedom” by Richie Havens; “Summer of ’69” by Bob Dylan; “I Want To Take You Higher” by Sly & The Family Stone; and “Who’s Bad” by the Motels.

The section allows what Sells calls “three different modes of experiencing the piece.” Performers can click on any of the eight featured sections, just sit back and listen, he says, as static images from the festival and video footage from the Woodstock film flash randomly on the screen. Clicking on any of the stills will make it full-screen on the screen; clicking on a snippet of video will play that video. A hyperlink feature also allows users to access more music and other information, including a particular artist whose picture appears during a music segment to click onto the image and slip over to a section offering biographies, discographies, and more.

A second way to experience the eight full music performances is by “blazing trails.” The paint-box feature offers specially designed images, effects, and designs which users can use to create imagery inspired by a particular piece of music. The third “modus operandi,” Sells says, allows some previously unreleased music and sound effects, interviews with Woodstock artists and townspeople reflecting on the event 25 years ago.

Also on the disc are various sections of biographies, discographies, photos, and video excerpts.

The CD-ROM also boasts video excerpts from the concert, as well as current reflections on it—interviews filmed recently in which people who either performed or attended worked, or lived near the festival share their memories and experiences. Levin Helm is among the artists who have filmed new interviews, Sells says. Others were still being filmed at press time.

The “People and Place” section, users can confront the past via a game called “Then & Now.” “You are challenged to, in a variety of ways, match up the way people looked or thought with what they are doing now,” Sells says. “Really get a sense of how people have changed or haven’t changed, over the years.”

Time Warner Interactive is counting on at least one thing not changing: that the Woodstock CD-ROM will still want to get down in the mud and listen to some classic music from this classic musician. The company is counting on at least one thing changing: that they will want to do it in front of a computer terminal.

MARILYN A. GILLEN
EVERYTHING YOU EVER WANTED TO KNOW ABOUT EVERY POP SINGLE EVER CHARTED:

Exact chart debut date
Peak weeks charted
Artists with additional charted hits in other record research books
All Top 10 titles in bold type
Complete record price guide
Custom picture sleeve originally issued with record
Each artist's "All-Time Top 500 Artists" ranking
Thousands of previously published biographies on nearly every Hot 100 artist and group further researched and updated for greater accuracy
Revised, expanded title notes with more facts of interest about more Hot 100 records than ever before
Separate list of Top 3 or 5 hits for every artist with 10 or more charted hits
Total weeks at #1/#2
RIAA Platinum/Gold Records
Peak positions on Billboard's multiple weekly charts
55-36 Pop singles charts

A TRIO OF TOP CHART PERFORMERS...EACH ARRANGED BY ARTIST FOR EASY REFERENCE!

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The complete chart history of America's hottest music format! Lists every record to appear on Billboard's "Country" singles charts, with complete statistics. Size: 7" x 9½". Hardcover only. 624 pages.

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Plug into AC power—America's "most-listened-to" music! Lists every record to appear on Billboard's "Easy Listening" and "Top Adult Contemporary" singles charts, with complete statistics. Size: 7" x 9½". Hardcover only. 386 pages.

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All the facts and all the tracks on all the charted albums! Lists every album to appear on Billboard's Pop Album charts, with statistics and a complete track listing for every artist. Size: 7" x 9½". Hardcover only. 976 pages.

THE ALL-NEW REVISED EDITION OF
Joel Whitburn's TOP POP SINGLES 1955-1993
An artist-by-artist listing of every single to reach the Top 100 Pop and Top 100 Country singles charts from January 1, 1955 through December 31, 1993. With complete chart data!

In Celebration of Billboard's 100 Years of Publication

WITH THESE ALL-NEW FEATURES:

- Top 200 Artists Photos right next to their listings!
- Artist's peak year of chart popularity
- Hundreds of all-new biographies on many Rap and other artists
- Thousands of lines of all-new title note entries
- Biggest chart hit of each artist with 10 or more hits
- Records that appeared on Pop "Airplay" or "Sales" charts from $4.93
- Artists with own listings in book are shown in bold in bios or title notes
- Movie titles in title notes include main actors/actresses
- #1 R&B, Country or Adult Contemporary records
- Title of each album with 4 or more charted songs
- Custom picture box originally issued with cassette

PLUS PAGE AFTER PACKED PAGE OF POP CHART FACTS & FEATS:

- Top Male & Female Vocalists
- Top Duos, Groups & Instrumentalists
- Rock & Roll Innovators
- The British Invasion
- Superstar Heaven
- "Rock & Roll Hall Of Fame" Inductees
- Artists With The Most-Charted Hits, Top 40/Top 10/Top 1/2 Hits, Weeks at #1, Consecutive #1/Top 10 Hits, 2-Sided Hits, Gold/Platinum Hits
- Artists With Longest Chart Careers & Longest Span Between Chart Hits
- Top 200 Artist Debuts
- One-Hit Wonders
- And Much More!
**The Billboard 200**

**FOR WEEK ENDING JUNE 25, 1994**

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**PACEMAKER**

- **NEW** | VARIOUS ARTISTS | TOMMY BOY | 1/Hot Shot Debut |
- **NEW** | TEVIN CAMPBELL | JIVE | 1/Hot Shot Debut |
- **NEW** | VARIOUS ARTISTS | MCA | 1/Hot Shot Debut |
- **NEW** | ERASURE | 1/Hot Shot Debut |
- **NEW** | VARIOUS ARTISTS | MCA | 1/Hot Shot Debut |

**ARTIST**

- **NEW** | KERRY G & AUSTRIA | 1/Hot Shot Debut |
- **NEW** | JONI MICHAEL JON | 1/Hot Shot Debut |
- **NEW** | JONI MICHAEL JON | 1/Hot Shot Debut |
- **NEW** | HAMMER | 1/Hot Shot Debut |
- **NEW** | ALICE IN CHAINS | 1/Hot Shot Debut |
- **NEW** | BROOKS & DUNN | 1/Hot Shot Debut |
- **NEW** | SOUTHERN CARTEL | 1/Hot Shot Debut |
- **NEW** | JERU THE DAMAJA | 1/Hot Shot Debut |
- **NEW** | HUEY LEWIS & THE NEWS | 1/Hot Shot Debut |
- **NEW** | LORRIE MORGAN | 1/Hot Shot Debut |
- **NEW** | GIN BLOSSOMS | 1/Hot Shot Debut |
- **NEW** | BILL JAM | 1/Hot Shot Debut |
- **NEW** | TRAVIS TRITT | 1/Hot Shot Debut |
- **NEW** | TOAD THE WET SPROCKET | 1/Hot Shot Debut |
- **NEW** | JULIO IGLESIAS | 1/Hot Shot Debut |
- **NEW** | ZTT /SIRE | 1/Hot Shot Debut |
- **NEW** | CHARISMA | 1/Hot Shot Debut |
- **NEW** | DUMMIES | 1/Hot Shot Debut |
- **NEW** | SBK | 1/Hot Shot Debut |
- **NEW** | CAPITOL | 1/Hot Shot Debut |
- **NEW** | WARNER | 1/Hot Shot Debut |
- **NEW** | COLUMBIA | 1/Hot Shot Debut |
- **NEW** | OF SANTO BROS. & JIVE | 1/Hot Shot Debut |
- **NEW** |* PACESETTER | 1/Hot Shot Debut |
- **NEW** |* OF THE COLOUR | 1/Hot Shot Debut |
- **NEW** |* NUTTIN' | 1/Hot Shot Debut |
- **NEW** |* GET A | 1/Hot Shot Debut |
- **NEW** |* THE CROW | 1/Hot Shot Debut |
- **NEW** |*�� AMERICAN | 1/Hot Shot Debut |
- **NEW** |*�� 10TH ANNIVERSARY | 1/Hot Shot Debut |
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- **NEW** |*�� 10TH ANNIVERSARY | 1/Hot Shot Debut |
because the label is still working on a
demixed version.
Michael Krumper, director of pro-
duct development at Atlantic, says the label will still take Fun-Da-Men-
tal to college stations, focusing on:
hip-hop, alternative, and other appri-
ate programs. "We’ll also be push-
ing it into the commercial modern rock ra-
dio," he says.
Krumper says the label is soliciting
executives, producers, and produc-
sional leaders in the black communi-
ty to stir U.S. interest in the album. 
"We’ve compiled a list of political rap-
porters and radio people to begin 
writing letters regarding social prob-
lems in the U.K. to connect with the
black community and draw some sup-
port from peers to bring to the black
media any endorsements we get from
the campaign to help attract atten-
tion for the group.
But gaining acceptance in the
crowded American hip-hop commu-
ity can prove daunting.
Last November, Tommy Boy came
out with a rap compilation of Europe-
an artists titled "Planet Rap," and
some of the songs contained none
according to SoundScan. But the
label is continuing to work the release.
"For Planet Rap, we’re trying to
crisscross from region to region and
send the record out to radio, es-
pecially on the college level," says
Monica Lynch, president of Tommy
Boy Records.
"Generally speaking, releasing a
compilation by unknown artists doesn’t sell as well," she says. "But as a company devoted to hip-hop and its future, we found the prospect of doing an international al-
bum dealing with hip-hop and the group’s
talent extremely attractive, and
necessary.
Though Lynch cites foreign lan-
guages and cultural diversity as strengths, gaining mass acceptance in America, she is optimis-
tic. "So many barriers have been bro-
en down in the past few years musically, that the next big hit could come from anywhere."
For French rapper MC SoLaar, credibility seems less a problem than
language. "Alternative kids and col-
lege fans know him from his work on [Gérard] Depardieu’s film "Mer-
buz’Zamatazz," says Peggy Dold, VP of marketing for Island In-
dependent Labels. He was also a feature artist on Platonic’s "SoLaar "so
he’s already got a level of awareness in the American hip-hop community."
MC SoLaar, U.S. artist, "Prose Com-
batt," dropped May 23.
Dold says the label is building the
artist slowly and hosting release par-
ties in selected markets, as well as
carrying the prom and promotion
campaigns. But because he doesn’t have a pop-
up who isn’t rapping in English, be-
cause [lyrical content] was a key for his
success in France, and we can’t show his lack of English around here. But his style, groove, and music are still there.
In the case of the track "Nov-
veau Western" was released about
the same time as the album, and
re-mixes are being produced to "create a
cross-over element to make
the language situation," says
Dold. Says she if the remix is
satisfactory, the single’s release
will be scheduled.
Hooman Maji, VP/SM of A&R for
Polydor, says Solaar’s liner notes for
the album will have an English trans-
lation of the lyrics, and the music vid-
eos will include subtitles.
"The French-speaking
language. "Alternative
credibility
issues are relevant around the world," says
Celia Hirscken, executive director of
marketing for A&R Records.
"The success of the single, "All About Eve," which was released to
radio March 30, has been a universal theme of spousal abuse.
Hirscken says special television
PSAs on spousal abuse have been
produced that feature excerpts from
man’s lyrics, and are being used.
The clip includes a toll-free number
for those suffering abuse.
Hirscken says radio markets
show that artists like Shorty and
Marxman include Houston, Prov-
dence, R.I., Denver, and San Diego.
Marxman’s album "38 Revolutions
Per Minute" was released in the U.S.
May 17.
Hirschman says it’s difficult to ac-
cquire the underground hip-hop vital to
attracting enthusiasts to the new hip-hop community when an act lives
on the other side of the world. In or-
der to achieve that awareness, Hirschman says the label contracted street teams around the country to work
mix shows and retail. The label also has separate promotion teams working
college radio, modern rock, top
40/rhythm-crossover, and R&B ra-
dio. In addition, product development involves developing
radio spots, and are assigned to work
the video outlets.
Rebecca Carroll, product manager
for PLG, says the label had a unique
marketing tool for its new, emerging
act Stakk Bo—a videocassette give-
avay to consumers. "We got early
radio play in Seattle and San Francisco
Mancini set new course (Continued from page 12)
At his death, Mancini, along with
two other composers, wrote 25 songs for
a newly scored stage version of the hit film "Victor/Vic-
toria;" they wrote several songs for
the soundtrack album. They decided to
open on Broadway this fall under the
auspices of PolyGram Diversified
Entertainment.
A casually touring conductor of
his works, Mancini’s public profile was
more than that of other Hollywood
composers. He played more than 50 engagements around the world each year, leading such ma-
 jor orchestras as the London Sym-
 phonie, Berlin Philharmonic, Boston Pops, the Los Angeles Phil-
harmonic, and the Royal Philhar-
monic, along with concert perfor-
manances at Carnegie Hall and the royal family in
Mancini, born April 16, 1924, in
Cleveland, trained at New York’s
Juilliard School of Music before being
drafted during World War II. After
the war, he worked as a band arran-
ger for Universal International
Studios music department in 1952, working on more than 100 films including
"The Member Guru’s "The Benny Goodman Story," and
"A Touch Of Evil." He left Universal in
1958 to do independent work, which led
a long association with produc-
er Blake Edwards that would last 30
years and include 25 film projects.
Mancini’s role on the television
series "Perry Gunn; "his work on
the volume th. series "Peter Gunn; "
Since a jazz club was a cen-
tral gathering place on the show,
Mancini created a hip musical envi-
ronment, most notable on the series’
urgent theme. The RCA Victor al-
bum "Music of Peter Gunn; " Solaar is
No. 1 within three weeks of its re-
lease. It also gave Mancini the dis-
tinction of winning the first-ever
album of the year Grammy in 1988.
After dropping plans to use the
better-known musician Shorty Rog-
ers to record the music, the label
gave the album to the new, unpro-
ven, unknown creator, "I had music that I
had written for the show, but there
was no budget," Mancini said in a con-
centrated interview with Billboard’s Craig
Rosen for his forthcoming show, "The Billboard Book Of No. 1 Al-
bums," published by Pocket Books,
"I’d like the series would that we use in later shows." Mancini also said that the label was
"completely overwhelmed" after the album’s release. "They had only
printed 8,000 copies, so they ran out
of covers and had to put some out in places north as well as the south, north as well as the south.

In the interview, Mancini also re-
acted how a future Oscar-winning
song was almost cut from the film
"The Best Years of Our Lives; "
But gaining acceptance in the
American hip-hop community..."I
JOEL GALLEN PRODUCE ‘94 BILLBOARD AWARDS
(Continued from page 6)
show and help us take full advantage of
Fox’s bold maneuvers," Lander says.
"Joel Gallen’s experience with MCA executives demonstrates his ability
to relate to the artists and be sensi-
tive to Billboard’s editorial integrity.
Gallen has already begun outlining
the entertainment roster for the De-
cember event. Live performances will
mix award-winning chart-toppers
with the season’s hottest talent. Gal-
len says he hopes to book surprise
guests and facilitate unique artist
pairings. Band set-up and production
will begin seven months from
release of the ceremony is yet
confirmed.
"I am ready, creatively and logis-
tically, to take the Billboard Music
Awards to a new level," says Gallen.
"I perceive this show as a very impor-
tant, prestigious music event, and one
to be the starting point of a true
industry institution. It will be a music show
first, and a TV show second." Gallen
was not on the air in 1990 and are the industry’s only
honors based entirely on record sales and
airplay. The awards are presented to artists with that were
with artists that we are active
artists with the year’s top albums
and singles, based on Billboard chart
performance.
Plans to step up its advertising
and promotional efforts in 1994 with
an aggressive campaign on and off
the network, says McDermott. This is
the year to build a stronger aware-
ness of the network and to further
music industry, music awards, and
radio segments.
"We believe the audience will real-
ize and recognize the Billboard Music
Awards as the most significant
awards show on TV," he says. "This is
the purest awards show there is in
any genre, because it is a show where
the winners are dictated by audience
tastes and active purchasing. There is
no political influence, no lobbying, and
no board of governors who does the
nominating."
Gallen’s Tenth Planet Productions
will produce the awards show in asso-
ciation with Fox Square Productions.

NEW ARTISTS LEAD U.K. BIZ GROWTH
(Continued from page 4)
the three months ending March 31, CD singles sales were 6.9 million
units worth $12,955 million (13.5 mil-
lion pounds) at wholesale value, up
37% and 31.7%, respectively, from
the same period in 1993.
Artists who have a single that may
fuel album sales, singles themselves are seldom a profitable configuration for
record companies in any format, so
the growth of CD singles might be
seen as a mixed blessing. But Perry
also views the strength of the CD sin-
gles market as a positive step for
the industry.
"What you’re seeing are younger
people coming into the market and
buying CD hardware," he says.
Here are other highlights of the
BPI first-quarter figures for the
U.K., compared with the same third-
month period of 1992. (The conver-
sion rate used is $1.50 to the pound."
• CD albums: 21.4 million units
worth $19,755 million (106.5 million
pounds), up 14.8% and 16.1%, respec-
tively, over the first quarter of 1993.
• Cassettes albums: 8.1 million units
worth $4,465 million (29.9 million
pounds) at wholesale value, down
22.3% and 19.1%, respectively.
• Vinyl albums: 941,000 units
worth $4,56 million (35.7 million
pounds) at wholesale value, down
19.2% and 17.8%, respectively.
• Total singles: 14.6 million units
worth $34,5 million (22.9 million
pounds) at wholesale value, up 16.8% 
and 21.3%, respectively.

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www.americanradiohistory.com
GIVING UP THE FUNK: LABELS MINE '70s HITS

(Continued from page 1)

Thomp's first old-school volume spent 19 weeks on The Billboard 200, rising as high as No. 123. The Thump set includes chart hits from One Way, Frankie Smith, Rob Base, the Gap Band, Rick James, the Brothers Johnson, and Ohio Players, among others.

An "Old School Rap" set, featuring such acts as Grandmaster Flash, Kurtis Blow, and the Sugarhill Gang, is due from Thump in early July.

Several other labels are flooding the market with James-based compilations and best-of packages by the genre's most fondly remembered artists.

On Aug. 16, Rhino Records will release its five-volume "Phat Tracks: The Best Of The Old School," a series featuring a plethora of hits by such genre stars as Funkadelic, Parliament, Fatback, Tom Browne, Brick & Lace, and the Gap Band, as well as such as "Old Funk Essentials" compilation set. The label says the first four of the seven funk-related titles, which featured Parliament, Funkadelic, the Gap Band, and the Sugarhill Gang, set has sold a total of more than 500,000 units.

Last month, Motown issued a "Funk Essentials" compilation and single-CD sets devoted to Teena Marie and Mary Jane Girls as part of its "Master Series" reissue line.

Late last year, Priority Records reissued four classic Funkadelic albums originally released by Warner Bros. in the late '70s: "One Nation Under A Groove," "Uncle Jam Wants You," "The Electric Spanking Of War Babies," and "Hardcore Jollies." The company plans to release several budget-priced old-school funk compilations later in the year.

Additionally, Warner Archives will issue "Back In The Day: The Best Of Booty," a single-CD compiliation of Warner sides recorded by P-Funk mainstay Booty Bills in July. It has already released a compiliation devoted to Charles Wright & the Watts 103rd Street Band.

"There's legs on this," PolyGram/Chronicles director of A&R/catalog development Harry Weinger says of this "Master Series" release. "It's a brand new release of a brand new hard-core group that those that really opened people's eyes. Funk is alive, and funk was never dead."

Thomp's first "Old School" set is the genre's high-profile success. According to SoundScan, the collection has sold more than 161,000 units.

Thomp president Bill Walker, whose label is half-owned by the company that publishes the L.A. care¯ulture magazine Low Rider, says the fifth volume of his "Low Rider Soundtracks" series—which included several old-school tracks—sold 70,000 units upon release in January 1993. "I've been mixing old songs and new songs together," Walker says. "I wanted to come out with nothing but old songs."

Thomp has promoted its old-school series on car audio stations around the country. "That's how I got the ground roots from," Walker says. "I do a lot of flyers. People stick 'em up on their garages."

Mike Karsting, Thomp's head of national promotion, says the label has worked the record the heavey at urban stations that feature old-school music: "It's a very simple plan—let the stations do giveaways."

Among the nearly 40 stations that Thomp has booked up with are KPPW (Power 106) and KKBT (92.3 The Beat) Los Angeles; KMEL and KYLD (Wild 107) San Francisco; WQHT (Hot 97) and WBLZ New York; WHTY Detroit; KDKA (FM 104) Dallas; and WPGC Washington.

Heavy sampling and a surge in old-school radio shows make the time right for such releases, says Rhino executive Andrea Kinloch. "There are a lot of old-school shows, just like there are blues shows all around the country," she says. "If you listen to urban radio anywhere, you'll hear it."

PolyGram's Weinger agrees that radio play is a major force for old-school music: "As soon as you start to put it on the radio, the audience comes back [to the songs]."

"It's a new-old trend," says Kinloch. "It's a rediscovery of music that people need to hear again."

"It's a real music scene," says Karsting. "When you listen to the radio, you don't hear the old-school music. Now you hear it, and it's coming back."

Rhino has started a "Phat Tracks" series, which has been playing and specifically targeting the genre for several years, follows the label's successes with two other urban-oriented series, "Soul Hip-hop compilations "Street Jam Series" and the funk histories "In Yo Face."

"Chronologically and stylistically," says Ken Naftaly, "we're seeing that urban music we hadn't done yet," says Rhino's Kinloch. "People are rediscovering that music again."

"Some of it has been rediscovered by the people who went to the source," says Priority VP of special products John Lappen. Motown director of catalog and special markets Candace toughness, "If you want to hear some of those young cats out there are turning back to the '70s for the inspiration for what they're doing today."

Keita Naftaly, VP of programming at KKBT (The Beat) Los Angeles, says, "When I joined last September, we were trying to meet the old-school party jams. From that response, which was so phenomenal, it spun off into the old-school weekend evenings, and" and "All Request Old School Lunch Hour; They're both enormously popular."

Naftaly says he looks forward to the old-school compilations coming out because "listeners love them, so they're great for give aways and convenient for the stores, even though we have a really good library of that stuff already."

At WGCI-FM Chicago, MD Vic Clements says that his "Old School Sunday" feature is very successful. "We don't do a lot of special promotions," says Clements. "This is the one the listeners really want." On the syndication front, SupeRadio has had tremendous success with its "Old School" packages. The put on a special "Old School" show. Gary Bernstein, VP of radio programs at SupeRadio, says, "This has been one of the most successful for our entire company. It debuted on five or six shows six months ago, and it's one of the fastest-growing shows where SupeRadio listeners love it, and it makes money."

"Kool Jam," which is on 35 urban contemporary and top 40/rhythm stations, is a "must" for the prominent old-school mixers Don "Mystic" Mack and DJ. Ran from WUSL, Louisville, and Steve Mase

rove from WGCI-FM Chicago.

LIVE MAKES DRAMATIC ARRIVAL AT RADIO

(Continued from page 11)

MTV took off with it and we had to recognize [local] album sales, and we put it on the air at that time in the mix. "I'm pulling for them now"—came when he caught the band's show and "Throwing Copper" arrived for radio. "We got lucky." The song was a smash hit with the band's "True To The Funk," for later this year.

Gregg Geller, Warner's VP of A&R, says that following the company's Wright and Collins compilations, old-school maestro Larry Graham's group Graham Central Station, which was due to be released on the label's "True To The Funk," is due this year. "next on my [reprise] agenda." The GCS package remains unscheduled at this point, however.

Geller says that sales for the fathers Street Band compilation were "not huge, but steady. I expect to do a lot better with 'Bass'. The Watt Band is pretty obscure, although not that obscure—the [group's single] "Express Yourself" is being used in a basketball shoe ad right now."

Assistance in preparing this story provided by Carrie Borzillo.

GOOD NEWS FOR MCA

Live's arrival is welcome news none of the 3-year-old label Radioactive, but to joint venture partner MCA. "Frankly, this is the first time in quite a while that [MCA] has something that we're actually excited about," says WHFS's Waugh. Indeed, the venerable label's track record on modern rock radio in recent years has not been stellar.

On its own, MCA has not scored a major rock hit in the past five years. And affiliated labels Radioactive and Impact have produced three in as many years. (Radioactive has a smaller modern rock promotion staff, but MCA has helped promote "Drama," particularly at album rock and top 40.)

MCA has taken steps to catch up, such as penning a production deal with Boston's leading new rock studio, Fort Apache (Billboard, May 14). Nonetheless, MCA executives point to Live as a critical link to the label's modern rock future.

Meanwhile, rock programmers are convinced they're witnessing the birth of a format player. "I'd be surprised if the band was up there in 20 months with this album," says Waugh.

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Pearl Jam Vows to Keep Ticket Prices Low (Continued from page 6)

Even with its own distribution system, the band would still need to find a venue that will sell the Tickemaster tickets would be welcome. Earlier this year, when the band's manager found that Ticketmaster would not be able to handle Pearl Jam's requests at mainstream venues, it asked promoters to look into securing non-traditional locations—ones without Ticketmaster contracts—such as fields and speedways. A nationwide tour of non-traditional locations by a band as popular as Pearl Jam would be an unprecedented undertaking. "We'd be building our own 'jungle' on the ground up," says Curtis. "It would take a lot of time and planning."

It would take a year of planning, says Ted Gardner, who, as co-producer of Lollapalooza, has put on concerts in non-traditional locations. "We were planning the undertaking, particularly without the aid of Ticketmaster, would be huge."

Curtis says the band decided against that approach for this summer because "we felt we needed more time to do it properly. If we didn't have our shit together, it would be easy for people to point fingers at us."

Curtis dismisses the suggestion by Ticketmaster executives that Pearl Jam could simply have used box-offices at non-traditional venues. "If you get around ticket surcharges, he points out that box offices are not open to the public on a regular basis.

House To Probe Pricing Subcommittee Gets A Tasty Issue

Bill Hollander

WASHINGTON, D.C.—Insiders here do not see the Justice Department's antitrust division's upcoming House subcommittee hearing already has been called to look into the question of ticket pricing and service charges. It's just the "little-kid's Six-pack" issue that affects us most."

Rep. Gary Condit (D-Calif.), chairman of the House Information, Justice, Transportation, and Agriculture Subcommittee has called for a hearing on the "entertainment industry's pricing controversy and its accompanying allegations of monopolistic business practices.

A hearing no date has been set for the hearing. A Condit spokesperson said the chairman wants to schedule it for before Congress July 4 minirecess.

Staffers are working on a date convenient for members of Pearl Jam and Ticketmaster. The Justice Department officials, all of whom would be called to testify. A hearing will be held after the Condit sees the controversy over ticket prices, earmARKS, and surcharges, with their antitrust implications, as "one that interests everyone."

The chairman said a hearing following press reports on the Pearl Jam-Ticketmaster imbroglio.

Other Capitol Hill sources say a hearing on the issue, with Pearl Jam testifying alongside Ticketmaster's lawyer, may have the opportunity to show off the views of the Clinton administration's Justice Department on antitrust and monopoly issues.

"It's apparent a lot has changed with this Ticketmaster company since 1991 when the Bush Justice Department agreed to a merger of Ticketmaster and Ticketron," says a Hill insider. "Since Justice has told Ticketron it is wrong to charge the complaints, I'm sure he figures it's a perfect time for them to come to the Hill and give their views on a monopoly massacre that affects Six-pack."

Another source familiar with Condit's California constituency in the Modesto/Ceres Central Valley, "There are a lot of country music fans in his district, and he's a big supporter of Ticketmaster and Tickemaster."

Yet another source that fans charge Ticketmaster is not limited to a matter of interest to the Generation X ticket buyers. And was able to fill separate suits weigh in on this."

In addition to Condit, six of the eight members of the subcommittee are from concert and events-intensive districts in California, Florida, and New York.
EMI SET MAY TAKE MONTANER TO A NEW CAREER PLANE
(Continued from page 12)

Venezuelan imprint Rodven Records. The couple, who were engaged to be married, had been attempting to license himself from his recording contract with Rodven when EMI, which is distributed by Rodven in Venezuela, offered to buy out his contract and sign him. EMI and Rodven are business partners in Venezuela, so the deal was quiet and amicable," said Francisco Nieto, regional managing director of EMI Music International Latin America, who negotiated the deal on behalf of EMI. Nieto declined to divulge the purchase price of Montaner's contract with Rodven.

"This is an important addition to our catalogue," said James Donatino, who brims with Montaner's usual array of emotive, romantic ballads, is slated to make its North American debut next week. The album will be promoted and marketed stateside by EMI Latin. Company president José Béjar says he is shipping 200,000-250,000 units, a significant tally considering that domestic sales of Montaner's last album of new material, 1992's "Los Hijos Del Sol," were 120,000 units, according to Rodven.

"We are doing this shipment with Montaner because the record is hot, he is a hot artist, and he has a massive tour in the US starting in three or four months," says Béjar. "I'm also very comfortable, because we have an awesome marketing plan that is no different than a scheme an Anglo label would use for a major star."

Coinciding with the album release is an extensive, four-week television promotional campaign. "We will stop the TV campaign until we receive the second single, and then we'll do another four-week run to give the album that second push," said Béjar. To complement the television drive, EMI Latin is undertaking its first pre-release radio campaign ever to announce the arrival of Montaner's record. The two-week campaign was scheduled to commence June 14. The album's leadoff single, "Quisiera," which debuted last week at No. 27 on the Hot Latin Tracks chart, rose this week to No. 20 with a bullet.

Meanwhile, the greatest airplay has come from Montaner's traditional album, "En Busca de Cuentos," which was released in June on the U.S. label Puerto Rico. At WOYE-FM Mayaguez, P.R., station PD Felix Bonet says Montaner's plaintive ballad of a forlorn love affair "was aired as soon as it came out, and the reaction from the listeners has been positive. It's a musical style that the audience expects from Ricardo Montaner."

A few days ago, American retail and bank accounts are playing a critical role in absorbing the huge shipment of Montaner records particularly at East Coast and Miami outlets. "We would not ship 200,000 units to just the Latin retailers," he says. "We're supporting the record with ample P-O-P materials, such as countertop displays and especially end caps, which is a proven sales tool."

EMI Latin's aggressive marketing strategy is likely to enhance album sales of "In Manana Yu Con Mas," says Ritz de Leon, Latin buyer for Miami-based retailer Spec's. "Knowing that EMI is doing an extensive radio and TV campaign, I can say that this record will really sell," he says, adding that Montaner's previous albums have sold well at his stores.

Montaner grew up in Caracas, Venezuela, where in 1987 he cut a melodic rock debut, "Montaner," with noted producer/songwriter Manuela. Montaner's 1988 follow-up, "Montaner 2," which yielded two top 10 hits on Billboard's Hot Latin Tracks chart, including "Tan Enamorados" and "Solo Con Un Beso"—established him throughout Latin America as a promising bai- larista.

A hard-working performer given to delivering volcanic shows, Montaner toured Latin America often, seducing his image as a top-flight vocal- ist within the region. His subsequent three albums—"Un Toque De Maravilla," "El Ultimo En El Lago Del Mundo," and "Los Hijos Del Sol"—generated six top singles on the Hot Latin Tracks chart, including a pair of 1989 chart toppers: "Castillo Azul" and "Piel Adentro." Montaner's 1995 greatest hits package, "EXITOS Y ALGO MAS," sold at least 200,000 units, according to Rodven.

Montaner already has performed two shows in Argentina and Mexico for an assortment of key Latino media and retail representatives.

"It's the music performer phase now," says Montaner, "but there will come a time 20 or 25 years from now when I don't want to be on stage. Then I'll want to dedicate myself as a producer."
GATT & COPYRIGHT RECAPTURE?
Copyright recapture could be part of the GATT (General Agreement on Tariffs and Trade) implementation bill that the Clinton administration will submit to Congress in mid-July. Sources say the provision would allow foreign creators to regain ownership of intellectual property, including movies and music, that has passed into the public domain in the U.S. but is still protected overseas. "There is strong consideration being given to such a thing, but it's premature to speculate," says an official of the Commerce Department's patent and trademark office.

VERDICT JUNE 21 IN MICHAEL SUIT
Sony Music and Michael Jackson will return to London's High Court June 21 to hear the verdict in the singer's landmark lawsuit, in which Michael is alleging restraint of trade. The trial, lasting 75 days, was one of the longest-running in music business history. U.K. labels have indicated that a verdict in Michael's favor could seriously damage the country's music industry, but the court isn't expected to take that concern into account when judging the case, instead basing its decision solely on the evidence presented.

GIANT DELIVERS LETTERS TO CLEO
Bulletin hears that Letters To Cleo, the Boston-based rock/indie band known for its single "I See," will ink a six-album deal with Giant Records. The band had been the subject of a major bidding war involving Giant, Atlantic, and RCA. Sources say the band has opted for Giant because of the label's "progressive marketing and development," according to "Aurora Gory Alice," the group's first album, released last October on CherryDisc Records. The band won multiple honors earlier this year in the Boston Phoenix/ WFNX Beat Music Poll and at the Boston Music Awards.

CAREY'S GLOBAL TOTAL AT 35 MIL
Mariah Carey has sold 14 million copies worldwide of her latest album, "Music Box," according to Columbia Records. Total world-wide sales of her three full-length albums and one EP have now reached 35 million units since her debut was released in June 1990, the label tells Billboard. That total should blossom noticeably with the release this fall of her first Christmas album, a collection featuring both classics and originals.

KIDDING THE PANTS OFF CHANTS
Rhino Records is jumping on the bandwagon with a six-song CD comedy version called "Chantmania," which features the Renoir Monks recorded at "the historic Monastery of Santo & Johnny." Sample title: "(Theme from) The Monkees." In addition to retail and Rhino Mail Order sales, the availability of the $6.99 list title, the label says copies are available at "the cloister's remarkably preserved 18th-century souvenier stand."

WOODSTOCK '94 OPENS FOR BIZ
Bus and plane ticket packages for Woodstock '94 (Aug. 13-14) went on sale June 15, and a reported 10,000 packages were sold the first day. Jane Lipitsz, director of marketing for PolyGram's diversified Entertainment, a producer of the event, tells Billboard, "We don't have an exact statement from Ticketmaster yet, but that's probably a good approximation. From the minute the ticket went on sale, they were at maximum capacity in terms of phone calls. We think it's an amazing sign, and we are extremely happy with the response." Regular tickets go on sale June 28. (See, page 13.)

VHS BLANKS: UNITS UP, S DOWN
Sales of VHS blank tape, most of it sold to duplicators. Measured in terms of T-120 cassette-units, U.S. volume rose nearly 5.5% to 1.179 billion units, with revenue declining 7% to $1.616 billion in 1991, according to figures gathered by trade group ITA. Neither of the two main configurations were spared what ITA calls "the same old story" of shrinking margins. Blank cassette sales moved up 4% in units, but prices declined 11% in dollars. Pancakes (large spoons of tape) achieved a 16% gain in T-120 equivalents and a 3% decline in dollars.

CHARTS EXHIBIT 'STAYING' POWER

Oh, won't you stay just a little bit longer? If you want to increase your odds of being hit on the Hot 100, a tip: record a song and call it "Stay."

There have been seven different songs titled "Stay" in the rock era, and the seventh, by Lisa Loeb & Nine Stories, has now moved into the top 10. The four places taken by RCA's Reality Bite" soundtrack in the top 10: sitting right above "Stay" at No. 9 is "Baby I Love Your Way" by Big Mountain.

The most successful "Stay" was the No. 1 hit by Maurice Williams & the Zodiacs in 1960. Williams wrote the song for his earlier group, the Gladiolas. Williams' "Stay" has been covered by the Four Seasons (No. 16 in 1964) and Jackson Browne (No. 20 in 1978). The British female duo Shakespeare's Sister had a No. 4 hit in 1992 with its self-penned "Stay." Rufus & Chaka Khan also recorded a song called "Stay," which peaked at No. 38 in 1979. Jodeci had its own "Stay" reach No. 41 in 1992, and just last month, U2 graced the Hot 100 with "Stay (Faraway, So Close)."

That soundtrack single peaked at No. 61. Even more recently, the female group Eternal went to No. 15 with another one titled "Stay." The Lisa Loeb single started out as "Stay," but there's been a parenthetical addition. It's now titled "Stay (I Missed You)," which is probably a good idea when it comes to signalling up royalties.

The Orinoco Still Flows: Enya continues to occupy 20% of the top 10 New Age Albums chart. "Shepherd Moons" is still No. 6 after 13 weeks on the chart, but that's nothing compared to the chart run of Enya's previous disc, "Watermark." It's No. 9 in its 264th week on the chart. That's five years and four weeks. According to no one who should know, Enya may remain on the chart well into the 21st century. One of the runabouts on "Star Trek: Deep Space Nine" is named the Orinoco. Yes, it's after the river, but surely no one was inspired by Enya's first Hot 100 single, "Orinoco Flow (Sail Away)."

FOREVER AAce: Ace Of Base continues to occupy two positions in the top 10 on the Hot 100. The group pulled this off with its first two singles, "All That She Wants" and "The Sign." As the latter single remains in the top 10, it's been joined by "Don't Turn Around." That means the Swedish quartet has been ensconced in the top 10 since Oct. 16, 1990. That's 37 consecutive weeks, so far.

PUNCTUATION CHANGE: Mary Chapin Carpenter remains on the Top Country Albums chart with "Come On Over." It's in its 162nd week, and Warren G. enters The Billboard 200 at No. 2 with his debut effort, "Regulate ... G Funk Era." The connection? Both have made significant adjustments to their names. Carpenter has dropped the hyphen from Mary-Chapin, and Warren's last name is missing his period. We're just grateful it isn't the other way around.

PURPLE REIGN: Stone Temple Pilots enter The Billboard 200 at No. 1 with their second album, "Purple," including the group's first disc, "Core," which peaked at No. 3. Also debuting in the top 10 is the fourth album from Boston. That's four albums in 18 years, the first album reached No. 3, and the next two both hit No. 1.
In some fourteen specially commissioned pieces, Billboard will chart its own history as well as that of the industry it covered and helped flourish, 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. All areas 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.

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Five Grammys. Platinum sales. Breathtaking harmonies that have thrilled audiences worldwide and made fans of music's biggest names. With their first three top-selling albums Take 6 has redefined the standard for vocal music. Get ready for more, because, with their latest effort, Join The Band, Take 6 enters new territory. Phenomenal vocals, compelling songs, and knockout production quality - all things for which Take 6 is known - are complemented this time by world-class instrumentation and, in a first for the group, guest vocals by musical legends, Ray Charles and Stevie Wonder.

Members Alvin Chea, Cedric Dent, Joey Kibble, Mark Kibble, Claude V. McKnight III and David Thomas - all very highly accomplished musicians in their own right - are joined by a host of world-class talent, including recognizable harmonies. And, on several cuts, have even retained their trademark a cappella sound.

What does a platinum selling a cappella group do AFTER THREE successful albums?

Buy instruments.

Grammy Producer Of The Year David Foster, who co-wrote and produced "You Can Never Ask Too Much (Of Love)," and by Brian McKnight (Claude's multi-talented brother) who contributed vocal arrangements on the album's first single, "Biggest Part Of Me," and was also co-writer, producer, and arranger of the elegantly soulful "Even Though."

Amid the boundary-stretching, though, the group still adheres to its characteristic and instantly with pure musical passion. The new album is wondrously fresh, amazingly accomplished, and unmistakably Take 6.

There's only one thing left to do, Join The Band.

JOIN THE BAND - THE NEW ALBUM FROM TAKE 6.