Euro Subculture Offers Ambience With Attitude
Artists Fuse Musical Genres With A 'Chilled-Out' Groove

BY DOMINIC PRIDE

LONDON—"Chill Out Or Die!" That's the uncompromising title of one of the best collections of ambient music on sale here, but it could also be the rallying cry for a tightly connected and fiercely independent subculture of labels and producers in Europe who are creating their own quiet revolution.

Infusing samples from all walks of music with a chilled-out ambient groove, those involved in the movement are convinced that their work will have a far-reaching and catalytic effect on modern music as did punk or jazz. One exponent describes what he is doing as "ambient with attitude," fusing the rich history of European synthesizer music with the cult of the anarchic techno DJ.

Sales of more popular acts such as Aphex Twin, the Orb, Mixmaster Moris and the Irresistible Force, and Sven Vath, as well as scores of compilations, are now equaling the sales achieved by rock albums in Europe, confirming that this is not merely an ephemeral or weird offshoot of dance music.

Independent labels dominate the ambient market, as major labels now are struggling to get a grip on the genre-definition of music which does not fit easily into traditional marketing channels. The top ambient labels are Rising High—which released the "Chill Out Or Die!" compilation—and Warp in the U.K., the German label Fax, Frankfurt-based Recycle Or Die, part of Eye Q Records, which has a licensing deal with Warner Music, and Belgium's R&S.

Through the Internet, by word of mouth, and via MCI الصحفي, MCI's Internet service, the genre has become a global phenomenon.

Lisa Loeb Plans Deal With Geffen

BY CARRIE BORZILLO

LOS ANGELES—Lisa Loeb's trek to star status has not been conventional. She scored a hit with "Stay (I Missed You)," from the "Reality Bites" soundtrack on RCA, before she even had a manager, let alone a recording contract.

The success of Lisa Loeb's first album and single was certified by a small retail chain, and Loeb eventually signed with Geffen Records. She is releasing her second album, "My Kind of Love," on July 19.

Time Warner Companies Making Multimedia Moves

Label Talking Cyber

BY CRAIG ROSEN

NEW YORK—Time Warner has taken the multimedia plunge with a new venture called Inscape. The Warner Music Group and HBO are partners in the L.A.-based new-media business venture with Nash Productions, headed by former Voyager Co. executive Michael Nash, who oversaw the enhanced-laserdisc "Criteron Col.

Smithsonian Label Ups Retail Presence

BY TRUDI MILLER ROSENBLUM

NEW YORK—Over the past year, Smithsonian/Folkways has been working steadily to increase the retail presence for its mix of historic recordings and roots music. The label is believed to have a large percentage of full-time marketing specialists. Last August, the label signed an (Continued on page 125)
How BIG Are

The Evidence...

Mary-Kate and Ashley Olsen have the #1 TV 'Q' score among females of all ages, including Roseanne.

Full House, starring Mary-Kate & Ashley, is seen eleven times each week by more than 55 million viewers in the U.S. alone and is the #1 ranked show for children ages 2 through 11. ABC has already ordered, from Mary-Kate & Ashley's Dualstar Productions, a new primetime TV series to follow Full House.

Each week, Mary-Kate and Ashley have 35 million more viewers than Barney and 31 million more viewers than the Power Rangers.

Mary-Kate and Ashley's The Olsen Twins Mother's Day Special on ABC had more than twice the ratings of Barney's network special. Their TV movies, To Grandmother's House We Go and Double, Double, Toil and Trouble, were record-ratings winners for ABC.

Mary-Kate & Ashley attract 10,000-15,000 fans at promotional appearances everywhere, including last month's second-most highly attended promotional appearance in Canada's history.

The Case...

Mary-Kate and Ashley's first video, Our First Video, soared to #1 on Billboard's music video chart in its third week of release and dominated #1 for three months. It is now quadruple platinum in the U.S. and gold in Canada.

Combined album sales of Brother For Sale and I Am The Cute One and Our First Video are well over one million units.

The Verdict...

THE ADVENTURES OF MARY-KATE & ASHLEY
A MUSICAL MYSTERY SERIES

World Grand Video Premiere and Grand Reception press conference at MGM Grand in Las Vegas July 25, 1994, with citywide billboard/banner signage, Mayoral kick-off celebration, 15,000 fans/hundreds of key retailers and massive national media coverage.

Major marketing tie-in with children's electronic manufacturer.

Extensive national television advertising in syndicated Full House episodes.

Comprehensive retail support including advertising, counter and floor displays and select promotional appearances.

National consumer sweepstakes winner to appear in the Twins' next video episode.

Satellite press tour and national media blitz.

Primetime ABC television movie How The West Was Fun featuring songs from The Adventures series, broadcast during the November '94 sweeps.

We'll Give You A Clue
These Kids...?

The Adventures of MARY-KATE & ASHLEY
A MUSICAL MYSTERY SERIES

In stores
September 13, 1994

The debut titles
THE CASE OF THORN MANSION
and
The Case Of The LOGICAL RANCH

Plus the new album
Give Us A Mystery

Interactive software in stores
Spring '95

Distributed by

www.americanradiohistory.com
FROM ONE OF THE GUYS WHO INVENTED ALTERNATIVE

THE NEW ALBUM FROM DAVE EDMUNDS

PLUGGED IN
A Record-Breaking Season For N.Y. Radio
Arborist Results Thrill VQTH, WPLJ's A.M. Team

BY PHYLISS STARK

NEW YORK—Radio's competitive spirit dictates that records are made to be broken. Taking that philosophy to heart, several New York stations did just that in the spring Arborist ratings.

Top 40/rhythm WQHT (Hot 97), which established its image during the book as "the station where hip-hops live" with a major subway advertising campaign, leap from No. 7 to No. 3 in the market 12-plus, its highest ranking ever. The station reported from a 4.1 to 4.8 share and turns as the only adult contemporary WLTW (4:7.5) and oldies WCBS-FM (4:6.5) in the 12-plus ratings.

"It's exciting to be at [6 of a share] away from No. 1," says Hot 97 PD Steve Smith. "I'm going to do everything in my power to make it happen, because that would be the ultimate for us, to be No. 1 in New York. It's doable."

Smith attributes his ratings success to the station's diverse ethnic appeal. "We're carving out a niche in the market as New York's multicultural street station," he says. "We're the station with no color lines."

In mornings, Hot 97's Doctor Dre and Ed Lover were No. 5 overall, but first among stations that play music in that daypart. The top four stations in mornings all feature talk: WINS (8:0-7.9), WXRL's Howard Stern (8:3-7.4), WOR (4:7-5.4), WCBS-AM (5:6-5.1), and WFAN's Don Imus (flat at 4.3).

The other New York record happened at top 40/adult WPLJ, where up-and-coming men Scott Shannon and Todd Pettengill beat longtime mainstay top 40 rival WHTY (106) in that daypart for the first time in the station's 11-year competitive battle, according to WPLJ VP/programming Tom Cuddy. WPLJ also showed remarkable consistency by climbing 3:4-4 both 12-plus and in mornings.

Rounding out the top five 12-plus stations in New York were WQHT (4:6.1) and R&B WRKS, which continued its worrisome three-book ratings slide (5:4-3.4-3). Album rocker WAXQ, which debuted at the beginning of the year, came on strong this quarter, shooting up 1:6-2 12-plus and 7:12 in mornings, even without the benefit of having a morning host in place during the book.

Not faring as well this time out were three stations with significant drops: talker WABC (4:5-7), WXRK (4:5-7), and news/talk WCBS-AM (3:6-8).

In Los Angeles, the big stories were bulletproof modern rocker KROQ, which rose 3:8-4.7 12-plus while moving from fifth to third place, and country KZLA, which shot up 2:3-2:9 for its best share in years.

Spanish KLAX remained on top in L.A., rebounding to a 6.1 share after its 7:0- 5.6 dip in the winter. Top 40/rhythm KFWR (Power 106) held on to second place (4:7-5.1), followed by KROQ, AC KOST (4:7-4.2), and top 40 KIIS (3:9-3.9). Also mad (bigger at shoot-out) and down—in Los Angeles were N/T KFZ (5:3-8), Spanish KLVE (3:2-3.7), AC KLAC (6:4-2.9), and Spanish KTNQ (2:9-2.2).

In mornings, the top five Los Angeles stations were KLAX (4:6-6.8), Stern affiliate KLXK (5:6-9), N/T KABC (5:1-4.8), KISS' Rick Dees (4:8-7.4), and PO (3:8-4.5). KROQ morning men Kevin and Bean also did particularly well this quarter, rising 3:4-4.4.

Chicago's top three stations remained in place, although the fourth- and fifth- place finishers swapped places with the winter. Toping the 12-plus rankings in the Windy City were R&B WGCI-FM (7-1.0), N/T WNQ (6:2-6.9), top 40/rhythm WBBM-AM (4:4-9), country WLS (flat at 4.4), and N/T WBBM-AM (flat at 4.2).

The spring also was a good time to be doing oldies in Chicago. New Cox '70s oldies outlet WWSY climbed 1:7-2.6, but not at the expense of traditional oldies station WMXJ, which was up 2:6-3.5. In 25-54 numbers, WWSY showed even more improvement, gaining 2-6.4.

Also of note in Chicago, "rock talk" outlet WUVP dipped 3:9-3.1, Spanish WCQO 1:9-2.5, adult alternative WNUA was off 3:1-2:5, and AC WPNT dipped 2:5-1.8.

For complete ratings information on the top three markets, as well as Long Island, N.Y., and Monmouth, N.J., see listings on page 123.

Assistance in preparing this story was provided by Eric Bohellet in New York.

Presidency Of MTV To Be Solo Performance For Judy McGrath

BY DEBORAH RUSSELL

LOS ANGELES—Noting the need for "fortification" of MTV in the face of coming competition, Judy McGrath has taken the helm of the network as its sole president. She had been president of the predecessor to the network since October 1993, sharing a joint presidency with Sony Levinson, president/business director.

Levinson is leaving MTV to helm NFL Properties as its president. McGrath assumes the consolidated role at the MTV helm, overseeing all of the network's business and creative functions.

"It's not a vacancy, it's a promotion," says Tom Preston, chairman/CEO of MTV Networks. "It was a pretty easy, normal, and logical thing to do."

The joint presidency was created specifically for McGrath and Levinson, who had been executive VPs prior to their October appointments, he says. With Levinson's departure, the consolidation into one presidency was the most appropriate measure.

McGrath first joined MTV Networks' predecessor, Warner Amex Satellite Entertainment Co., in 1981. Since that time, MTV has grown from a cable TV channel into a full-service corporation with interests in licensed products, domestic and international television syndication, home video, motion picture production, record retailing, and video games. The network's programming currently reaches some 201 million homes in 56 countries.

The appointment, says McGrath, "sends a great signal that there is truth to the statement that music programming and creativity drives our business."

"I certainly will play my strengths, and (Continued on page 180)
BMG Kidz Plans ‘Grand Entrance’ For Olsen Twins

BY SETH GOLDSTEIN

NEW YORK—Thanks to the Olsen twins, Bertelsmann Music Group’s BMG Kidz will have the opportunity to make the splash it wants to make at the Video Software Dealers Association convention in Las Vegas, July 24. Mary-Kate and Ashley, stars of ABC’s “Full House” sitcom, will be sweeping into the MG Grand Hotel for a July 25 media event that Los Angeles lawyer Robert Thorne thinks might attract as many as 25,000 pre-teen fans. Part of the razzle-dazzle will be the announcement of the first two video episodes of a musical mystery series, “The Adventures Of Mary-Kate And Ashley,” that BMG Kidz is releasing Sept. 13. Also due in a new album, “Give Us A Mystery.” All three items were created with that GMM Grand audience in mind.

The Olsen’s, whose Dualstar Entertainment Group has contracted for 32 projects during the next three years, are the linchpin in BMG Kidz’s move to create a video presence based on proven talent (Billboard, June 11). The agreement is “the benchmark of deals to be done in the future,” says Joe Shults, the new GM of BMG Kidz/BMG Video.

In a move too cheap, Thorne, representing Dualstar, says “millions of dollars have been committed.” And while BMG Kidz will continue to sell the output if the contract isn’t renewed, Dualstar retains ownership.

BMG should have no problem licensing the Olsen Twins’ albums, which are among the most popular of children’s audiovisual material. BMG has promised a series of potentially lucrative video projects, all of which are part of its $750 million deal with the Olsen twins and their parents. The studio plans to release a new Olsen video every month for the next several years, with the Olsen’s delivering four videos, two audio titles, and as many as four CD-ROMs every 12 months. BMG’s first interactive project, made by Intericonic Technology in San Francisco, is scheduled for release in the next several months, in time for the Olsen twins’ next summer tour. The Olsen twins’ next summer tour.

This Year’s Honorees. At a music industry luncheon in Los Angeles for the City Of Hope National Medical Center, TakeTwo’s president/CEO Fred Rosen is named this year’s honorees for the “Spirit Of Life” Award, which will be presented by the City Of Hope’s Music & Entertainment Industry Dinner Sept. 28 in Los Angeles. Another luncheon was held in New York, and in Nashville a celebrity softball challenge netted more than $77,000 for the City Of Hope. Showtime, from left, are Richard Palmese, president, MCA Records and national campaign chair, Bruce Resnikoff, senior VP/GM, special markets and product, MCA Records and president of the Music & Entertainment Industry Toronto, John Frankenheimer, President, MCA Records and national campaign chair of the Music & Entertainment Industry Toronto, Al Teller, chairman, MCA Music Entertainment Group; industry veteran Joe Smith; Fred Rosen and his wife, Rikki Rosner, Irving Azoff, chairman, Giant Records; Zach Horowitz, executive VP, MCA Music Entertainment Group and chairman of the Music & Entertainment Industry Toronto, and Don Pannaman, attorney, Gang, Tyre, Ramer & Brown and major gifts chair.

MGM/UA Home Video Pursues Family Values

BY SETH GOLDSTEIN and EILEEN FITZPATRICK

NEW YORK—MGM/UA Home Video is striking another blow for families. The studio has joined the list of video suppliers taking a stand against adult-oriented self-serve release for Mom, Dad and Grandpa.

Late next month, MGM/UA will deliver four top-selling titles at $14.95 suggested list—“All Dogs Go To Heaven,” “Chitty Chitty Bang Bang,” “The Secret Of NIMH” and “A Night at the Museum.” Each has been packaged in a cube-shaped cardboard box that has become synonymous with family fare.

Warner Home Video and Fox Video took the clamshell route for their respective Family Entertainment and Family Features lines established over the past year. Those two and MGM/UA have taken a leaf from the marketing book written by Disney and, later, GoodTimes Home Video. (Continued on page 106)

Viacom/Paramount Slate 1st Project

BY EILEEN FITZPATRICK

LOS ANGELES—The first joint project between the newly merged Viacom Inc. and Paramount Communications will be a series of Showtime comedy videos, which will be distributed by Paramount Home Video. Three tapes from $29.95, and a one-time Comedy Superstars will arrive in stores in January priced under $15, according to Matt Riklin, senior VP of program enterprises at Showtime.

Prior to the Paramount arrangement, Riklin says, Showtime comedy specials were released sporadically by a number of video distributors and lacked any continuity at retail. Showtime is one of the premium channels owned by Viacom. The company completed its merger with Paramount July 7.

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Viacom’s concern price is about $85, and if you do a two-for-one deal, a consumer can liquidate the cost of the one tape,” says Riklin.

It is also possible, Riklin says, that the tapes will be promoted on Viacom’s VH-1 and the Comedy Central, a joint venture with HBO.

“When you only release one single title, it’s tough,” he says of previous Showtime comedy releases. “The way to do comedy tapes is in a series with a developed marketing plan.”

How does distribution carefully about comedy tapes. “Basically, we couldn’t find a place to sell it,” says one video distributor who was approached with Showtime’s Comedy Central, which will be good for discount admission to more than 175 comedy clubs across the country.

The average entrance price at a comedy club is about $8.50, and if you do a two-for-one deal, a consumer can liquidate the cost of the one tape,” says Riklin.

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STEVE MILLER BOX SET

A sixty-four song compilation spanning Steve Miller's musical evolution from guitar prodigy to rock innovator to blues master and back again.

3 COMPACT DISCS FEATURING
- All the hits from the Steve Miller Band's Capitol releases
- Previously unreleased tracks by Steve's early bands
- Steve Miller's home recordings of Les Paul and T-Bone Walker
- "Rock It," the new single co-written with Neil Schon

PLUS A 55-PAGE COLOR BOOKLET CONTAINING
- Historical liner notes
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- Rare photographs and artwork

"Think of it as a sound poem time capsule" – Steve Miller

ON TOUR ALL SUMMER

Compiled, produced and mastered by Steve Miller
ISSUES

THANKS FOR COVERING GAY ISSUES

I would like to thank Billboard for its cover story about gay music and issues in the industry (Billboard, June 18). As an openly gay man at the retail level of the industry, I know first-hand the pressures of living in a straight society. It comes as no surprise that, as demographics indicate, we often turn to the high-energy, upbeat genre of dance music. But reminded, however, that the gay and lesbian demographic is made up of individuals whose tastes are varied. With proper marketing, a much broader variety of music could be very well received.

I would also like to congratulate the individual artists and labels involved with the recent and upcoming AIDS benefit events, for being able to ignore “the bottom line” long enough to benefit a greater cause. Again, however, I would like to point out that a larger audience could be reached with different genres of music, such as country.

Finally, I'd like to take this opportunity to applaud those artists and those within the industry with the courage to be publicly “out.” People such as Andy Bell and Vince Clarke of Erasure, Elton John, RuPaul, Kid Icarus, Melissa Etheridge, Boy George, Freddie Mercury, David Geffen, et al have been an inspiration and source of strength all my adult life. Thank you all.

Let’s make sure this is not passing fad, but the beginning of something real. As someone with years of experience in the music industry, I am firm believer that it is time for the industry to make the most of the gay audience, and to find a song that truly applies to me.

David M. Connelly
Customer Service Manager
Hastings Books, Music and Video
Helena, Mont.

LETTERS

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On fire.
Almost platinum!

"Get Off This" heating up at Top 40!
"Eurotrash Girl" breaking at Alternative!

Active Rotation
Hosting 120 Minutes on July 17!

On tour with Spin Doctors & Gin Blossoms!

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Produced by Don Smith for Moondog Productions
Management: Home Office | Jackson Harling

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"THE NIGHTS OF WONDER, WITH FRIEND'S SURROUNDED..."

'High Hopes', The Division Bell

Thanks to David, Nick, Richard, Tim, Guy, Gary, Jon, Dick, Durga, Sam, Claudia, Steve O, Robbie, Dave, Marc and Mark, Juliette, Timm, Jane, Tony, the Bill's, Barrie, Marcus, Steve T, Columbia, Sony, ITG/Mike, and over 3,000,000 fans.

From Michael, Bill and the CPI Team:
Arthur, John, James, Kenny, Keith, Susan, Stephen, Gord and Janice.

CONCERT PRODUCTIONS INTERNATIONAL - USA
THE BCL GROUP

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Group Plans Global Charity Show For ’95

In a massive musical undertaking, a 24-hour global benefit concert, emanating simultaneously from nearly two dozen countries around the globe, is set to take place July 15, 1995, the 10th anniversary of Live Aid. The event is sponsored by World Aid Direct.

Although no acts have been signed yet, organizers say all sorts of artists—rock, country, classical, R&B—will perform at the event, a charity fundraiser that organizers hope to make annual.

While the extravaganza is still in the planning stages, a spokeswoman for WAD says the organization is talking to MTV and other networks about televising the show.

She says they also hope to release compilation albums from artists who will appear. The albums will feature previously released material from the artists and be issued one-per-month leading up to the event, culminating in a boxed set featuring a number of the acts. The idea is to split profits from the projects 50/50, giving artists and the charity equal royalties and letting WAD keep the mechanical royalties for charity.

WAD has selected five health concerns (including cancer, AIDS, and heart disease) and five non-health ones (the environment, civil rights) that will benefit from the expected millions raised through ticket sales.

(Continued on page 127)

Ireland’s Enya Strikes A Universal Chord

Warner Tallies Sales Of 7 Million Worldwide For ‘Moons’

LONDON—One of the more unlikely signings in the British music business in recent years has emerged as one of its most notable worldwide success stories, and has provided evidence of the continuing strength of Irish repertoire signed through the U.K.

The Irish singer and composer Enya, with an ethereal mix of ancient Celtic influences and modern synthesizer sounds, recently reached a global sales milestone of 7 million copies worldwide, according to Warner Music U.K., which has a worldwide deal with the artist.

“It doesn’t matter where it is—Latin America, Austrasia, Europe, North America—there’s not one major country where she’s not selling records,” says Bob Dickins, chairman of Warner Music U.K., who signed Enya and has worked closely with her collaborators and managers. Warner Music U.K. has released sales figures for “Shepherd Moons” in 25 countries, including the U.K., Canada, Australia, Japan, and Germany, and the album’s top 10 best-selling markets (see chart, page 119).

Along with its 1988 predecessor, “Watermark,” which has sold 6.5 million copies worldwide, according to Warner U.K., “Shepherd Moons” has helped reconfirm the ability of the U.K. to nurture new multi-platinum, international artists at an age when Britain’s status as a pop A&R source has been in doubt.

Enya is one of the most commercially successful examples of the trend toward spiritually rooted, sonically soothing music, a trend that also embraces such internationally acclaimed artists as Enigma, Deep Purple, and the new age movement.

(Continued on page 119)

Lord Kitchener Gets Trinidad/Tobago’s Stamp Of Approval

According to reports from the Trinidad and Tobago post office, the 50-cent stamp issued in honor of Calypso legend Lord Kitchener has been a roaring success, selling well both locally and abroad.

The 100,000 stamp issues have all been sold,” says acting T&T postmaster general Annie Scantebury. “The people love it; we’ve had so far is positive feedback.”

The price of the stamp is Trinidad & Tobago dollars, the common local postage, assuring the widest circulation.

The fact that the post office, an (Continued on page 56)

Arista Swings On Stars, Baby Acts

Label Reaches New Heights In Sales, Profits

NEW YORK—A diverse roster of superstars, along with super performances by an equally wide-ranging crop of up-and-comers, have propelled Arista Records to new heights in sales and profits.

Although the sales steam of Whitney Houston’s soundtrack to “The Bodyguard” has hardly dissipated since its instant success late in 1992, about 2 million of its total global sales of 28 million have generated this year—a portent that it’s harder to move in sales and profit.

At $250 million in domestic revenues, Arista’s business is slightly above $250 million in fiscal 1993, when it was a smash hit for the album’s third fiscal year.

In the most recent fiscal year, sales are up by 28% to a modest but healthy 18-15%—the company does not report its profit figures.

Internationally, Arista is believed to have generated $75 million to $80 million in additional revenue in the fiscal year—more precisely, $90 million in the fiscal year—more precisely, $150 million in a fiscal year.

Clive Davis, who has operated Arista since it was formed the label 19 years ago, says the label was a beneficiary of an industry discovering “fresh creative energy” from different areas. When I ran Columbia Records, we signed such artists as Janis Joplin or Santana as a result of an explosion that was mainly rock.

Now the street is being heard, as is modern rock, which has a vitality, intelligence, and quirkiness that the use of SoundScan and RIAA, has enabled the industry to focus on local markets and break records again on that basis, says Davis.

(Continued on page 122)

Rock The Vote Launches A Health Care Initiative

BY DEBORAH RUSSELL

LOS ANGELES—Rock The Vote hopes to demystify the issues surrounding health care reform, and is using the music industry to help distribute a 35-page booklet to its young adult constituents.

About 1 million copies of “Rock The System: A Guide To Health Care Reform For Young Americans” are being distributed by music retailers, at live music events, and through the music press, among other avenues. In addition, public service announcements featuring the Beastie Boys, LT, and George Browns, are soon to appear on TV to promote the booklet and its contents.

At the same time, Rock The Vote, affiliated with the Rock the Vote organization’s annual awards dinner and VH1’s prestigious awards, will release a compilation album of underground music in conjunction with the independently distributed Phat label.

“Propaganda! The New Voice In Alternative Music” is designed to keep attention focused on the voting process during the years between high-profile presidential elections. Currently, 451 members of the United States House of Representatives and one-third of the Senate’s 100 members are up for re-election, and 36 gubernatorial races are being waged.

Between the album and the health care booklet, Rock The Vote hopes to fill a two-tiered obligation, says Shana Weiss, communications director at the organization.

“We’re always encouraging people to vote,” says Weiss, “but with that comes a need to inform, educate, and responsible voters. [Rock The Vote] loses its meaning if it’s not directed with a thoughtful focus. We’re trying to add more substance and give people a full plate of information from which to make their decisions.”

The nonpartisan health care primer “Rock The System” features (Continued on page 27)

**Billboard** July 23, 1994

www.americanradiohistory.com
Richie Havens Seeking Woodstock Royalties

By Paul Verana

NEW YORK—Singer/songwriter Richie Havens, the opening act at the original Woodstock festival, is suing Time Warner and three of its subsidiaries for copyright infringement and civil rights violations in connection with their use of Havens' recordings made at the 1969 event.


According to the filing, Warner Bros. released a film of the Woodstock concert that included Havens' performances of his compositions "Handsome Johnny" and "Freedom"; Atlantic Records issued the original soundtrack from Woodstock, which includes "Freedom"; and Warner Bros. released two Woodstock videos that, combined, contain "Handsome Johnny," "Freedom," and Havens' rendition of the Lennon and McCartney composition "Strawberry Fields Forever.

Havens is asking for damages totaling $50 million broken down as follows: $27 million from Time Warner, $8 million from Warner Bros., $11 million from Warner Video, and $7 million from Atlantic. He also seeks to enjoin those companies from releasing any material bearing Havens' Woodstock performances, his name, or his image.

The court papers indicate that in February 1970, Havens granted Warner Bros. "certain rights" to use footage of his performance in the Woodstock film. However, the agreement was not in writing, and Warner Bros. turning over master tapes of the performance to Havens within 30 days of the agreement, which Havens claims Warner Bros. did not do. Furthermore, Havens claims in the papers that he has no recollection of signing such an agreement.

Havens also claims he granted Atlantic permission to use his Woodstock performance in soundtrack releases, but only in the U.S. and Canada, not in the rest of the world. Atlantic's release of the "Woodstock" soundtrack, which includes Havens' performance, in territories outside the U.S. and Canada constitutes a violation of Havens' copyright and of his civil rights, according to the suit.

Havens' action was precipitated by the current flurry of activity surrounding the 25th anniversary of Woodstock, according to his attorney. (Continued on page 125)

Sonic, Philips Under CD-Patent Scrutiny?

By Bill Holland and Marilyn A. Gillet

WASHINGTON, D.C.—The Justice Department has confirmed that it is looking into the licensing practices of several leading companies that own and license patents for the manufacturing of compact discs.

Although official word from Justice does not include the names of the companies, sources close to the Department did not disagree with published reports that say the antitrust investigation primarily centers on the optical disc licensing practices of Sony Corp. and Philips Electronics N.V.

However, officially, the Justice Department, following normal practice, declined to comment on the details of an ongoing investigation.

Justice spokesperson Ana Cobian says, "All I can tell you is that we have opened an investigation into licensing practices in the optical disc area.

"And if you add up what everybody wants, it gets up to about 12 cents a disc," notes James DeVries, executive VP of Quixote, which owns leading independent CD replicator Disc Manufacturing Inc., based in Los Angeles. "The average manufacturing price is probably down somewhere near 75-80 cents, so it’s a pretty big percentage."

DeVries says DMI manufactured about 70 million discs last year.

The key point of the investigation as it appears to be shaping up, however, is not the amounts paid, but rather the agreements underlying the patent-licensing process. "When Anne Bingaman, the head of the antitrust section of the Justice Department, came into office, she and other people in Justice said they were going to look at the impact of foreign cartels on business in the United States, and this falls right into her game plan," DeVries says. "Through these investigations, they will discover whether there are agreements between those companies, and then they can determine if it has been anti-competitive."

DMI is a joint venture of Philips and Sony.

(Continued on page 125)
Awaken to the scent of new every day.

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The Essence of New.
American's Platinum Plans For Slayer
Can 'Divine Intervention' Get Act On Air?

BY CHRIS MORRIS

LOS ANGELES—With the Aug. 30 release of Slayer's album "Divine Intervention," the group's label American Recordings faces the same challenge it has run into in the past: how to market a group whose gore-soaked, extreme music is anathema to radio programmers.

American will first attempt to hit the thrash band's core audience of rabid enthusiasts with a fan-oriented marketing assault.

Bob Bell, new-release buyer for the 350-store Wherehouse Entertainment chain based in Torrance, Calif., says those fans should heat up sales immediately upon the album's release.

"I would expect it to do huge business right out of the box," Bell says. "They have a very dedicated fan base, and as bands like White Zombie and Danzig have broken out, I think Slayer could do the same thing."

Bassist/vocalist Tom Araya, who is partnered in the group with guitarist Kerry King and Jeff Hanneman and new drummer Paul Bostaph, remains insistent about radio's acceptance of his group's music.

"Ask me if I care," Araya says bluntly. "It'd be nice, and to some extent I do care, but I never expect it to happen."

O'Brian's 'Last Confession' Begets An RCA Debut Album

BY JON CUMMINGS

NEW YORK—It's not every day that a new pop artist is given the freedom to produce his own major-label debut album—much less one that is replete with dissimilars of organized religion and what his label describes as "a whole lot of Catholic angst."

But, then, not every new artist curries the industry clout that Dillion O'Brian had amassed by the time RCA won a bidding war for his services a year and a half ago.

The label will release the singer/songwriter's debut album, "Scenes From My Last Confession," Aug. 30.

"What we have here is somebody who is an extremely articulate and intelligent songwriter who has proven himself successful and performs his songs well," says Hugh Surratt, RCA's senior director of artist development. "This is an intimate album that frankly reflects a lot of Dillion's personal experiences and attitudes."

Like several other labels, RCA was drawn to O'Brian by the songs he had written for other artists (under a number of aliases), as well as by the music on a demo tape that circulated through the industry in 1992. A long-time staff writer at Sulton Place Songs in Los Angeles, O'Brian says he had not yet begun writing songs for himself when a demo caught his boss's attention.

"I brought in the demo of 'Some-thing Almost Sacred,' and that's when my publisher started saying it was a hit," O'Brian says. 

The microphones the professionals stand behind.

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Joe Lavo

Scotti Bros. Plans Alternative Imprint: With 'Luck, Bow Will Be A Heartbreaker

by Melinda Newman

THIS AND THAT: In the "perfect fit" department, the title of A&M's tribute record to the Carpenters is "If I Were A Carpenter." Upon first listen, the cuts that really caught our attention were Sonic Youth's version of "Superstar" and Johnette Napolitano/Marc Mendel's cover of "Hurting Each Other."

Added to the ever-expanding Woodstock '94 lineup are the Band, Blind Melon, Primus, Traffic, Youssou N'Dour, and Salt-N-Pepa. The festival is slated for Aug. 13-14 in Saugerties, N.Y. "Big Head Todd & The Monsters are wrapping up their next Giant Records release, due Sept. 20. The band recorded the album in Colorado's Boulder Theater, renting out the venue and bringing in a 32-track board. Until the album's release, fans can enjoy the band on the Epic Soundtracks "Blown Away" soundtrack. They perform the tune "In The Morning." - Sheryl Crow has been added to the first month of the H.O.R.D.E. tour, and Cypress Hill has been added to three dates. Pansare Entertainment now manages John Lydon, who is working on a solo album for Atlantic Records, pushing his autobiography, and planning a documentary on the Sex Pistols. Busy boy... Hot band the Begems are Lonn Friend's first signing as West Coast VP of A&R at Arista. The band has also inked a management deal with the Invasion Group... Better known as president of music for Warner Bros. Films and the man behind the hit soundtracks for "Batman," "The Big Chill," and others, Gary LeMel has taken time out to record an album of—what else?—movie standards that is being released on Blue Note Records.
"Other bands want to sound like Western Flyer. Very radio friendly."
John St. John-KYGO Denver, CO

"Killer Harmony...should be an instant hit. These guys will fly!"
Tony Stevens-KFKF Kansas City, MO

"...the best country act I've heard in years."
Dennis Baker-Action Music Sales-Cleveland, OH

"Western Flyer will be one of the major groups of the 90's."
Mark Langston-WIL St. Louis, MO

"A breath of fresh air. The sound of the 90's."
Wayne Grossman-MS Distributing Co., Chicago, IL

"Awesome! Totally Awesome! Great sound and great material!"
Greg Edwards-KATM Modesto, CA

"Opening for our Chris LeDoux concert, Western Flyer brought the crowd of 7000 plus to a partying frenzy! This band is HOT!"
Don Hilton-KSOP Salt Lake City, UT
NEW YORK—Rock'n'roll creates strange bedfellows at an even greater rate than politics. But even by the standards of the music world, the pairing of John Paul Jones and Diamanda Galas is a real eyebrow-raiser. Despite that first impression, the collaborative "The Sporting Life" (due from Mute Sept. 6) proves the former Led Zeppelin bassist and the avant-garde diva share plenty of common ground.

The set—which Galas describes as "a collection of homicidal love songs"—bears that out with a vengeance. Jones' most visceral bass playing (on an eight-string model) since Zep's heyday proves a perfect foil for the singer's octave-leaping wall. The match is so seamless, in fact, that one hardly notices that there's no further instrumentation—other than the drumming of Attractions skinsman Pete Thomas.

"One of the first things we agreed upon was that there would be no guitar," says Jones. "With a voice like Diamanda's, a guitar would simply be a cosmetic device."

The sheer power that imbues songs like "You're Mine" and "Devil's Rodeo," however, make it clear that the album should indeed be filed under rock. Peter Cooper, Mute's director of marketing, says the label is going one step further than that, and will be "evanescing the metal end of press and radio," beginning with service of the first single, "Do You Take This Man?"

"This is brand-new territory for us, but we're having fun with it," says Cooper, who notes that horror maven Wes Craven has expressed interest in leasing a videoclip for the single.

"We're going to be dealing with retailers who've never heard of Diamanda," he adds. "And our usual supporters might have a hard time dealing with the project at first, but it meshes amazingly well."

Neither performer is known for collaborations—Galas is best known for unaccompanied vocal pieces like the acclaimed "Plague Mass," while Jones has concentrated on production and soundtrack work since Led Zeppelin's split. The bassist cites a decade-long admiration of Galas' work as the catalyst.

(Continued on page 19)
whom are expected to have albums released in the fourth quarter in stores before Christmas. In addition, the label is planning to release low-priced "CD-ROM singles" that feature an audio single with additional CD-ROM data, a source says. The audio portions of the discs will be playable on a standard CD player. Prices for the new products have yet to be established.

While those projects are in development, Warner Bros. will tap into the America Online network for "Cyber-Talk," an hourlong program that will allow computer users to communicate with various Warner Bros. artists. The first installment of the series, which will run Mondays at 9:30 p.m. ET (6:30 p.m. PT), will feature Porno For Pyros frontman and Lollapalooza mastermind Perry Farrell. The idea for the show was spawned by Jim Wagner, VP of advertising and merchandising at Warner Bros., and Laurie Burke, senior director of advertising and merchandise for Warner Bros. Originally, the duo thought of the concept as a way to promote a comedy album by Adam Sandler. In a meeting to discuss the label's various on-line projects, the idea mutated into a regularly scheduled forum for various Warner Bros. artists, Wagner says.

Jeff Gold, Warner Bros. senior VP of creative services, says, "We have been doing these on-line things sporadically, but then Jim brought up the notion that we should do this on a regular basis so people will know there is always something interesting happening at a specific time and place." Todd Steinman, who works on various interactive and multimedia projects for Warner Bros., is optimistic that the established time slot will make "Cyber-Talk" "almost like a TV show" that users tune into on a regular basis.

Warner Bros.' previous on-line activities include electronic bulletin boards on the America Online and CompuServe networks, and interactive conferences with Depeche Mode, New Order, Lou Reed, and Green Day. "It's interesting and a lot of fun to have a direct connection with the people who are buying our records," Gold says. "We have been getting feedback, both negative and positive, on the bulletin boards, and this is just a natural extension." While "Cyber-Talk" usually will showcase Warner Bros. acts, it won't be limited to artists signed to the label. Nor will it be restricted only to musicians. Gold says he has had discussions with magic/comedy team Penn & Teller about appearing on the show. "We will make it as much like a talk show as we can, with various celebrity moderators from time to time," he says.

Steinman says that computer users who enter the "digital auditorium" for "Cyber-Talk" will also be able to interact with each other. Files with tour and new-release information, as well as artist TV appearances, will also be available. Meanwhile, the label is eyeing the retail release of multimedia software that it has used as promotional items. In the past, Warner Bros. has issued press kits on regular computer discs for its Jimi Hendrix tribute album, "Stone Free," Lush, and Jon Hassell.

Warner Bros. VP/chief art director Jerry Heiden calls the new developments exciting. "This is the first time in 15 years that I have been involved in the development of a product, as opposed to just the packaging," she says.

Aside from the screen savers, which will incorporate artist logos and photographs, the label is also investigating the release of CD-ROM titles, including a possible R.E.M. release, a source says. "We're looking at a mixed-mode release that would be like a maxi-single with some CD-ROM information," says a source. "The idea is to keep the price down so that the consumer can get a taste without spending a lot of money."

Warner Bros. VP of creative enterprises Georgia Bergman confirmed that the label is looking into screen savers and mixed-mode CDs, but would not confirm specific artist involvement.

FOR THE RECORD

The correct title of Luscious Jackson's new album on Capitol Records is "Natural Ingrediants." An incorrect name for the Aug. 23 release was given in a story in the July 16 issue.
A Disappointment Turns Around For Diane Warren

TURNING IT AROUND: Here's the story, from co-writer Diane Warren, of how a discouraging B side finally triumphed—with a few variations. "I wrote 'Don't Turn Around' with Albert Hammond eight years ago. It was first recorded by Tina Turner, with Bryan Adams as the producer. It was a great record, but I always thought it was stupid that they left it off [one of her] albums and used it only as a B side of her single, 'Typical Male.' "Somehow, Luther Ingram heard it and had a No. 5 R&B single with it. Then the reggae group Awaad heard Luther's version and did it reggae, which became a [big] hit all over Europe. Meanwhile, other artists recorded the song as well, including Neil Diamond, who had a top 15 AC hit with it. Next thing I know, Clive Davis called me and told me he wanted to record it with Ace Of Base [which has a current top 10 single]." Of course, Warren is delighted with the song's renewed success, which she says once again gives life to the old saying that you can't keep a good song down. So, what's left? "I am still waiting for someone to do the country version."

SIGNINGS: EMI Music Publishing has signed a worldwide deal excluding North America with Tom Kelly, who, with partner Billy Steinberg, has penned hits for Madonna ("Like A Virgin"), Divinyls ("I Touch Myself"), and Cyndi Lauper ("Time After Time"), among others. The first songs to be published under the agreement are on the new Pretenders album, for which Kelly and Steinberg have written five tracks. MCA Music has signed a worldwide co-publishing agreement with writer/artist Mary J. Blige, who records for the Uptown/MCA label. She is working on the follow-up disc to her hit 1992 debut, "What's The 411," with MCA Music's Kenny Greene and other writer/producers. In another MCA Music deal, Pat DiNizio, lead singer and main writer for the Smithereens, has signed a worldwide deal with the publisher. The band recently released its first RCA disc, "A Date With The Smithereens," and is on tour in the U.S. Nashville-based Crossfire Entertainment, which has a joint venture publishing arrangement with Rounder Records, has signed a publishing deal with Elektra artist Jimmie Dale Gilmore, whose most recent disc is "Spinning Around The Sun." Crossfire is hot as the publisher of the songs of Crash Test Dummies, who have a platinum-selling Arista album, "God Shuffled His Feet." Zomba Music has inked producer/writer Ralph Schuckett, who is credited with signing and co-producing the debut album for Sophie B. Hawkins while a staffer at Columbia Records. He has written material for Belinda Carlisle, is a founding member of Todd Rundgren's Utopia, and was a member of Hail & Oates band on two of the duo's albums, "X-static" and "Voices."

RETREAT GOES FORWARD: Rounder Records, via its Philo/Rounder logo, is releasing a two-CD set of songs performed last September at the second Martha's Vineyard songwriter conference. Titled "Follow That Road: Highlights Of The Second Annual Martha's Vineyard Singer/Songwriter Retreat," the program is culled from some 300 songs recorded during the three-week event, 30 of which appear on the album. Writer/artists represented include Christine LaVin, who is also executive producer of the event, as well as Jonathan Edwards, Dave Van Ronk, Tom Paxton, Anne Hills, James Henry, Diane Ziegler, Buddy Mondlock, Tom Prasada-Rao, Kate Taylor, and Susan Werner. In addition to the Tuesday (19) release of the album, Cherry Lane Music Publishing is marketing the matching (Continued on next page)
time for me to become a recording artist," O'Brien says. "The song, a celebration of his son's birth, is now the lead track on "Scenes From My Last Confession." "Once that song was written, I started writing more specifically for myself."

O'Brien says he briefly considered writing a straight-ahead pop album. "But then I thought, why should I do that?" he says. "My heroes are the kind of guys who come out spilling their guts, and I'm not really moved by people who don't give up much of themselves.

"I figured, I'll have plenty of opportunities to get other songs covered, so why not write about what's important to me?"

As a result, several of the songs that emerged, including "Catholic Boys" and "The Analytical Mind," trace O'Brien's loss of faith in God and religion. "I was basically trying to show how being brought up Catholic wreaks havoc on your life," he says. "The way the songs are set up is like a journey, following the experiences of one person who loses his faith and then, slowly, makes a connection with an other person and comes back to a sense that there is something else out there."

Once the demos were complete and the RCA contract signed, O'Brien went into the studio with David Kernshenbaum. But when the recording was complete, both artist and label were disappointed. "I don't know why, but when it came time to make the album, both O'Brien and I were disappointed."

"It was complete, both artist and label were disappointed."

"I don't know why, but when it came time to make the album, both O'Brien and I were disappointed."

"It was complete, both artist and label were disappointed."

O'Brien says, "But once David and I got into it, I would grab the wheel, then let go, then grab it again—and the car didn't wind up at either of our houses."

"As a result, several of the songs that emerged, including "Catholic Boys" and "The Analytical Mind," trace O'Brien's loss of faith in God and religion. "I was basically trying to show how being brought up Catholic wreaks havoc on your life," he says. "The way the songs are set up is like a journey, following the experiences of one person who loses his faith and then, slowly, makes a connection with an other person and comes back to a sense that there is something else out there."
The Heatseekers chart lists the best-selling titles by new and developing artists, designed as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the artist and the album’s subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Artist indicates vinyl LP is available. **Albums with the greatest sales gains. © 1994, Billboard Communications.

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A Public Letter of Invitation to Stevie Wonder and Management

First and foremost, the patience of our efforts have proven to be a virtue.

There were those who thought we should proceed without waiting for the completion of your long awaited "New Album" due out this summer, but we held fast to our faith that your new album would be finished in time to allow you to participate as a performer in the National Concert Against Youth Violence on September 10, 1994 at the Orange Bowl Stadium in Miami, Florida.

Our reasons for waiting are satisfied in that you are and always have been a crusader of social conscience and that what you say as an artist and sing in your songs will be heard by our youth and the rest of the world.

Your presence is needed, Stevie, and your message needs to be heard at a very critical time in our society.

I want to personally thank the management of Stevie Wonder for their patience and understanding relative to our efforts in making this concert a reality and historical in its purpose.

Sincerely,

Frank Cooley/Exec. Prod.
National Concert Against Youth Violence

The Management and Record Companies of the Artists listed below have been contacted for their participation in this event.

The following artists have confirmed their participation in the National Concert Against Youth Violence:  

- D'Angelo
- Dr. Dre
- En Vogue
- Hammer
- Whitney Houston
- Ice-T
- Freddie Jackson
- James Ingram
- Janet Jackson
- Michael Jackson
- Jadafi
- R.Kelly
- Queen Latifah
- La Mafia
- Tracy Lawrence
- Leontyne Price
- Michael McDonald
- Shaggy
- Mase
- Color Purple
- Phil Collins
- Mariah Carey
- Shabba Ranks
- Celine Dion
- Snoop Dogg
- Bruce Springsteen
- Jay-Z
- Selena
- Sounds of Blackness
- Stone Temple Pilots
- Randy Travis
- Third World
- War
- Warren G
- Nate Dogg
- Xscape
- Zhane
- and others

We can only hope that our efforts are not in vain and that in the final analysis the artist management and record companies will get involved.

The Management and Record Companies of the Artists listed above have been contacted for their participation in this event.

Letter to Artists, Celebrities, Management, Record Companies, and National Organizations

Did You Know That....

In one year in the life of American children:

1. 2,240 children and youths under 20 commit suicide.
2. 6,173 children children 15-19 years old are killed by firearms.
3. 73,886 under 18 years old are killed by firearms
4. 112,230 children under 18 years old are arrested for violent crimes.

Calculation by Children's Defense Fund

History has shown us that music has proven to be the instrument of peace, freedom and humanity. Whether we want to acknowledge these facts or not - there exists a "common denominator" between us called "moral obligation" - to unify are efforts to deter, or reduce youth violence at all costs, for this is a "stark reality" that will not be wished away with pointless rhetoric.

We have everything to gain, and absolutely nothing to lose from the artists participation, to record companies, national organizations, and sponsors in support of this event.

This is not a particular problem of one race or a people - it is about humanity, and those who care enough to make a difference in america, to make streets safe again for our children - and let us not forget ourselves.

The facts about the concert are:

1. The proceeds from the concert will benefit over 600 National existing youth programs, grass roots community based youth programs and viable pilot programs that provide alternatives to criminal lifestyles of youths in America.
2. The concert will be broadcast live via radio in the U.S.A. and in Europe Latin America, and will be taped for a pay per view event by a major U.S.A. Cable Network that will aired in November, 1994.
3. As a result of sponsorship, private contributions and donoes we are able to provide most of the airplane, lodging and ground transportation for most of the artists and celebrities participating in the event.
4. This concert participation is open to all artists of positive persuasion.
5. This is the first concert of a fifteen (15) city tour, whereby the artist will be paid a performance fee to perform in other cities (except Miami and New York because of the special releas).
6. For participation in this event on September 10, 1994 at the Orange Bowl Stadium in Miami, FL, we ask for your positive response by July 29, 1994 and your confirmation in writing, by on or before August 8, 1994.
7. Most of you in the entertainment industry have been aware of our efforts for quite sometime to make this event a reality. Our pursuit of this reality remains relentless, our commitment as strong as ever, and our faith unwavering by any obstacles of un-informed or negative hindrance.

In Conclusion, I know that even in the "12th hour", the "mechanism" of artists interest and commitment, executive/managerial and personal decision can be realized - we only need to remember the unified efforts of "We Are The World" and "Live Aid." This is but another effort in a different time and deals with a "New Monster" of our society called:

Youth Violence

The National Concert Against Youth Violence 1994 - 1995 National Tour

2. Los Angeles, CA February, 1995 10. Atlanta, GA April, 1995
3. Dallas/Fort Worth, TX February, 1995 11. Baltimore, MD April, 1995
8. Detroit, MI April, 1995

*Denotes Community Based Forums in "Youth Violence" in cities prior to the concert.
**Denotes a "Special Telecast Concert event in the first and last National Tour.
Giant Gets A Finer Cut Of Jade
Multiformat Approach Planned For New Set

BY J.A. REYNOLDS

LOS ANGELES—Despite the fact that its debut album, “Jade To The Max,” was certified gold and scored two top 10 R&B hits (“Don’t Walk Away” and “I Wanna Love You”) as well as two more top 20 singles, the three members of Giant and the store agree that their follow-up, “Mind, Body & Song,” is a better set.

The three members of Jade—Tonya Kelly, Jo Marshall, and Dee Reed—point to new visual image and tighter harmonies as keys to the new album, which drops Sept. 13.

“We’ve been working together for quite a while now, and we know where we’re going to be on a song when we’re harmonizing,” says Reed.

“And because we’ve learned so much about each other, it’s easier to pick up on what one of us is going out,” adds Kelly.

Cassandra Mills, president of Giant’s black music division, says that marketing-wise, “Mind, Body & Song” faces two challenges. The first is to get radio to play the songs on the album one at a time.

Says Mills, “We’ve got to try and keep radio on the same page so that we can work [selected tracks] as singles. The second challenge is to broaden Jade’s fan base in the marketplace.”

To do that, the first single, “5-4-3-2,” which is being released Aug. 2, will be promoted simultaneously at R&B, top 40/rhythm-and-cross, and top 40/mainstream radio. “We also want to make a video that will hopefully go up on all those same formats,” says Mills.

According to Mills, “Mind, Body & Song” has a bicosaic feel to it, thanks to the use of producers from Los Angeles, New York, and Minneapolis.

The members of Jade also were involved in the set’s production—and co-write half of the album.

“It’s something we had planned on doing from the very beginning of our careers,” says Jade’s Marshall.

“But on the first album, we were too busy trying to get to know each other vocally to spend time songwriting. But now that we’re more familiar with each other, we’ll be doing more and more things behind the scenes.”

Describing the overall sound, Reed says “Mind, Body & Soul!” has more of an R&B feel to it than the previous album. “It’s a lot more of a pop sound, and that’s even closer to what we listen to at home,” she says.

Kelly adds that the group didn’t give her brothers on the album “Save The Children.”

This album is just
(Continued on next page)

Supernatural Performance. EastWest recording artist Supernatural performed at “Soul Comes To Soho,” a charity event sponsored by the Black Girls Coalition. The affair was held at the Puck Building in New York. Proceeds from the benefit are being donated to the Pediatric AIDS Foundation. Pictured, from left, are Warren G, Zane’s Renee Nealville, and Supernatural.

Bobby Womack Hopes To Resurrect Career
With First Album For Ronnie Wood’s Label

I THIS IS DEDICATED: Next month, 35-year music veteran Bobby Womack will release his 33rd album, Titled “Resurrection,” the set marks the first time the singer/songwriter/producer has issued a solo project since “The Poet II” in 1984.

“Resurrection” and its first release, “Forever Love,” will be the first releases from Slade Music, the new label owned by Rolling Stones guitarist Ronnie Wood. Slade Music is marketed and distributed worldwide by New Jersey-based Continent Records.

Featured on the project are such notables as Wood, the Stones’ Keith Richards and Charlie Watts, Stevie Wonder, axe-man Gerald Albright, and female rapper Missy Mays. The disc also features the Original Valentines, a group formed in the late ‘60s by Womack, his father, and brothers.

The Ballard “Forever Love” exudes an R&B warmth and sincerity often lacking in newer R&B artists. Womack, who refers to the album as “the single to the late Eddie Kendricks and David Ruffin of The Temptations.”

While Womack has not had a solo set since the ‘80s, he has been busy writing and producing, and recorded with such artists as James Mtume and the Faith Evans/Notoriuos B.I.G. duets.

The NAACP recently honored Womack with a Lifetime Achievement Award.

RECORD RESEARCH: Hymans’ upcoming album will be released on the Rolling Stones’ label, which is a part of the PolyGram empire.

Meanwhile, rap group Screw has released its debut single and video, “Hot Posin’ Butter,” through Foremost’s sister label, Homegrown Records.

On the acting tip, the members of Full Force are slated to co-star in an episode of the upcoming HBO/FOX television series, “Cosmic Stop.” Zomba Music Publishing has bolstered its rap and R&B roster with NAS, Erick Sermon, Lalah Hathaway, E-40 & The Click, writer-producer Joe “Prima” Matias, and debut Jive act Keith Murray.

Compilation/release veteran Leo Sacks has produced a three-track sampler of New Orleans gospel act Raymond Myles & Friends through Sacks’ own Heavenly Records.

OPEN FOR BUSINESS: Vinnie of Naughty By Nature has opened a new retail store in Newark, N.J. Naughty Geary carries a clothing line for both adults and children, in addition to merchandise from other manufacturers. Syndicated columnist Kimberly Bailey has released the first issue of Ouch!!, a monthly entertainment magazine based in Las Vegas. Ouch!! is available on the campuses of select black colleges and in 7-Eleven stores.

Teen Singer’s Debut Set Turns LaFace Into The House Of Usher

BY BRETT ATWOOD

LOS ANGELES—LaFace Records has snatched up a unique campaign strategy to break 16-year-old southerner Usher, whose self-titled debut album hits the street Aug. 30.

The label is linking with Teen Image, a retail chain in the 800-store Minneapolis-based musicland chain to promote the young artist, whose full name is Usher Raymond.

Under the promotion, 100,000 coupons are being packaged with the deodorant, which can be redeemed at any Musicland location for a sampler cassette containing segments of Usher’s album, as well as four tracks from labelmate Toni Braxton’s recent quadruple-platinum, self-titled release. A $2 coupon is included in the sampler, which can be used for a discount on a Musicland purchase of the full-length album.

“There has been a great internal response,” says LaFace GM executive VP Scott Folks, who estimates that “several thousand” samplers have been distributed. “Teen Image is used by female teen-agers, which is the perfect target audience for Usher,” says Folks.

Full-page ads promoting the tie-in are running in the July issues of Savvy, YSB, Seventeen, and Teen magazines.

The lead single, “Can You Get With It,” was serviced to R&B radio and dance clubs July 18.

“Usher represents the next generation of R&B stylin’,” says producer L.A. Reid, who co-founded the LaFace label with producer/artist Babyface. “He has a very urban appeal, so breaking him in the streets is important. However, we are also committed to launching him on a larger domestic and international level.”

The slow tempo of the first single isn’t stopping LaFace from establishing Usher as an artist with a street edge.

“Even though this is a ballad, we are working it on the streets,” says Folks. “Normally, this is an approach we would take with a hip-hop artist. We feel confident that Usher has the ability to succeed across multiple demographics—partially due to the involvement of some established producers with credibility in the street community.”

Key producers involved on the Usher debut include Devante Swing (Jodeci, Mary J. Blige), Dave Hall (Mariah Carey), Al R. Sure! (Tevin (Continued on next page)
### Billboard Hot R&B Airplay

**FOR WEEK ENDING JULY 23, 1994**

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### Billboard R&B Singles A-Z

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### R&B & ARTISTS & MUSIC

**The Sweetest Sounds of Summer 1994; TV Raps Leave Viewers Thirsty for More**

**SUMMERTIME:** It’s a time when city folk cool out to the rarefied air from pumping speaker cones. Here’s a short list of things that have been blowing a steady breeze on me this season:

1. **Mad Lion**, “Take It Easy” (Weedman’s Wrecks). This single, produced by KRS-One, features Snoop Doggy Dogg’s emceeing in a place as far away as “Crockyln,” where the artist lives. It’s not the only hit to haunt keyboards thrown in, Mad Lion roars like a caged jungle cat, shooting verbal bullets at whoever. Like his says he’s in the track, he’s “wicked and bad.”

2. **The Lady Of Rage**, “Afro Puffs” (Jive). This mixed-out take from the “Above The Rim” motion picture soundtrack is slippery and magnetic. It features a flyer and an emcee and despite the much-maligned Dogg, it’s a hit, but doesn’t steal the show from Rags, who attacks the track with lo- comotive power. Song line: “I kick lyrics as dopest that the brother calls em headspinners/I got the tongue that has done out anyone/From the rising of the sun/Or the moon I cool the room with doom.”

3. **Da Bush Babees**, “It’s Like This” (Warner Bros.). As produced by Ali Shaheed of A Tribe Called Quest, this brisk, jazzy jam is artful butter. It has tongue twisters of gas and a bit match on rap’s thin-paper walls.

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**DIAMANDA GALAS**

(by Havelock Nelson)

For her part, Galas insists she has long wanted to capture “that power that Zoppell is so famous for,” adding: “It’s the sound I’ve been training — like a fighter — to sing with all my life. It was definitely worth the wait.

Galas and Jones worked long-distance on the album’s seven originals (augmented by a cozy cover of ‘Dark End Of The Stikke’). Before settling in for a two-month session at Jones’ home studio — a session dominated, says Jones, by first-take recordings and the engineer was absolutely shaking on the floor the first time he recorded Diasmanda’s vocal,” he lauds. “It’s honestly, the most beautiful vocal ever, very, very, very, very, very, very.”

“The only thing I wish is that people could hear every demo we recorded: there’s a power that we missed.”

Further, those craving further education will be able to satiate themselves come fall, when Galas and Jones will undertake a full-scale tour of the United States and Europe. And while naysayers have suggested that the performers’ resumes might have kept of trouble integrating, Galas and Jones was confident about the forthcoming dates.

“People may say that just because there hasn’t been anything out there like this, says Jones. “There’s the energy of a rock record — more than most rock records. To my mind, this is how rock should be done.”

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**LORD KITCHENER GETS STAMP OF APPROVAL**

(Continued from page 11)

international organization with tentacles around the globe through direct-post and philatelic activities, the world’s only calypso singer as valuable enough to place on a stamp is a victory for Kit-chener as a globally acclaimed calypso grandmaster whose career has produced 50 years of calypso and steelband music. It also is testimony to the strides of the art form, an outlaw ghettostyle music in its own homeland 200 years ago.

The Stamp Advisory Committee received a request (from the Tribute Year For Kitchener Committee) for a Lord Kitchener stamp, and they asked that it be printed by Sambell-bury. They asked, “Does it have local cultural or political sig-nificance?” flock T&T Tenor Pan stamp, the $2.25 Six Pan stamp, the $2.60 Rocket Pen stamp, which, like Kitchener’s, went for 50 cents.

The Feb. 11, 1994, launch of the Kitchener stamp took place, most fittingly, at the pan yard of the pan band, the pan yard of the pan champions, Wito Det-rader of the Steel Orchestra, and his team were coincided with the second series of steelpan stamps. In 1944, Kit-chener (as Steev Pen) became the first tune written especially for pan. Since then he has won Roadband King honors at Carnival 10 times.

The Tribute Year For Kitchener Committee, an organization of music and business professionals, also succeeded in getting a statue of Kitchener erected at the St. James roundabout in Port Of Spain. The statue is the first to be erected in the island for anyone still living.

“I can’t say this is the fulfillment of a dream, because I never dreamed anything like this could ever happen,” says Kitchener. “I feel marvelous, I feel proud.”

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**FOR THE RECORD**

Contrary to a headline in the July 16 issue of Billboard, the R&B duo Changing Faces is on the Big Beat label, which is distributed through Atlantic Records.
The music-oriented PSA's, directed in early July by Graey & Balding's Jim Gable, are set to hit television in the next several weeks. A radio PSA campaign also is scheduled, says Weiss.

At the same time, the 13,000 members of Rock The Vote automatically will receive a free booklet, and any person who phones the organization's toll-free hotline also will receive a copy. Publication also will be distributed through health clinics, college campus organizations, and other youth groups.

Versions of the booklet also will be made available via the Internet and the Americarbon on-line services. The album “Propaganda: The New Voice In Alternative Music” features music by such acts as Daniel Carter, three walls down, Two Pound Planet, the Specters, and The Meister, among others. Phiel will donate 25% of the proceeds from album sales to Rock The Vote's ongoing registration/education efforts.

The album was conceived by Phiel president George Telegadis after working with Rock The Vote on a 1992 presidential insurgent event.

For information on the Rock The System booklet, call 800-ROCK-VOTE.
Kristine W.: Feeling Good About What She Wants

KrisTINE W. has been preparing for stardom since she raised eyebrows belting a precocious rendition of the Jesus Christ Superstar classic “I Don’t Know How To Love Him” in a kiddy beauty pageant at the age of 8.

As she banks in the victorious glow of her Champion/Art West debut “Feel What You Want,” deservingly topping her on the power ballad charts, Kristine recalls how anxious she was to grow up and follow in her mother’s performing footsteps.

“Mom was an entertainer for 30 years—mostly with jazz bands—and I would always put her on stage and these wonderful wigs before a show,” she says. “My siblings were influenced by the whole thing, but I was absolutely riveted. I would copy her, paint myself up, and go to school like that. I got sent home a lot.”

A childhood of dress-up led to an adolescence on the pageant circuit. It was more than rebellion from the ‘right thing’: it was me edging toward my own way.”

It was not long before Kristine found herself singing and working in the casinos of Las Vegas, while juggling a full slate of college classes. In fact, she enrolled at the University of Nevada, Las Vegas, with money to buy sound equipment for the band she was fronting.

Still happily entrenched in Vegas and casino life, Kristine caught the ear of a Champion Records A&R rep after a Lennox Lewis boxing match last year. A brief trip to Billboard U.K. headquarters resulted in a recording agreement and a collaboration with producers Rollo and Rob D. Of the tracks they cut they said: “Feel What You Want.”

Overseas club success was instant, and the state-side bidding war began. There was hardly a major label that did not momentarily claim signing victory. A U.S. distribution deal for the entire Champion roster with EastWest brought the war to an end.

“It’s an honor to be the object of so much attention,” Kristine says, “but I never expected it to happen, but I guess that’s exactly what something really big does.”

At EastWest begins its effort to transfer the dancefloor success of “Feel What You Want” to top 40 and crossover radio airplay; the singer is wrapping up her first album. Due out this fall, the set will combine Kristine’s own productions with contributions from Rollo and Rob D., Johnny Jay, and Stonebridge.

“Stone and I did two songs in one day, which was incredibly exhausting but thrilling,” she says. “At first, I couldn’t understand him through his [Swedish] accent, but we overcame that. In fact, the song ‘Language Of Love’ was born out of that. He’s a sweet and gentle guy who gives so much to his music. It was an inspiring experience.”

Before the as-yet-unitled album hits retail racks, Kristine will embark on a U.S. club trek that she hopes will be as compact as a standard track tour, but with a flash of Vegas spice.

“I want to call it Kristine & The Feel It Follies,” she laughs. “I have a lot of friends who are killer drag queens, who would be fierce to have on stage with me. I’d love to dress them in period costumes—you know, Marie Antoinette and stuff like that. It would be great to capture this glamour and excitement that performers from my mother’s era used to generate. They were larger than life. That’s what I want to be.”

PAPA DISCO BEAR: One of the better-kept secrets in the New York underground is the continued impact that venerable producer/mixer Tom Moulton has on its cooler 12-inch singles. The man whose golden studio touch contributed to elevating hits by Gloria Gaynor, Grace Jones, and Lolaatta Holloway, among numerous others, has been lending a guiding hand to many a budding producer in recent months.

Check the label copy of your favorite new indie record, and chances are it’s good that it was either mixed or mastered by Moulton, who has helped smooth out some rough edges in an arrangement, or strengthened a break.

As a way of saying thank you, the Papa disco bear comfortably, downplaying his presence as merely helping a friend or boosting a developing talent. At a time when young turks are strutting like know-it-all veterans, and pioneers are languishing in fame memories, we enjoy taking every opportunity to give credit where it is due.

Moulton is not totally content to hang in the background. His career as a producer in his own right is once again flourishing. Focused mostly on bright hi-NRG bitties, he has transformed the politically posturing grunts of rap into an empowering queer anthem, while “Don’t Stop It” by Eve (Ichi ban), “Give Me Love,” by Holly Oas, and “Power Of Love” by Panorama (both on Spinner Records) are now spawning journeys paved with blissed-out rhythms: on both tracks the same male voice does not remove you from the loop. It gives you invaluable seasoning.

Turntable Treats: Sophie B. Hawkins previews her sophomore Columbia set, “Whale,” with “Right Beside You,” which benefits tremendously from the remix hands of Curt Fraser and Bobby D’Ambrosio. The mix is readjusted for the downtempo original version by laying a soulful house foundation that does not sacrifice the strong melody or Hawkins’ nice vocal.

Beat’n’pieces: Madonna completists are advised to pick up Sire’s new “Just Say Rye,” a compilation that aims to elevate awareness of women’s reproductive rights. Her track is the long-lost “Erotica” outtake “Goodbye To Innocence,” a forceful Shep Pettibone house production that meditates on the price of living at the center of a controversial media storm. La M is at her most brutal and philosophical. Portions of the track were previously heard via the “Down Suite” featured on the B side of “Rain.” We hope that does not preclude at least a promotional 12-inch of remixes. If we may be so bold as to make a public suggestion, a double-pack with interpretations by Phillip Damien, DJ Muggs of Cypress Hill fame, the Beloved, and Maurice Joshua. We’re sweating at the mere fantasy. After slamming a few legal knots, More Protein Records is now free to release “Shine On” by producer/musician Amos. The oh-so-festive trance/house jam, which nicks a portion of its hook from John Lennon’s “Instant Karma,” will soon be out overseas on the EMI-distributed Positiva Records. It’s still up for grabs here, though: Speaking of EMI, the label’s Dome subsidiary is about to put some muscle behind Lulu’s new single, “Goodbye Baby And Amen,” a delicious disco adieu to a tired lover, produced by Brothers In Rhythm.

Fem With Nails. Critique/BMG group Fem 2 recently completed a stint opening for Interscope/TVT act Nine Inch Nails, a trek that took the group across the U.S. Fem 2 Fem is on a club tour in support of its new single, “Waiting In Tanger.” Look for the act to return to the studio shortly to begin cutting its second album. Pictured, center, is Trent Reznor of Nine Inch Nails, surrounded by Fem 2 Fem members (clockwise from top) Lynn Pompey, L.D., Julie Park, Christina Minna, and Alizah.

by Larry Flick

Dance

Dance

Hot Dance Breakouts

FOR WEEK ENDING JULY 23, 1994

CLUB PLAY

1. DEEP FOREST DEEP FOREST/SOUL

2. AIN’T NOBODY JAKI GRAHAM/LOVELAND

3. LET THE MUSIC (LIFT YOU UP) THE MINNA/ALIZAH

4. DANGER ROCHELLE FLEMING CUTTING EDGE

5. ALL IT TAKES II F.D.O./FLYING TURTLE

Maxi-Singles Sales

1. MONEY IS EVERYTHING DOMINO

2. BEND OVER (OOG LORDY!) 12

3. IT’S YOUR BIRTHDAY LUKY RICH

4. A WORLD OF LOVE DARE 2 B

5. BROWN SUGAR EXTRA PROLIFIC AVE

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

**CLUB PLAY**

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<td>GLORIA UBANGA &amp; THE MARATEA EXPERIENCE</td>
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<td>DIXIE CLOTHES</td>
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**MAXI-SINGLES SALES**

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*CD titles with the peak week or chart entry do not accept this week.  *Video tape availability. Catalog number is for cassette tape-single, or vinyl tape single if cassette is unavailable. On sale chart (M) Cotelette tape single availability. (T) Vinyl tape single availability. © 1994, Billboard/BPI Communications.*

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Wright Has Her ‘Reasons’ At Last
Arista Hopes TV, Roadwork Overcome Absence

BY JIM BESSMAN

NEW YORK—By country standards, it’s been a long time between records for Michelle Wright, but her prolonged absence from the marketplace has hardly affected the Canadian vocalist’s viability. Aristaeville hopes her high public profile will strengthen state-side sales of her long awaited 1992 country album and put her over in America as big as she is in the North Country.

“The Reasons Why,” led by the debut single “One Good Man”—which shipped to radio June 30—is due in stores Sept. 13, more than two years after the release of “Now And Then.” Wright’s last project. But recent TV appearances, along with a spate of Canadian awards, has helped keep her profile alive and hearty. Inactivity has helped the singer maintain higher exposure than an artist without current radio play generally does.

“It’s really strange, but the concert dates haven’t slowed, the records keep selling, and we’ve kept a profile instead of letting go during the time between albums,” says Wright, who now lives in Nashville.

“Her public profile has increased even without new records,” adds Aristaeville Nashville president Tim DuBois. “She’s been a presenter on almost every award show, co-hosted the TN/Music City News Awards, had a couple of TV specials in Canada, and won award after award there. It’s amazing how much belief there is in Michelle as a star, given the rather limited access we had at radio last time out. There’s been no new product in the marketplace since early ‘93.”

DuBois says that after Wright received the Academy of Country Music’s 1992 top new female vocalist award last year, “the temptation to hurry out” the follow-up to “Now And Then” was immense, “but we held our ground and kept working and because we wanted to get the great album out. We knew Michelle was capable of doing instead of settling for a very good album.”

Production of “The Reasons Why” in April last year, Wright says, “It’s the first time we’ve gone through something like this at Aristae Nashville.”

DuBois says that after the first five songs were cut, he, A&R manager Joe Fazioli, the producers, and Wright listened to hundreds more. “Some of the stuff didn’t come out as great in the studio as we had in mind,” he says, adding that much of the original song lineup still made the final cut.

Four of the new songs were produced by Steve Bogard, who previously co-produced Wright’s albums with Mike Cruce, her longtime engineer.

Two additional tracks were cut with pop producer Val Garay. “I felt they were the need for something different,” says Wright. “He brought in some songs up a key or others down in some places and really stretched my range beyond where I thought it was.”

After Garay’s sessions, Linda Da (Continued on page 32)

Keebler Comes Aboard Black’s ‘Unbeatable’ Tour

NASHVILLE—The Keebler food company will spend $6.5 million on a national promotion to support its national advertising extension into 1995. It centers on RCA artist Clint Black but involves several other established and developing acts.

The promotion began in June with the distribution to food stores of specially marked packages of Keebler’s “Wheatables” snack crackers. It will expand significantly in September, however, with the launch of the “Wheatables Country Tour ’94” and Black’s debut in a TV commercial. (The commercial, which mixes live action with animation, has Black interacting with “Ernie, the Keebler elf.”

Among the other features in the promotion are a sweepstakes in-store displays, newspaper inserts, the sale of Keebler-monogrammed tour merchandise and a low-priced country compilation album, a six-count on membership in Black’s fan club, radio advertising, and local tie-ins in tour cities.

Black’s photo graces the front of the Wheatables boxes involved in the promotion and is wreathed by the slogan “Clint Black & Friends Country CD Offer.”

The line of merchandise includes black-and-white caps, T-shirts, bandanas, denim tour jackets, belt buckles, and bolo ties.

Keebler will underwrite segments of Black’s 1994-95 tour (in the top 35 major markets).

Sept. 11, through Dec. 31, the company will also back selected concert dates for Suzy Bogguss, Little Texas, Tim McGraw, Blackhawk, Toby Keith, the Glen Miller Band, and Sawyer Brown.

Represented on the “Top 30 Top Country Hits” album (which sells for $2.98 a proof of purchase seal) are Black (“State Of Mind”), Aaron Tippin (“I Wouldn’t Have It Any Other Way”), Alabama (“Forever’s As Far As I’ll Go”), Lari White (“What A Woman Wants”), Vince Gill (“I Never Knew Love”), Lorrie Morgan (“Something In Red”), Little Texas (“First Time For Everything”), the Judds (“Have Mercy”), Toby Keith (“He Ain’t Worth Missing”), and Blackhawk (“Goodbye Says It All”).

EDWARD MORRIS

Read On. Liberty Records artists John Berry, left, and Charlie Daniels, right, join actor Danny Glover and Coors representative Phyllis Coors in announcing the establishment of “Literacy. Pass It On.” Co-sponsored by Liberty and Coors, the new program draws attention to the extent of illiteracy in America and offers funds to support successful literacy projects.

Gillian Welch The New Talk Of Music Row
Publisher, Artists Wowed By New Singer/Songwriter

This week’s column was written by Peter Crisdon with additional material by Edward Morris.

Gillian's RAINBOW: As VP for Almo Irving/Nashville, David Conrad listens to more songs—good and bad—in a week than most people hear in a year. So when 28-year-old Gillian Welch walked through his office door with her acoustic guitar to perform a few of her own compositions, he was prepared for anything—except what he got.

“As soon as she began to play,” Conrad says, “there was not a doubt in my mind that [she] was one of the freshest, most unusual, most special songwriters I have ever heard. She’s got what Randy Newman or James Taylor have got. To me, Gillian sounds like a Woody Guthrie for the ’90s and thereafter.”

Conrad immediately signed Welch to a staff writing deal. But the publisher is far from alone in his enthusiasm. Welch’s frequent appearances in Nashville clubs (with her partner and guitarist David Rawlings) have evoked similar responses from some of the most influential songwriters in town.

“Paul Kennerley says Gillian’s got more soul than Otis Redding,” says Conrad with a laugh. “And if you know Paul, you know he doesn’t say that lightly.”

While Kennerley is on the money regarding the Californian native’s from-the-heart approach, Welch is no soul shouter. Her vocal delivery is as straightforward as a Kansas highway and is cut from the same plain cloth as the Carter Family and the bluegrass brother teams that are close to her heart. “That’s the way I like to sing,” Welch says. “I could ornament it more, but then our harmonies wouldn’t do what they do. We like that Ralph Stanley kind of sound, where the notes just kind of sail out over the top and stick to the back of the throat.”

She does draw freely from bluegrass traditions, but Welch’s songs forged that genre’s breakneck pace in favor of more laid-back Southern cadences. And she updates her rural influences with an uncanny sense of craft and a fine, finching eye for detail that is totally contemporary. Acoustic artists from Peter Rowan to Del McCoury to Tim O’Brien are already lining up to cut her material. But when it comes to making her own record, Welch is in no hurry.

“We’re so minimal that we have to be careful that people don’t see us as an act they can ‘do something’ with,” she says. “I don’t listen to the radio, but professional people—
who, for all kinds of reasons, should be concerned with what is selling—seem to like my stuff. And they’re not asking me to start ‘writing hits.’”

Amid the Blondie and Culture Club of the biggest boom country music has even seen, where fitting music into a narrow radio format seems to be everyone’s first priority, it’s good to know that Nashville is still the kind of place where a big-but-not-so-programmed talent like Welch can be nurtured and developed. In Conrad, the singer has found a creative executive who understands her need for a measured, long-term approach to the music business.

“I really do like it here in Nashville,” says Welch. “Besides, I drive this big old stupid truck that doesn’t lock—so I hate to live somewhere where I can park it.”

MAKING THE RUNDS: See Life magazine’s new “The Roots Of Country Music” edition for some argument-inducing opinions and great old photos... John Hartford and Lewis Lewis will host the International Bluegrass Music Association awards show Sept. 22 at River Park Center in Owensboro, Ky. Lewis was voted IBMA’s top female vocalist in 1992. In the running this year for induction into the organization’s Hall of Honor are dobroist Burket “Josh” Graves, Jimmy Martin, the Osborne Brothers, Charlie Walker (founder and lead singer of the Country Gentlemen), and fiddler Robert “Chubby” Wise... The Center For Popular Music at Middle Tennessee State University has acquired the Kenneth S. Goldstein Collection Of American Song Broadsides. The broadsides—printed lyrics to songs about common or current occurrences—were especially popular among the lower economic classes until the advent of sound recordings. More than 3,000 broadsides are in the new acquisition. They were collected by Dr. Kenneth S. Goldstein, who headed the folklore department at the University Of Pennsylvania.

MARK YOUR CALENDAR: The Nashville chapter of NARAS will confer its Governors Award on famed producer musicians Chet Atkins and Owen Bradley Aug. 31 at the Loews Vanderbilt Plaza Hotel in Nashville. Brenda Lee will host the festivities. Profits from the $100-a-ticket event will go to MusiCares.

SINGING: Jimmie Dale Gilmore to an exclusive publishing deal with Crossfire Entertainment, a joint venture with Rounder Music.
3 Artists Ride A New Country Current At River North Records

BY EDWARD MORRIS

NASHVILLE—With the appointment of industry veteran Eddie Mascolo as its VP/GM and the signing of Holly Dunn as its first big-name act, River North Records Nashville is finally getting off the ground as a country label.

Distributed by PolyGram, River North made its official country bow in April with the release of newcomer S. Alan Taylor’s first single and album (both titled “Forever Dance”). But Dunn, who recently left Warner Bros., will provide the new label with a known voice, face, and track record. She will co-produce her album, which is expected to be out early next year, with label president Joe Thomas. Singer Steve Kolander rounds out the current artist roster.

Mascolo comes to River North Nashville from his former post as senior VP for Jeff McClusky & Associates. Before that, he was senior VP of country promotion at RCA Records.

Bobby Young, the new VP of promotion and artist development for the label, also moved there from McClusky, where he was VP of promotion. Prior to his term at McClusky, Young was VP of country promotion for Mercury.

Although River North is new to Nashville, it is part of an established and sizable Chicago-based holding company, Platinum Entertainment. Also under the Platinum umbrella are River North Records, a contemporary music and jazz label to which Peter Cetera is signed; CGI, a black gospel label; Light Records, a contemporary Christian music label; and the River North Studios recording complex.

Steve Devick, Platinum’s CFO, oversees financial matters for all the labels, including royalty accounting and distribution.

Unlike Platinum’s other labels, which are channeled through PolyGram, Light is distributed through Riverside Book & Bible. This link has led to an agreement under which River North Nashville is distributing Mercury artist Kathy Mattea’s Grammy-winning Christmas album, “Good News,” to Christian bookstores.

Taylor started CGI (Chicago Gospel International) four years ago and has seen it grow into what he describes as “the largest distributor of black gospel music in the country.”

He says he plans to limit the country roster to between five and seven acts. “I don’t see it growing any larger than that,” he adds. “The thing that makes us different, I think, is that we want to keep the roster kind of boutique and small.”

Thomas co-produced Taylor’s album with Ira Antelis and wholly produced Kolander’s collection.

Mascolo describes Taylor’s music as “pretty country,” and notes that Kolander is “a little more toward the Lyle Lovett sound, but not quite that eclectic.”

River North Nashville has just released Taylor’s second single and video, “Black And White.” Kolander’s first single and music video, “Listen To Your Woman,” will be out Aug. 15.

While PolyGram/Mercury’s Nashville staff will not provide support services to River North Nashville, Thomas stresses that “Mercury president [Luke Lewis] has been very instrumental in helping us out. For instance, S. Alan Taylor at Fan Fair was in the Mercury booth signing autographs.” He cites the Mattea distribution agreement as the kind of reciprocity that will exist between the two labels.

River North Nashville is in the first stages of hiring a staff, one that Mascolo estimates will top out at seven to 10 people. Currently, the search is on for three to four regional radio reps.

Michelle Bowen, who earlier was with AristaMedia, has been hired as River North Nashville’s project coordinator.
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<td>DOUG STONE</td>
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| JOHN CASH                     | MCA 10590 (9.98/15.98)              | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPiled, AND PROVIDEd BY SoundScan, Inc. | 32
River North Nashville
Proudly Presents

STEVE KOLANDER

His debut album available August 23

The first single "Listen To Your Woman" goes to radio September 8
Country
ARTISTS & MUSIC

by Lynn Shults

STORMING TO THE TOP of the singles chart in just six weeks is Alan Jackson's "Summertime Blues" (5-1). Eddie Cochran and Jerry Capriata, in their various 20 million-selling versions of "Summertime Blues," warn us that we are all going to die some day. The record-breaker version is by Bill Anderson. "Summertime Blues" is a song of hope, or at least a song of despair, as it was written during the summer of 1960 by Richard Penniman and George David Weiss. It was recorded by Bill Anderson, and released in 1961. It was a big hit, reaching #1 for two weeks on the Billboard Hot 100 chart.

THE MOST ACTIVE SINGLES in the Hot Country Singles & Tracks chart is Vince Gill's "That's What the Cowgirl Do" (6-8), followed by Jackson's "Summertime Blues." The "Summertime Blues" is a song of hope, or at least a song of despair, as it was written during the summer of 1960 by Richard Penniman and George David Weiss. It was recorded by Bill Anderson, and released in 1961. It was a big hit, reaching #1 for two weeks on the Billboard Hot 100 chart.

A NEW KING IS CROWNED on the Top Country Albums chart, as Alan Jackson's "Who I Am" moves 2-1. Jackson's move ends the 16-week reign of Tim McGraw's double-platinum album "Not A Moment Too Soon." In making its move to No. 1, Jackson's album also earns the week's Greatest Gainer award, and his "Don't Rock The Jukebox" (52-58) is the week's lfesetter album.

SUMMERTIME HAS AN EFFECT on Music City that is hard to de- scribe. It is actually rather difficult to talk about, and it makes me nervous to write about it. The annual smell bends into a pleasant scent and continues through September. This is the time of year when, as RCA president Tom Schuyler says in one of his more famous lines, "the girls and boys who make the noise on 16th Avenue" start taking little breaks.

AS SCHMOOZING IS A BIG PART of the entertainment industry, what better way to do your job than to "network" with 25 or so of "the Rose's" most creative people for two or three days on a houseboat in the middle of Center Hill Lake, surrounded by Mother Nature's beauty, three or four powerful ski boats, an ample supply of beverages, a wide array of music, guitar pull sessions under the stars, and enough food to feed 100. After all, this is what being country is all about. There is no printed manual. It's just a way to enhance one's creativity—country style.

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

MICHELLE WRIGHT HAS HER 'REASONS' AT LAST

"I'm an unknown songwriter, and they're two of the best songwriters in the industry...and I have heard them believe in my ability to write," says Wright, who has written several songs that were pitched elsewhere. Coincidentally, "One Good Man..."

"Everything's timing," says DuBois. "Things are so tough out there right now that you can be swept away by the wrong single at the wrong time and lose momentum, which is very hard to get back.

By releasing the initial single well in advance of the album, Arista Nashville hopes to generate radio airplay and maybe even a crossover hit. DuBois calls a "full-blown marketing priority" on Wright's behalf.

I've never very strongly in this lady, as I did the very first time I heard her on tape and flew to Toronto to see her in a club," he says. "I closed the deal in the parking lot at four in the morning, which I've never done with any other artist. That belief is still there."

There were some great songs on the 'Now And Then' album, but maybe the order of the singles didn't work," says DuBois. According to SoundScan, the album has sold 288,000 copies in the U.S. to date. Canadian sales are over the 200,000 (double platinum) mark.

43 SPILLED PERFORM (perfmut. Future, BMI) Stay True, BMI 28 25 THROBBING (Throbbing, BMI) CRAP.
25 STOP ON A DIME (Square Love, ASCAP/Winwest, BMI) 9 1 SUMMERTIME BLUES (Vince Taylor, BMI 23 21 TAKE THE CHANCE (Jerry Salter, BMI) CRAP.
2 NO WAY TO GET A MAN (Wayne Bell, BMI, BMI) 58 19 PRIMITIVE SONGS (Primitivo, BMI) CRAP.
21 STAYING POWER (Andre Lumbert, BMI) CRAP.
17 WHAT A GIRL SHOULD BE (Shawn Mullins, BMI) BMG.
15 I CAN'T HURT YOU NOW (Don't Hurry, BMI) BMG.
15 I CAN'T HURT YOU NOW (Don't Hurry, BMI) BMG.
15 I CAN'T HURT YOU NOW (Don't Hurry, BMI) BMG.
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15 I CAN'T HURT YOU NOW (Don't Hurry, BMI) BMG.
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<th>Chart Position</th>
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<td>ALAN JACKSON</td>
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<td><strong>No. 2</strong> EVERY ONCE IN A WHILE</td>
<td>BLACKHAWK</td>
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<td><strong>No. 3</strong> FOOLISH PRIDE</td>
<td>TRAVIS TRITT</td>
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<td><strong>No. 4</strong> I COULD HAVE BEEN THERE</td>
<td>JOHN ANDERSON</td>
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<td><strong>No. 5</strong> LIFESTYLES OF THE NOT SO RICH &amp; FAMOUS</td>
<td>BYRD</td>
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<td>DAVID BALL</td>
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<td>GARTH BROOKS</td>
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<td>MARY CHAPIN CARPENTER</td>
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<td><strong>No. 9</strong> NATIONAL WORKING WOMAN'S HOLIDAY</td>
<td>Kershaw</td>
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<td>JOHN MICHAEL MONTGOMERY</td>
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<td>NEAL MCCOY</td>
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<td>WARNER BROS.</td>
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<td>BOY HOWDY</td>
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<td>WYNNONA JENKINS</td>
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<td><strong>No. 18</strong> HALF THE MAN</td>
<td>CLINT BLACK</td>
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<td><strong>No. 19</strong> HANGIN' IN</td>
<td>TERRY TUCKER</td>
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<td><strong>No. 20</strong> WHEN WE FALL IN LOVE AGAIN</td>
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<td>RANDY TRAVIS</td>
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<td>LeRoy Parrnell</td>
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<td>ALBIE HILL, JR.</td>
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<td>RICK TREVINO</td>
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<td>GEORGE STRAIT</td>
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<td>VINCE GILL</td>
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<td>REBA MCENTIRE</td>
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<td><strong>No. 29</strong> THAT'S NO WAY TO GO</td>
<td>BUCK OWEN, JR</td>
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<td><strong>No. 30</strong> DON'T TAKE THE GIRL</td>
<td>TIM McGRAW</td>
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<td>KATHY MATTIE</td>
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<td><strong>No. 32</strong> MORE LOVE</td>
<td>DOUG STONE</td>
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<td><strong>No. 33</strong> HARD TO SAY</td>
<td>SAWYER BROWN</td>
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<td><strong>No. 34</strong> COWBOY BAND</td>
<td>BILLIE DEAN</td>
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<td><strong>No. 35</strong> WHAT'S IT FOR ME</td>
<td>JOHN BERRY</td>
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<td><strong>No. 36</strong> BUT I WILL</td>
<td>FAITH HILL</td>
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<td><strong>No. 37</strong> WHAT THE COWGIRLS DO</td>
<td>VINCE GILL</td>
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**HOT COUNTRY RECURRENTS**

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<td>JOHN BERRY</td>
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<td>PIECE OF MY HEART</td>
<td>JASON ALDEAN</td>
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<td>IF BUBBA CAN DANCE (I CAN TOO)</td>
<td>MARVIN SEALS</td>
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<td>I'M SWEARING</td>
<td>JOHN MICHAEL MONTGOMERY</td>
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<td>IF THE GOOD DIE YOUNG</td>
<td>TRACY LAWRENCE</td>
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<td>MY LOVE</td>
<td>LITTLE TEXAS RAE</td>
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<td>NO DOUBT ABOUT IT</td>
<td>NEAL MOODY</td>
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<td>I'M HOLDING MY OWN</td>
<td>DOUG STONE</td>
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<td>A LITTLE LESS TALK AND A LOT MORE ACTION</td>
<td>KENT WYNN</td>
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<td>I JUST WANT YOU TO KNOW</td>
<td>MIKEY CHRISTIAN</td>
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<td>ADDICTED TO A DOLLAR</td>
<td>DOUG STONE</td>
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<td>I'M LIVING MY OWN</td>
<td>TOBY KEITH</td>
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<td>I CAN'T REACH HER ANYMORE</td>
<td>SAMMY Kershaw</td>
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<td>GODDIE SAYS IT ALL</td>
<td>BLACKHAWK</td>
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*Recirculation: Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.*
Karen mention of lost "Fogaraté!" 19. 19th" also track love that Tuesday Gerry Villacres, general manager of the CBS America Radio Network, and I serving as co-facilitators. The facilitator format is designed to spark more interaction among attendees. Several timely topics will be discussed during the Latin radio session, including inadequate advertising rates for Latino stations, inconsistent ratings information, and the need for a trade organization to represent Latino radio stations. Capping the seminar will be the Billboard/Airplay Monitor Radio Awards, featuring a performance by bilingual Shock pop star Jon Secada.

**GETTING CAUGHT UP:** EM Latin's hotter-than-hot Tujano star Selena has just finished filming her part in the upcoming movie "Don Juan And The Centerfold," starring Martinez Bronco and Faye Dunaway... Selena's star Tujano label mate Emilio Navaira, who recently inked a developmental deal with Liberty Records, has finished recording several sides for the Liberty with producer Barry Beckett... Cuban composer Eduardo Davidson, creator of the early-90s dance craze "La Pachanga," died June 10 in New York of a cardiac infection... Anchored by several sizzling remixes from Ralph Rosario, Chelo's 12-inch (Continued on page 33)

Backed by a proper radio/TV promo thrust, this single will be most large, and Guerra finally will gain a widespread Anglo audience.

The rest of "Fogaraté!" is typically sparkling, as Guerra visits his folkloric roots via the hyper-rapid merengue called "perico ripiao" and delves further into the spry, West African sounds groove. An appetizing sprinkling of bachata, son, and salsa tracks completes 440's latest package. Through the perico ripiao leadoff single, "La Cosquilla," debate this week at No. 33, the stronger single packs are "Los Pajaritos," "Vivir," and "El Beso De La Cigüeñita.

**TWO FOR ONE...PLACIDO:** In an unusual co-promotion between two record labels, EM Latin and its classical sister imprint, Angel Records, will both be working "De Mi Alma Latina," a Spanish-language pop album by opera superstar Placido Domingo. Produced by Bebu Silvetti, the album will contain duet performances with Ana Gabriela, Patricia Sosa, Daniela Romo, and Pandora.

"The idea of having Angel and EM Latin jointly release the record," says EM Latin president Jose Behar, "is to reach every possible Placido fan out there, be it Latino or opera." The album is due in August.

The Billboard Latin 50 COMPILATION FROM A RAND IDENTITY OF RIAA SELLERS & RECORDS COMPANIES, DISTRIBUTED & COMPILATED BY

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**WEEK ENDING JULY 23, 1994**
FOGARATÉ!

JULY 19th

JUAN LUIS 440 GUERRA
Billboard / BPI

FOR WEEK ENDING JULY 23, 1994

Hot Latin Tracks™

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*** POWER TRACK ***

17 25 39 3 LOS FUGITIVOS NOGO Dio
18 19 34 3 M. A. SOLIS Y LOS BUKIS | A AQUELLA |
19 21 22 | LISA LISA | CUANDO ME ENAMORE |
20 15 12 10 | ALVARO TORRES | TU MEJOR AMIGO |
21 20 37 5 | ANTONIO AGUILAR | POR TI NO VOY A LLORAR |
22 26 31 3 | INDUSTRIA DEL AMOR | DOS ENAMORADOS |
23 23 22 | VARIOUS ARTISTS | MERENGUE MIX |
24 29 40 3 | WICHE CAMACHO | DARIA EL ALMA |
25 23 18 3 | ANA GABRIEL | HABLAJE DE FRENTE |

*** HOT SHOT DEBUT ***

26 NEW 1 | EDGAR JOEL | LO QUE NO HARIAS POR AMOR |
27 NEW 1 | VERONICA CASTRO | TU LAS QUE PAGAR |
28 NEW 1 | MARCOS LLANAS | PARA OLVIDAR |
29 22 13 12 | MARC ANTHONY Y INDIANA | VIVIR LO NUESTRO |
30 32 2 | CARLOS VIVES | ALICIA ADORADA |
31 NEW 1 | LOS TIRANOS DEL NORTE | EXTRANEA MANERA |
32 30 22 5 | BRONCO | PASITAS DE AMOR |
33 NEW 1 | JUAN LUIS GUERRA Y 4.40 | LA COSQUILITA |
34 34 2 | GRACIELA BELTRAN | PILARES DE CRISTAL |
35 NEW 1 | PIMPINELA | HAY MORES DE MATAN |
36 NEW 1 | RAUL DE BLASIO | HASTA QUE TE CONOCI |
37 27 27 4 | LOS TIGRES DEL NORTE | LOS DOS PLEBES |
38 28 11 12 | OLGA TANON | PRESENCIO TU AMOR |
39 31 36 3 | LAJO Y LOS DESCALZOS | EL HIJO DEL AMOR |
40 36 2 | LOS VASADORES DE NUEVO LEON | PLAYA FELIZ |

LATIN NOTAS
(Continued from page 36)

single "El Baile De La Vela" (Crescent Moon/Epic) soars 49-54 this week on Billboard's Club Play chart.

B RASILIERA NOTAS: So far, "O Nego" Milton Nascimiento is the only Latin artist to have a hit single this year. He delivers a soulful, melodic, and highly tuneful "Wanna Be" (RCA/BMG) that should find its way into the charts next week.

This week the Woodstock Festival celebrates 25 years. "Wanna Be" is part of the festival's lineup. The festival will feature performances by Santana, Carlos Santana, and Nyco Arabian. Hit "Wanna Be" was produced by Tony Velez and engineered by Joe Galdo.

On his latest effort, "Assim Caminha A Humanidade" (RCA/BMG), Lulu Santos is back with another great album. "Wanna Be" is the title track of her latest album, "Diabólica." This album features a mix of bossa nova, samba, and reggae rhythms. It is a must-listen for fans of Brazilian music.

L A T I N  H I S T O R Y:
The history of Latin music is a rich and diverse one, with influences from Africa, Spain, and the Americas. The genre has been shaped by the blending of various cultural influences, creating a unique sound that is both familiar and unfamiliar.

The roots of Latin music can be traced back to the early days of the Spaniards, who introduced the guitar and other instruments to the New World. The Spanish language and music traditions were adopted by the indigenous peoples, creating a foundation for the future of Latin music.

In the 19th century, the tango was introduced to Argentina from Spain. This dance and music form rapidly spread throughout Latin America, becoming a symbol of Latin identity.

The 20th century saw the rise of Latin music as a global phenomenon. The 1950s and 1960s were a particularly productive time for Latin music, with the rise of the big bands and the popularity of Latin jazz.

In the 1970s and 1980s, Latin music continued to evolve, with the introduction of new genres such as salsa and Latin rock. The genre reached new heights of popularity in the 1990s and beyond, with the rise of Latin pop and Latin hip-hop.

The future of Latin music is bright, with a new generation of artists continuing to push the boundaries of the genre. The rich history of Latin music provides a strong foundation for the continued growth and evolution of this vibrant musical tradition.
In the Spirit

by Lisa Collins

T HE GOSPEL SOURCE: After 48 years on the east end of Pittsburgh, Dorsay Records was recognized as the largest black gospel dealer in the Ohio-Pennsylvania-West Virginia Tri-State area, "But we were still primarily seen as a small store in an inner-city community," says Neil Dorsay—until 1982, when the 48-year-old entrepreneur, who took over the family-run store from his dad, launched the Gospel Source.

Response to the two-color, professionally designed sales catalog was overwhelming. "It gave the appearance that we had a much bigger operation," Dorsay says, "and with the noon-and-pogs we'd ever carried the major gospel inventory dying off, people were having a difficult time finding outlets that sold gospel."

As a result of Dorsay's savvy move, walk-in business increased dramatically. "Customers began coming in from all over the Tri-State area. We also got great response on gospel radio stations. Instead of advertising the store, we advertised free subscriptions for the Gospel Source. Now, mail and phone orders are 25% of our business."

Dorsay's publication lists a full line of gospel, from current toy-sellers to traditional, hard-to-find titles, sheet music, and songbooks. He hopes to add editorial for the upcoming September issue. Overhead for the quarterly publication is "strictly out-of-pocket." The 25% increase in sales more than covers the cost," Dorsay says, "but the high cost per issue cuts into my profits. My goal is to sell enough advertising to offset the production costs and enable me to go to full-color, while keeping it free to customers."

Dorsay is already scoring points with several major labels, which view the publication as not only a "quality piece, but a viable resource in extending their consumer base."

HEADING EAST: Noted gospel producer and choir director Patrick Henderson relocates to Washington, D.C., this month. Sparking the move is Henderson's newly launched partnership with Radio One—a consortium of six stations owned by Carby Hughes and Alfred Liggins in the D.C./Baltimore areas—for the marketing and promotion of his label, Song Of Solomon. Distribution for the label's roster includes the True Holiness Choir, the Jimmy Thomas Choir, Promise, and Keith Pringle, is going through Word/Epic. Henderson has also signed on as director of special projects for Baltimore's historic Bethel AME Church, pastored by Franklin M. Reid III. Henderson, whose signature gospel success was forged with the West Angles "Saints In Praise," is hoping for similar success with Bethel's 150-member choirs.

TIME OUT: The Williams Bros. took a break from their executive duties at the helm of Blackberry Records to record and release their latest studio project, "In Thin Places," which shipped July 12. The project reunited them on record with their brother, Leon Wilson, who provides lead vocals on "From Where I Was." Doug Williams says, "It was great working with him again. It's the first thing he's done with us since leaving the group in 1986."

Meanwhile, on the comeback trail is Rev. Jesse Dixon, who teamed with the Chicago Community Choir on "We Give You Praise." From Dallas-based Redemption Records ... Resurging on Virgin Records is Pops Staples with his latest release, "Father, Father," featuring the Staple Singers on the title track, "Hope In A Hopeless World." The album also features reworked versions of the Curtis Mayfield classic "People Get Ready" and Bob Dylan's "Gotta Serve Somebody."
by Bob Darden

YOU KNOW A GENRE has grown up a little when it starts getting tribute albums. You know a genre has matured when they’re (good).
And there are two such super releases on the shelves—’Strong Hand Of Love: A Tribute To Mark Heard’ (Myrrh/Fingerprint) and ‘I Predict A Clone: A Tribute To Steve Taylor’ (R.E.X.).

‘Strong Hand Of Love’ is a winner, a genuine masterpiece, as befitting a tribute to the late, great iconoclast Mark Heard. Compilation producer Dan Russell assembled a lineup that can stand toe to toe with any such tribute in the industry: Bruce Cockburn, Victoria Williams, Pierce Pettis, Tom K., Michael Been, Vigilantes Of Love, Kate Taylor, and others from the mainstream market — as well as Rich Mullins, Ashley Cleveland, Phil Keaggy, Bruce Carroll, Julie Miller, Randy Stonehill, the Choir, and others from the ranks of religious music. Even Russell turns a turn with ‘I Just Wanna Get Warmin’.”

There are too many jewels to mention, but be sure not to miss Kevin Smith’s (DC Talk) ‘Lonely Moon’ and Pat Terry’s ‘Mercy Of The Fiame’.

This is brilliant, beauty stuff, and I’m struck once again by the gift Heard had with words: “We are soot-covered archers running wild and unshod/Wrestle always to be revered as the orphans of God.”

Incidentally, the genuine blue-chip concert tour of the summer is coming from this disc. Been, with the Call, is pushing his powerful “On the Verge Of A Nervous Breakdown,” while Vigilantes Of Love are opening with selections from their fiery “Wanted To Struggleville,” on Capitol.

STEVE TAYLOR’S “I Predict A Clone” may not have as many marquee stars, but it is no less compelling and a little more light-hearted. Drawn mostly from the jazz/alternative and metal edge of contemporary Christian music, including the R.E.X.’s ‘Problem Child’). Billboards’ Hot Dance/Club Play chart.

R.E.X. released an advance copy of ”I Predict A Clone” that featured Taylor’s comments in the studio as he heard each cut (supposedly) for the first time. Not only is Taylor the funnest guy in this industry, he’s probably the most insightful as well. If you’re in a position to do so, strong-arm R.E.X. for a copy of the cassette.

“I do happen to add here that this whole thing was a complete surprise,” Taylor says. “I honestly had nothing to do with it. When R.E.X. originally approached us, we said, ‘Do it. Sounds great. Send me a copy when it’s done.’ I wouldn’t want to sound this was completely on my own tribute! So I didn’t. And I loved the results.”

Neither “Strong Hand Of Love” nor “I Predict A Clone” is the first such tribute albums in CCM. That distinction goes to Sparrow’s fine Keith Green set and a couple of similar projects on smaller indie labels. That doesn’t mean there aren’t still other acts deserving of such treatment.

Incidentally, the recently announced concert tour of the summer is coming from this disc. Been, with the Call, is pushing his powerful “On the Verge Of A Nervous Breakdown,” while Vigilantes Of Love are opening with selections from their fiery “Wanted To Struggleville,” on Capitol.

Latin Notas

(Continued from page 38)

Secada’s “El Te Vau,” holding at No. 2, and Ricardo Montaner’s “Quisiera,” up one to No. 3, appear poised to overtake “Amor Prohibido” in two weeks. No single, by the way, has remained atop the HLT for more than 10 straight weeks.

The two other fast-closing tracks

Two other fast-closing tracks

selling that show to its well-heeled audience of jazz notables. Perhaps, length of service offers a clue—Marcia is in its 17th year, Aspen, its fourth. But the difference is cultural, as well. The French have a great appreciation of our tradition-friendly jazz artists, while Americans, in the main, embrace jazz’s more contemporary or pop side. Our history, our traditions, don’t always engage us the way they do other countries.

This verity was underscored by Jazz Aspen’s attendance figures. Excluding the opening-night festivities, which centered on a salute to Marciac, replete with an all-star, the remaining four nights were each devoted to stylistic limbs of the jazz tree: Lou Rawls, the Neville Brothers, Gonzalo Rubalcaba and Bobby McMerrin, the Rippingtons featuring Russ Freeman, and Nelson Rangell.

Tellingly, the evening with the purest jazz sensibility—arguably Rubalcaba and McMerrin—had the lightest turnout. (The heaviest? The Nevels, possibly because Ed Bradley, 60 Minutes man or, if you prefer, the former Saint and Jones, was on the stage and dazzled all with his stylings on lead tambourine. About his singing, one could only say that he’s extremely well-groomed.)

Yet a jazz piece to Aspen’s puzzle is significant, if for no other reason than it helps complete the cultural picture the area has been developing since 1949. Aspen is in the midst of a renaissance in the arts (The Aspen Writer’s Foundation, Dance Aspen, Aspen Music Festival, Aspen Art Museum, Aspen Ridiculous Theater Company). Jazz fits because it fits.
**NEW YORK**—The career of country artist Cleve Francis, a former cardiologist now known as Nashville’s Liberty Records, could be termed anything but typical. So it seems appropriate that the production of his new video “Love Or The Lack Thereof” was his first single from his forthcoming third album “You’ve Got Me Now,” would deviate from the Nashville norm.

The clip’s director, GPA Films’ Lori Jean Kreussling, is best known in hip-hop circles for such videos as Joe’s “I’d In Lay” and Drama’s “See Me.” The New York-based director had actively courted Nashville, and she was commissioned for the Francis clip based on her technical prowess, as well as a treatment designed to enhance the artist’s typically sober demeanor.

“I was surprised by how receptive [members of the Nashville music community] are,” says Kreussling, who strives to avoid being typecast as a hip-hop director by submitting treatments for clips in other musical genres.

The strategy appears to be working. Last year, she shot Jeff Knight’s “Easy Street” video for Mercury Nashville, and she now is working on Joey Rede’s DCT Records country clip “Too Young, Too Loose, Too Crazy.”

“The [country executives] are the only ones who don’t care about what genre is on my reel—they only care about the quality of filmmaking,” Kreussling says. “They’re the most open, and I thought they’d be the most conservative.”

Music videos played a large part in establishing Francis, whose 1990 breakthrough came with the self-financed clip to the independent release “Love Light,” which garnered a top 10 status on CMT and resulted in his deal with Liberty. With his third album, “The Label Was a Lighthouse,” which would change direction for the artist, says Kreussling.

“Un till now, his videos showed a more serious side,” she says. “My concept was on the nutty side. They liked it, and I was a little surprised.”

**N’ville Embraces A N.Y. Perspective Liberty Clip Helps Kreussling Cross Over**

**BY JIM BESSMAN**

Notes Francis’ manager, Steve Small, “People can feel intimately with Cleve, probably because of his previous career and the authority and elegance he carries. So we wanted people to see him loose and having fun.”

Kreussling’s reel inspired Francis and his crew, says Small. “She obviously had fun with people and got their personalities across without falling into clichés. She came in with a treatment, and it ended up on screen almost word-for-word.”

The “Love Or The Lack Thereof” video concept was fairly literal, placing Francis in a colorful living room set at New York’s 3-9’s Studios. The artist, who only wants to kick back with his love interest, is forced to deal with bad news presented by various characters mentioned in the song lyrics, including a banker, a preacher, a politician, and in an ironic touch—a doctor, played by Francis.

“The room had a kitschy, retro-vernacular feel that was a little over the top,” says Kreussling of a set decorated with plain carpeting, vintage leather furniture (complete with astein’s head pattern), a stuffed armadillo, and ’50s era lamps.

“There were a lot of sight gags, like the line in the song, ‘I know I’ll always find a way to make a buck, and he’s whittling a wooden figure of a male deer—corny stuff like that. I thought it might be a bit hokey, but it worked,” says Kreussling. “It was lighthearted, and the warm colors looked good with Cleve’s skin tones.”

Small points out the director’s experience in lighting African-American artists was one of the key elements that won her job.

The medium-budget production also furthered Kreussling’s goal to feature African-American players in a racially diverse cast.

“It’s very important to what we do to have very inclusive in country music,” says Small. “The New York talent pool is so great that this happens automatically without suggesting it. There are so many looks and varieties of people, which is really important to who Cleve is, and what he feels he represents.

The artistic attitude in New York also was appealing to the Francis camp, says Small. “We’re not trying to go super-top, using New York sets like the other country videos have done, but we’re tapping into a different creative environment,” he says.

And by shooting the clip in New York, Francis says he felt he could achieve a unique visual vibe to showcase his music. “If you keep doing videos in Nashville, they all begin to look alike,” he says.

“Love Or The Lack Thereof” premiered in medium rotation on CMT June 29 and was accepted into medium rotation on CMT Europe. It was the Hot Spot video on TNN July Fourth.

**PRODUCTION NOTES**

**NEW YORK**

- Brett Ratner is the eye behind Heavy D & The Boys’ new uptown video “Nuttin’ But Love.”
- Marc Reshovsky directed photography; Jason Tarkan produced.
- Propaganda Films director Stephanie Sednaoui reeled Youssou N’Dour and Nenj Cherry’s collaborative Columbia clip “7 Seconds.”
- Director Marc Martel shot Billy Lawrence’s EastWest video debut, “Happiness,” on location in Clinton Hill, Brooklyn. Jim Fealy directed photography; Clark Coleman produced.
- Squash Pictures’ Dani Jacobs directed music video “I Like You.”
- Telstra music video producer Scott Breen directed photography.

**LOS ANGELES**

- Director John Thomas lensed K.O. Kane’s new Ruthless/Relativity video “Funk On A Rhyme” for Rive-ra/PA/NIC Films. Kim Haun directed photography; Bruce Spears produced.

**NASHVILLE**

- Terry McBride & the Ride’s new MCA Nashville video “Been There” is a DNA production directed by Joanne Gardner. Rhonda Hopkins produced; Patrick Darrin directed photography on location at the Blair School of Music.

**OTHER CITIES**

- The Rolling Stones’ new Virgin video “Love Is Strong” is a Propaganda Films production directed by David Fincher. He shot the clip on location in Toronto and other cities.

**REEL NEWS**

Tracy Stone-Rogers is now director of programming at CMT.... Jeff Anderson, national director of video promotion at RCA, is moving into video promotion at Interstate...... Editor Erik Peterson has joined L.A.’s Variel Video...... Lee Stimmel is product manager at A’Vision Entertainment...... New companies: Scobro Pictures Inc. is a new development and production company headquartered in New York. The studios includes Julie Devers, Scott Zorn, Yule Caule (Run-D.M.C.), and Frank Saffert (Cassandra Wilson).... On-screen: the choose to air their video on BET for Black Music Month. The 90-minute program will be held in Philadelphia. The ATA is based in Washington, D.C.

LIKE TOTALLY Futuristic: MTV’s Beavis and Butt-head star in their own video game, set for fall release (Billboard, July 16).... Viacom New Media is publishing the title, as well as the forthcoming CD-ROM release “MTV’s Club Dead.” The interactive movie is a futuristic film noir murder mystery.

**SONY/AFI AMATEUR VID CONTEST ELLICITS DIVERSE VISIONS OF U.S.**

**EYEWITNESS VIDEO**: The Eyes recently was dazzled by a slate of amateur video tapes that were vying for top honors in a competition sponsored by the Sony Corp. of America and the L.A.-based American Film Institute.

As a preliminary judge in the Visions Of U.S. for the 100 shortform clips submitted. Of the nine clips chosen by our judging panel, one will be awarded a grand prize at an August 16 ceremony hosted by the Academy Of Television Arts & Sciences.

Aspiring directors from Huntsville, Ala., to Englewood, Colo., submitted clips to back original music in the rock, rap, AC, country, dubstep, and instrumental genres.

The rules required that contestants shoot on a home video format, no film allowed. Production techniques ranged from crudely to wildly innovative.

We saw cross dressers, puppets, binoculars, stats, statues, dogs, cars, contemporary Christian Victoria silk-screened shirts, and poses going left to right, right to left.

The most profound lesson we learned from the recent judging experience was that taste deviated severely from the other panels, one of which must have been Tipper Gore’s college roommate. Clearly these eyes have seen more dramatic and obvious footage than the average viewer, and we’ve now become totally inured to what others perceive as shocking and obscene. How sad is that?

***SPEAKING OF SHOCKING***

From ‘Any Given Sunday’ we saw Siouxsie Crawford of “Isobemia After Dark” reports that she lost a bar- tor deal with a major network affiliate after promoting a self-help version of Nine Inch Nails’ “Closer” and the Beastie Boys’ “Sabotage.”

“Bohemia” is carried during late late nights on the Portland-based Fox affiliate KDFX and the independent Seattle station KTZZ.

While Crawford says she was dismayed by the response to both clips, the complaints regarding the Beastie Boys’ video seemed more outrageous than the outcry regarding the controvers- nial NIN clip.

“Closer” does feature explicit lyrics, some nudity, and a video that masquerades as beathem is “Sabotage” is just a wacky takeoff on a ‘70s action series, for Pete’s sake! [“Sabotage” caused us to lose a barter deal with a CBS station we’d been negotiating with,” says Crawford, who notes that the current problem may actually have saved her some headaches down the road. “If they were upset about that video, I’m sure they wouldn’t appreciate the different things we do on the show, politically and otherwise.”

**INTERACTIVE UPDATE**

On July 28-29, the Interactive Video Assn. will hold its first conference dedicated exclusively to identifying and promoting innovative interactive video products and services. The forum, titled “Interactive Industry 2000: Market Re- search” will be held in Philadelphia. The ITA is based in Washington, D.C.

**INTERACTIVE UPDATE**

On July 28-29, the Interactive Video Assn. will hold its first conference dedicated exclusively to identifying and promoting innovative interactive video products and services. The forum, titled “Interactive Industry 2000: Market Research For The Interactive Television Business Or ‘Who’s Gonna Buy This Stuff?’” is co-sponsored by the Wharton School of Business and will be held in Philadelphia. The ITA is based in Washington, D.C.
**FOR WEEK ENDING JULY 10, 1994**

**THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS**

**NEW ADDS**

**LISTING CLIPARTERS NOT FOUND FOR CLIPS ADDED FOR THE WEEK**

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**THE CLIP LIST**

**A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 10 1994**

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**Artists & Music**

by Christie Barter

It sounds so ominous. The communication from Pam Horovitz at NARM starts off: "Dear Member, Classical Music Month in September 1994 is now a matter of history... go and always live within the bounds of the law, and... I judge you...

Seems that the House and Senate have both passed what I had previously (and without alarm) greeted as a "joint resolution," signed by President Clinton, initiating a monthlong campaign organized by the Classical Music Coalition, a group of educators, publishers, retailers, and broadcasters with "the unified goal of making classical music accessible to all Americans, as a living expression of our everyday life."

"Music programs for youngsters have especially hard hit," the group points out, and it will be the coalition's task to place special emphasis on exposing a class of popular music to classical music in public schools and communities.

That's where the emphasis belongs. I hold to what I said in this space a few weeks ago: the public schools, at the primary and secondary level, are where the initiative of any kind of awareness and appreciation for serious music must be planted and nourished, and the education establishment must be made aware of this fairly obvious fact. The work of the coalition to launch a "Classical Music Month Lead-Up to Labor Day, will help us all, in this corner of the industry, reach that goal—just as school bells are beginning to ring, too."

The coalition comprises executives of American Public Radio, the American Symphony Orchestra League, Classical Music Broadcasters, Concert Music Broadcasters, the Music Educators National Assn., the Music Publishers Assn., National Public Radio, Opera America, the Recording Industry Assn. of America, Youth Audiences USA, the Society of NARM members.

Seven pilot cities spearheaded the coalition's grass-roots efforts, in cooperation with local schools, commercial and public broadcasters, and opera companies, and kickoff meetings are taking place from Seattle to New York all this month. Immediately upcoming is a July 20 meeting in Los Angeles, being coordinated by Steve Wehmehoff at the PFD branch, and another meeting in Indianapolis Aug. 3, being hosted by Ernie Caldeermore of station WSVG. The latter already has a free outdoor concert planned for September 17 that will be tied in to Classical Music Month.

For further information regarding the coalition's various promotions and programs, contact Pam Horovitz at NARM, 11 Eves Drive, suite 140, Marlton, N.J. 08053. Phone 609-596-2221, fax 609-596-3289.

A NEW, ALL-CLASSICAL budget label, Discover International, is due to show up on retail shelves toward the end of next month. Launched in Europe last year, the label enters the U.S. under an exclusive distribution agreement with the Entertainment Group, a division of Peter Pan Industries of Newark, N.J.

The Discover International catalog numbers close to 70 titles and, even at that, encompasses a repertoire ranging from organ and symphonies to chamber music, song, and solo instruments. The number of titles should grow to at least 100 by the end of the year, according to the label's New York-based marketing director, Bob Goldman.

Included among Discover's initial releases are the first two in a series of Aida Ciccolini's complete survey of the Mozart piano sonatas, and two discs featuring Yehudi Menuhin as conductor—one containing three of Bach's violin concertos with Alberto Lyzy as soloist. Also upcoming is a "most complete" recording of the Walton-Sitwell "Facade," with 40 poems by Dame Edith Sitwell (sometime for which William Walton's music does not survive); the narrator is Canadian actress Pamela Hunter.

**RECENT HONORS WENT TO WQXR's Robert Sherman, who received Yale's Sanford Medal for his "achievement in the field of music." (Sherman hosted a "serious listening room," for 24 years, for the music director, conductor Gunther Schuller, who was given a BMI Lifetime Achievement Award for "his timeless contributions to American culture"; mezzo-soprano Cecilia Bartoli, who was the recipient of the Dallas Opera's Maestro Carlos DeUs Housing Opera League, American Symphony Orchestra, Chamber Music Obsession, who was awarded the 1994 Avery Fisher Prize in recognition of his "outstanding achievement and excellence in music." Composer Huggins Weisgard, who received the Sanford Medal for Music by the American Academy of Arts and Letters. His 10th opera, "Esther," was premiered last fall by the New York City Opera.
U.K. Acts Hold Share On Int'l Charts

Global Issues Key Talks By BPI's Perry, Deacon

BY ADAM WHITE
and DOMINIC PRIDE

LONDON—British talent maintained its share of the world’s album charts last year, according to figures presented by BPI chairman Rupert Perry July 6 during the association’s annual general meeting here.

Perry displayed research showing that U.K. acts took a 14.5% album chart share in North America, 35% in Europe, and 23% worldwide, according to the BPI. Perry pointed to a continuing upward trend in international revenues for the U.K. record industry, again asserting the need for further research.

In 1992, the British artists improved their album chart standing to 31.1% from 28.8% the year before. The BPI figures also showed that U.K. acts had an 18% slice of album charts worldwide, the same percentage as in 1991.

In all three sectors, the shares were down compared to 1989, when British talent took 19.6% of the market in North America, 35% in Europe, and 23% worldwide, according to the BPI.

Deacon said the MMC report had cost the industry an estimated $30 million. However, in discussions with Billboard, Deacon said he had no regrets about the inquiry or the BPI’s approach to it. “We could have done some things differently, but then, our lobbying efforts had started a long time before [the inquiry].”

The earlier investigation by the Select Committee on National Heritage was a foregone conclusion, Deacon says. “Whatever we did, it would not have made one bit of difference to [committee chairman] Gerald Kaufman. The Select Committee was looking to make a name for itself, and was determined to find fault.” By contrast, the MMC “treated business men like human beings and gave us the opportunity to say what we do.”

Long-term, the experience has been beneficial, Deacon adds, and in some respects it has brought the industry closer together. “Our role was really to help the smaller companies who would have been the worst hit by any changes. Not all of the people who testified were BPI members, but everyone ralled ‘round the flag.’”

Relations with the Department of Trade and Industry have improved as a result of the exchange, Deacon says. “There’s some realization that we can be of use to them. They’re very keen to pick up marketing experience from industries such as ours.”

Discussions are now taking place with regard to sending executives from both the DTI and the industry on work exchanges.

The recipients of this year’s BPI/Music Industry Trusts Award will be Nordoff-Robbins Music Therapy founders Willie Robertson and Andrew Miller. The charity fundraising event will be held Nov. 23 in London.

(The exchange rate used in this story was $1.50 to the pound.)

Entrepreneur Buys Majority Stake In FNAC

BY EMANUEL LEGRAND

PARIS—France’s leading music retail chain, FNAC, will have its fourth owner in its four-decade history with the sale of the majority stake to retail entrepreneur Francois Pinault.

Known for his ambitious management, Pinault has amassed a portfolio of French retail brands including department store Printemps, furniture retailer Conforama, supermarket chain Prisunic, and the mail order service La Redoute.

One paradoxical aspect of the transaction has left observers baffled: the Pinault-Printemps-Re doute group is known to be strongly indebted—especially to Altus Fin ance, which is the company selling the majority stake. The FNAC sale will be made through Pinault’s personal holding company, Artemis.

Bank Crédit Lyonnais, which owns Altus Finance, is selling its 64% share in FNAC for a reported 1.9 billion francs ($350 million) to Pinault. Crédit Lyonnais acquired its stake in FNAC in July 1989 from insurance company GDF for 2.5 billion francs ($430 million). Purchaser of the 34% minority stake was CIP, an affiliate of giant utilities group Générale des Eaux, while the remaining 2% is publicly owned.

Crédit Lyonnais sold the chain as it tries its assets by 20 billion francs ($3.7 billion) to offset huge debts. Other potential buyers were the U.K.’s Kingfisher Group, which operates the Woolworth chain there; French conglomerate Havas; and publishing giant Matra-Hachette.

One unknown in the mix is the position of CIP, which has the right of first option in any potential sale. Sources suggest that CIP parent Générale des Eaux will again be a shareholder in FNAC. However, the group’s chairman,
Gov’t Moves Hamper SIAE Reforms

ROME—Italian authors’ rights body SIAE is attempting to conduct business as usual in the wake of government maneuvers that are hampering reform attempts within the society, which collects more than $300 million annually. Unless it gets the green light for reforms, many of its international sister societies abroad have linked up with SIAE, says its commissioner, Roman Vlad.

The government is delaying application of a new set of statutes that should return the association to direct management by an elected executive. SIAE is managed by a government-appointed “commis- sioner,” Vlad, who was SIAE president from January 1 to July 31, 1995. Vlad was then replaced by a government-appointed commissioner, Carlo Gessa. Vlad was appointed commissioner himself last December, replacing Gessa.

SIAE’s commissioner has been mandated by the government to speed up a 1992 Supreme Court ruling enforcing a more democratic constitution for SIAE, extending voting rights from the 1,200 full-time members to the body’s 40,000 associate members. Problems with the reforms started after March’s general election, when the new minister for culture, Domenico Fischella of the extreme right National Alliance party, withdrew the approval granted by his predecessor, without explaining his motives.

Last year, the SIAE won a court case against Italy’s new Prime Minister Silvio Berlusconi, forcing his Fininvest conglomerate to pay higher fees to authors for music and films aired on his group’s three TV networks. Vlad’s mandate as commissioner expired June 30, but was automatically renewed for another 45 days, if necessary. After the decision as like a “cold shower,” saying that the immediate future of SIAE was uncertain, “We are risking an incalculable international scandal,” said Vlad, adding, “there is a risk that many international associates could associate with the SIAE, which would represent a serious economic loss.”

Pickwick’s French Operation

LONDON—Budget audio and video company Pickwick has sold its French operations to a management team led by its French managing director, Michel Paulin. Pickwick also has appointed Paul McGrane as its new CEO, effective in October. He is currently marketing director for Guinness Brewery Worldwide, and replaces Jeremy Loyd, who is returning to Pickwick’s parent company, Carlton Communications, after a three-month coverpage period.

Pickwick says it will continue to distribute audio and video cassettes in France through the new company, which will be renamed sometime at the beginning of August.

Pickwick also owns distributors in Ireland, Germany, and Scandinavia.

The French company has sales of 80 million French francs ($14.3 million); the purchase price for the company has not been disclosed.

Pickwick has been the subject of industry speculation since Carlton Communications launched a successful but expensive takeover bid for regional TV company Central TV. Carlton already holds the lucrative London weekday franchise for the ITV network, for which it has to pay a sum to the Independent Television Commission. It has been criticized recently for the company’s programming.

Senior Carlton sources deny that Pickwick’s structure is being simplified in advance of a sale.

Carlton Communications reported sales up 40% to $388.5 million, with pretax profits up 33% to $18.6 million for the year ended March 31.

The video and audio products division, which includes Pickwick and Technicolor, had sales of $385.1 million and pretax profits of $58.4 million.

DOMINIC PRIDE

Even Without Aerosmith, White Nights Fest Soars

DESPITE THE LAST-MINUTE loss of Aerosmith as its headlining act, the White Nights International Cultural Festival staged on the cuff of the summer solstice in St. Petersburg, Russia, closed with 65,000 fans rocking away on Vasilyevsky Island in Russian River to a bill topped by Mr. Big and Whitesnake, festival organizers report.

A mix up television rights side-tracked Aerosmith’s participation in the third annual White Nights festival (Billboard 18). But other goals of the event were met. Some $170,000 was raised for an AIDS awareness campaign in Russia through corporate sponsorship and the worldwide sale of rights, say organizers.

Co-producing the festival with PolyGram Denmark was Larry Namer, president/CEO of Com- span Entertainment, one of the leading suppliers of American TV programming to Russia. Namer is also co-founder of the E! Entertainment Television network, which taped three reports on the festival for viewers in the U.S. More than 30 countries in Europe, the Middle East, Australasia, South America, and Africa have purchased or are negotiating to purchase first-run TV rights to festival coverage.

An international talent competition brought attention to aspiring pop/rock stars from around the globe, including first-place winner Young Suo Young of Korea, Vladimir Smashkевич’s Russia in sec- ond, and Denmark’s Huss Pilots in third.

But tie-ins with internationally broadcast TV shows continue the drawing card for some of the most popular singers on the White Nights bill, including Mexican singer Ricky Martin of “General Hospital,” Lane Davies, who has appeared on “Santa Barbara,” and Venezue- lan singer Jeanette Rodriguez, lead singer of the Venue, each proving that, like music, soap opera speak in a universal language.

THE “MUSIC BOX” album by Mariah Carey on Columbia Rec- ords is shaping up to be the interna- tional blockbuster album of 1994, as confirmed by a look at Billboard’s Hits Of The World charts. In Japan, the record’s second greatest music market, “Music Box” just dipped out of the top 10 after an almost constant presence there for the past six months. In Australia, Carey recently retok the No. 1 spot on the ARIA album chart for the fourth time and on the ARIA/ARIA Chart No. 1 slot for the past 26 months and a half (after knocking out Pink Floyd) on the strength of sales in ever major European market.

BLUR BREAKOUT: “Girls & Boys,” the infectious and slightly single from Blur’s new album, “Parklife,” has begun to gather significant momentum at the beginning of August, according to radio sources in the U.S. in the wake of top 20 show spot on the Music & Media Eurochart Hot 100, a top five showing on Bill- board’s Modern Rock Tracks chart, and expo- sure on MTV. Released by Food Records through EMI UK, “Parklife” is on SBE/ERG in the States and received a strong splash of appro- val from the pop/rock community. The song began its career on Blur’s video as a focal point for country music in Britain. Bristol city officials joined Blur on a trade visit last month to Nashville. And with the support of the city government, Britain’s Ri- vieria International Promotions will stage its first major country concert July 29 in Bristol with Chet Atkins, whose new album “Read My Licks” has been released by Columbia U.K.

Says Britton: “Better than to put our eggs in one basket!”

EDGE CROSSINGS: “We came out of the way from Memphis, Tenn., to tell you there is more to the world!” testified the Rev. Al Green during a searching performance at the Hammett’s lawn in Knox- don, which was taped for MTV Euro- pe. The show was part of a Euro- pean tour that coincides with the great news that RCA BMG has pulled up Rtiy Green’s BMG Interna- tional album “Don’t Look Back” for American radio offers. Electric bo- wers pianist David Lanz has made an early summer, four-day tour of the U.K., with proceeds of the performances benefitting a number of charities • A&M Records group the Neville Brothers is due to break up this year, with the group planning a five-year summer with a trip to the Tohoshiki Festival Aug. 21 in Japan.

Home & Abroad is a biweekly column spotlighting the interna- tional music business and artists extending their native market. Subscriptions may be sent to Thom Duffy, Billboard, 23 Ridgmount Street, London, WC1B 7AH, or faxed to 44-71-928-3131.

FOR THE RECORD

Contrary to a story in the July 2 issue of Billboard, Lyric Records is a member of the Greek national group of IFPI.
Dylan Blowin' Into Poland For Two Shows

BY RICK RICHARDSON

WARSAW—The times really are a-changin' here. Bob Dylan is visiting Poland as part of his first appearances ever in Central Europe.

Dylan was slated to play the Czech Republic capital, Prague, July 16 before moving on to Krakow in southern Poland on Saturday (17) and Warsaw on Monday (19).

Veteran Polish concert promoter Andrzej Marzec, who is organizing the latter two dates, says, "I've been working on getting Dylan here for the last 10 years. Last year we were close, but this year we finally pulled it off."

Marzec works closely with Barry Dickens at ITB in London. Marzec has also organized a David Byrne concert for October in Warsaw.

Promotion is very much a new business in Poland. And Dylan, true to form, is not helping. He has refused to grant any interviews or press conferences. There will be no photographers or film crews allowed at either the Krakow concert (in the 15,000 seat Krakowia stadium) or at the 5,200 seat Congress Hall in Warsaw where Communist party conferences were once held with guest appearances by famous Soviet leaders.

The bill for the Warsaw and Krakow Dylan concerts is being footed by Marlboro, Poland's biggest rock sponsor. Marlboro has taken the lead here since 1992 in creating Polish rock events. In August, the tobacco brand will sponsor the second annual Jarocin Rock Festival, a three-day event that featured New Model Army last year.

Marlboro has also created an annual rock-in to find new Polish rock talent. Last year's winners were Illusion, a Polton (Warner affiliate) act. Flower Children, an Isabella (PolyGram licensee) band, won this year's contest.

In May, Aerosmith played Warsaw in one of the first large-scale concerts since the collapse of the old regime (Billboard, June 11).

FNAC BUY

(Continued from page 43)

Guy Dejouany, said in a recent shareholders meeting that he does not plan to enter the retail business. Observers believe that Pinault will continue the expansion plans of FNAC, which has more than 40 stores and some 25% of the French market.

In recent years, FNAC has expanded into foreign markets, first to neighboring Belgium, then into Germany with a store in Munich, and more recently into Spain's capital, Madrid.

Pinault is expected to seek greater synergies between the different retail brands he has, such as opening a FNAC store in the Printemps flagship location in Paris. The addition also will give him greater clout in negotiating discounts with suppliers such as electronics manufacturers or record companies.

The future of FNAC Music, the wholly owned label, remains in doubt. Its distributor, WMD, was recently sold.

We don't know where you're heading for your summer holiday, but we hope you'll be back in time.

Because 18th August sees the start of POPKOMM—the Trade Fair for Pop Music and Entertainment. More than 360 exhibitors and over 9,000 trade visitors are expected to attend this international trade event for the entertainment industry in Cologne.

As both trade fair and congress, POPKOMM, provides a reliable overview of events in the pop music market and guarantees direct contact to all suppliers. An important topic this year will be the global development of new entertainment strategies and the introduction of multimedia technology. And the POPKOMM Festival featuring over 200 concerts on 30 stages around the city will be one of the world's biggest pop music festivals. A reflection of new trends and a platform for fresh new talent, an absolute must for everyone who wants to keep up-to-date in the field of pop music.

All you need to do now is to register—and enjoy a soft landing in Cologne.

August 18-21st, 1994 Congress Centrum Ost • Cologne • Germany

The application form or information about walk-up registration can be obtained from

MUSIK KOMM. GmbH, Rottsochieder Strasse 6; D-42329 Wuppertal, Germany Phone +49-202-278310; Fax +49-202-78 916.
SONY'S CAMILLERI COUNTERS CRITICISM

Gregory Camilleri counters criticism that his company, the Canadian record label Sony Music, has been too conservative and failed to take advantage of new technology.

As quoted in the Globe and Mail, Camilleri said, "We've been ahead of the curve. We've been working on digital distribution and online music for years. Our approach has been patient, but we've been there all along."

He also defended Sony's use of traditional marketing methods, saying, "We believe in the power of radio and television to promote new artists. We've had a lot of success with this approach."

Camilleri's comments come as Sony Music faces increasing pressure from competitors to adopt more aggressive marketing strategies. Other labels, such as Warner Music, have been more successful in using social media and online advertising to promote new artists.

Despite the criticism, Camilleri remains confident in Sony Music's ability to remain competitive in the music industry. "We're not going to change our approach just because we're under pressure," he said. "We'll continue to do what we do best, and that's sign great talent and promote them globally."
Boy, Kenneth Nathaniel, to Ray and Betsie Woods, June 12 in Portland, Ore. He is producer and GM at Rainforest Records.

Boy, Landon James, to Tim and Patsy Nichols, June 28 in Nashville. He is a member of BNA Entertainment country duo Turner Nichols.

Boy, Jack Gillis Milcetic, to John Milcetic and Kathy Gillis, June 29 in Brooklyn, N.Y. He is senior publicity director for Virgin Records.

Boy, Madison Jeremy, to Dexter and Jean Marie, June 30 in Los Angeles. He is senior director, writer/publisher relations for BMI in Los Angeles.

Girl, Hannah, to Seth Lichtenstein and Holly Lowen, July 1 in Santa Monica, Calif. He is an entertainment lawyer with Codilico, Carroll & Regis. She is a PolyaGram songwriter.

MARRIAGES

Kerry Brown to D'arcey, June 7 in Michigan City, Ind. He is the drummer for TVT Records act Catherine. She is the bassist for Smashing Pumpkins.

Brad Rosenberger to Annie Odell, June 18 in Northport, Mich. He is VP of film and television for Warner/Chappell Music. She is an executive assistant for MCA Enterprises International.

Brent Barlow to Janine Sharell, June 26 in Los Angeles. She is a producer/reporter for the Turner "Entertainment Report."

DEATHS

Debra "Dee Dee" Hurd, 36, in an automobile accident, July 4 in Atlanta. Hurd was a former member of LaFace Records act Damian Dame. She is survived by her parents, Dr. & Mrs. Chester Hurd, her brother Mathew, and three sisters, Lucille, Janet, and Carri. Donations in her memory may be sent to the United Negro College Fund.

Robert Mellin, 91, of a heart attack, July 9 in Rome, Bremen, Ukraine. Mellin was a figure in the music publishing and songwriting scene for more than 60 years. He began as a songwriter for the Chicago offices of Remick Music, later managing the Chicago offices of Famous Music, Remick & Harms, and Witmark. In New York, he worked for Southern Music, and joined BMI shortly after it was formed in 1940. In 1947, he launched his own BMI-clearing publishing company, Robert Mellin Music, which pursued publishing ties with European countries. In 1962, Mellin scored as composer and lyricist of "I’m Yours," with hit versions by Don Cornell (Coral) and Eddie Fisher (RCA Victor). The following year, his "My One And Only You," with music by Guy Wood, was recorded by Frank Sinatra. He also wrote the lyrics for the standard "You You You." Mellin’s last major hit as a songwriter was 1962’s "Stranger On The Shore," performed instrumentally by his melody writer, Acker Bilk. The U.S. version on the Atco label sold 1 million copies. For the last two decades, Mellin resided in London. He is survived by his wife Patricia, daughter Cookie Kissel, and four grandchildren, Bruce, Glenn, Doug, and Jason.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

NARM SCHOLARSHIPS: The process to determine winners of 1995 NARM Scholarships awarded by the National Assn. of Recording Merchandisers is under way. Employees and children and spouses of employees of all NARM member companies, both regular and associate, are eligible. A student must be either a high school senior or a high school graduate who plans to enter college as a freshman in September 1995. Scholarships are in the amount of $6,000—four payments of $1,500—for each academic year. Since 1966, the NARM Scholarship Foundation has awarded more than 400 scholarships totaling almost $3 million. Deadline for applications is Oct. 15. For more info, contact Pat Daly at 609-506-2221.

GIVING GUY: Don Henley, co-founder of the Eagles and founder of the Isia Fund, a nonprofit group dedicated to the preservation and protection of environmentally and/or historically significant land, says he will make donations to the following Texas conservation groups: the Nature Conservancy of Texas, the Lone Star Chapter of the Sierra Club, Last Chance Forever, the Texas Exotic Feline Foundation, and Earth Promise of Fossil Rim Wildlife Center in Glen Rose, Texas. Henley was in Texas recently for a concert at Texas Stadium and held a press conference at the Hard Rock Cafe in Dallas, where he announced that he would be a creative contributor and promoter of Hard Rock Cafe Signature T-Shirt Series Limited Edition. Henley is donating a portion of all proceeds to the Isia Fund from the sale of the shirts Henley designed.

TOPIC


July 24-27, VSDA Convention, Hilton Convention Center, Las Vegas. 818-385-1500.

JUNE

July 7, Giant Music Information, seminar on evaluating demo packages for recording and publishing deals, presented by Forth Entertainment and Bahar International, Eighth Avenue Studios, New York. 212-862-8331.


JULY


July 24-27, VSDA Convention, Hilton Convention Center, Las Vegas. 818-385-1500.

AUGUST

Aug. 4-6, International Country Music Workshop, Music City Sheraton, New York. 615-322-9097.


Aug. 18-21, Jack The Rapper Convention.

FOR THE RECORD

Semi Automatic is a completely autonomous mail-order distribution company whose catalog includes titles from Caroline Records. A story on the on-line company Sonic Net in the July 30 issue of Billboard implied otherwise.

DAMIAN DAME. She is an executive assistant to the head of the National Assn. of Recording Merchandisers, whose company whose catalog includes titles from Caroline Records. A story on the on-line company Sonic Net in the July 30 issue of Billboard implied otherwise.
Snoop, Stone Temple Pilots Help WEA Top R&B, Total Distrib in 1st Half Of ’94

Uni Holds Top Country Spot For Another Quarter

NEW YORK—The WEA Corp., fueled by hit albums from Snoop Dogg, John Michael Montgomery, Stone Temple Pilots, and Tevin Campbell, maintains its spot on the top U.S. distributor perch, claiming a 21.7% total market share in the first half of 1994.

WEA also claimed the top R&B distribution title with a 22.3% market share, and was the second largest country distributor, just behind Uni, which had a 22.3% market share in the six-month period ended July 3.

The market-share standings are based on SoundScan data. SoundScan compiles point-of-sale information on all music formats and configurations sold at retail and rack accounts that make up about 70% of the U.S. marketplace, then projects sales for the entire market.

The total distribution market-share rankings are based on all sales regardless of configuration or music format. (They are not geared to just The Billboard 200, which ranks only albums.) The market share rankings for country and R&B are based on data collected by SoundScan exclusively for those album charts. SoundScan compiles market share on a weekly, monthly, and cumulative basis, but other than the first quarter of the year, does not provide quarterly data. Consequently, market-share performances for the second quarter are unavailable.

Looking at the total market, WEA’s 21.7% share is down from the 23.4% share it racked up in the same time period in 1993. The No. 2 distributor, Sony Music Distribution, narrowed WEA’s lead to 5.7 percentage points, reporting a 16% share of the market. In first-half, an 8.3 percentage point gap separated the two competitors. But WEA has rebounded from the slim 3.6 percentage point lead it held over Sony at the end of the first quarter (Billboard, April 30). WEA’s advance also was boosted by two strong soundtrack albums—“The Crow” and “Above The Rim.”

In the first six months of the year, Sony Music benefited from strong sales on albums by Mariah Carey, Pink Floyd, Celine Dion, Michael Bolton, and Pearl Jam.

BMG Distribution, which finished the first quarter as the third-largest U.S. distributor, maintains its hold on that spot with a 12.9% share of market, up from the 12.5% it scored during the same period last year. BMG’s big sellers in the first six weeks of the year were albums by Ace Of Base, R. Kelly, Teni Braxton, Yanni, and soundtracks to “The Bodyguard” and “Heatley Bites.”

Independent distributors collectively placed fourth with a 13.8% market share, down from second place last year, when the indies had a 15.3% share. The indie sector appears uncharacteristically weak in R&B albums this year, which is pulling down its overall performance.

Cema came in fifth with a 12% market share, almost a percentage point better than the share it garnered in the same time frame last year. Uni and PGD tied for last, each scoring a 11.3% market share. For Uni, the performance represented a slight uptick; for PGD it marked a small downturn.

In the country arena, Uni, which climbed into the No. 1 spot during the first quarter, generated a market share of 22.3%. That performance was good enough to withstand a surge by WEA, which closed the first half with a 20.6% market share, almost 8 percentage points better than its score in the same period last year.

The top country seller by Uni during the first half was Reba McEntire’s “Greatest Hits, Vol. 2.” WEA’s best country seller was John Michael Montgomery’s “Kick It Up.”

Cema climbed into third place with a 17.6% market share, just beating out the 17.5% generated by BMG Distribution during the first half. Cema’s best country seller during the first half was Tim McGraw. BMG’s performance is nearly 4.5 percentage points down from the 21.9% it scored during first-half 1993, when it was the No. 1 country distributor.

Sony was the fifth-largest country distributor with an 11.5% slice of the pie, down three percentage points from its performance in the same time frame last year. Independent distributors posted a 6.9% share, while PGD was last with a 4.2% score, down from the 8% share it had last year in the same time period.

On the R&B side, WEA was king for the first half of 1994’s first half. The company’s 22.2% market share was more than three percentage points higher than the No. 2 R&B distributor, BMG, which posted a 19.1% share—thanks to strong releases from the Arista and Jive rosters.

Sony was the third-largest R&B distributor, with a 17.6% share, followed by PGD with 18.5% of the market. Cema, Uni, and the independent sector each finished with less than 10% of the market. (Comparisons with last year’s performance are unavailable because SoundScan did not compile R&B market share last year.)

Rolling Stone Phone Service Puts Music On The Line

NEW YORK—“There’s a new band in town, but you can’t get the sound from a story in a magazine.”

Nyet. Not anymore. This fall, that line from Billy Joel’s “It’s Still Rock And Roll To Me” will be rendered obsolete when Rolling Stone magazine will offer its subscribers free access to a 24-hour interactive phone service that allows callers to sample and order new music featured in editorial coverage in the magazine—and have it delivered to them the next day.

The service, dubbed "Rolling Stone MusicNet,” is a joint venture between Wenner Media—Rolling Stone’s parent company, which also owns Us magazine, Men’s Journal, and Family Life magazine—and MNI Interactive, a 4-year-old San Francisco-based interactive-marketing company.

According to Jeff Smith, Wenner Media’s COO/director of marketing, the publisher receives commission from orders placed by Rolling Stone subscribers.

Merchants, such as Tower Records and the Musicland Group, have become publishers with their own stores as towers Pulse and Request, respectively. Ironically, now, a publisher of a major music magazine with a circulation of more than 1 million is becoming a merchant.

Jaim Wenner, editor in chief/publisher of Rolling Stone, says “We see Rolling Stone MusicNet as a tremendous added-value service to our readership. When you read something about some record or artist that interests them, they can get on the phone and hear it immediately. If they like it, they can have it 24 hours later. What could be cooler?”

Smith says the company is not concerned that music club advertising in Rolling Stone and record stores featured in cooperative advertising might be threatened by the competition the magazine itself could pose.

“We don’t compete with them,” Smith says. “The record clubs don’t really offer front-line product like we will. If anything, I think we’re increasing the total number of records that will be purchased, and increasing everybody’s business, because we’re offering an informational system. You can hear a sample on our service, and then run out to the store if you want.”

He says the company is also not concerned about any conflicts of interest between editorial and advertising interests because, unlike many in-store sampling services, Rolling Stone MusicNet will not charge record companies for the service. “There is a clear division of church and state here,” Smith says. “There is no advertising on the service, and record companies can’t buy their way into it because it’s a democratic sampling system that includes every record reviewed in our editorial,” whether the (Continued on page 5)
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.
Musicland’s Label Plans Draw A Mixed Response

LAST MONTH, the Musicland Group announced it will start a label that will sign artists as well as compile albums from existing material. How Musicland fares in this endeavor will be watched closely, to say the least.

So far, little is known about the planned label. According to a press release, Musicland has appointed Owen Hussey, a former K-tel International A&R executive with experience in artist acquisition, advertising, and to entertainment marketing, as senior VP/GM of the label. Musicland has yet to reveal the label’s name, nor will it discuss the company’s intentions.

Since Musicland won’t talk about the label, Track decided to ask label, distribution, and retail executives for reaction to the company’s initiative. Track didn’t find any shortage of opinions, although all executives spoke on the condition that their identities be revealed. Not surprisingly, the move met with mixed reviews in each of the three camps.

At the label level, one senior sales executive argues that the creation of a label is a logical move for Musicland. Musicland had already been working on establishing its own classical budget label. Other merchants, according to the executive, have had labels as well, including Pickwick, the company that spawned Musicland. Also, Record World, in its pre-Super Club days, had a label, he says.

Handleman Co., the Tray, Michie- bany tradepublisher, has done very nicely for itself with Video Treasures, a catalog label that is now pushing into music products as well.

"It’s an attempt to control the content, and I think we will see more of it," says the sales executive.

Musicland, with its nearly 1,000 record stores, has the muscle to sometimes break product in its stores, even if a major doesn’t have MTV or radio play, says another label sales executive. "They have the opportunity to offer position and price in 1,000 stores, which sets us up now to set a national policy," he says.

Of course, the creation of a music label by Musicland parallels the "private label" lines established by many apparel manufacturers in the ’80s. The motivation is the greater profits possible on private-label product than on goods acquired from a manufacturer.

The problem that apparel manufacturers have with private labels is that merchants give preference to their own lines. Needless to say, in the case of Musicland, that is a dominant concern among label executives. "There are not enough prime store positions to go around now, and this will make it harder to get those positions in Musicland stores," says one executive with a major distribution company.

May not every label executive is worrying about the Musicland label. In fact, some are quite skeptical of it. "Breaking a project is a significant expense," says one regional sales representative.

"There is more than shelf space involved in breaking a hit record, and Musicland will learn it is not such an easy thing after all," he continues the label, saying, "Last I heard, Hussey is out trying to find the new Seattle.

Even those sympathetic to Musicland’s effort say the channel will find that the money labels spend to break an act is much more than it thought.

Independent distribution has a whole other set of concerns regarding the label. It seems that Musicland’s label will go through indie distribution. But that opens up a whole can of worms for independent distributors.

MAGAZINES

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Safe Psychs Is An Alternative Haven In N’ville

BY RICK CLARK

NASHVILLE—Country music might be everywhere in Nashville, but underneath that stereotype is a wide-ranging cultural community with varied tastes. Near Vanderbilt University, at 2213 Elliston Place, sits Safe Psychs, a CD shop that is a veritable haven for lovers of art or progressive rock, as well as folk-influenced pop/rock from the British Isles and artists with psychedelic roots.

Founded in 1989, the shop came into existence when Ben and Meigie Mabry no longer able to purchase their favorite music at Compact Discovery, a specialty music shop that went out of business. Aware of others in the region who gravitated toward generally “uncommercial” music that featured more ambitious artistic statements, the Mabrys set up shop across the street from Turtles Records in a club and restaurant area known as the Elliston Strip.

Five years later, Turtles is gone, and the Sam Goody’s that took its place may be about to move out as well.

Much of Safe Psychs’ staying power can be attributed to the personalized service given to the clientele, which is an even blend of Vandy students, music industry people, and Baby Boomers frustrated with the limitations of catalog available in larger chain stores.

“We felt that this needed to be a place where someone could listen to music before they spent $15 and be able to hang out and talk about music with employees and customers who enjoyed the music and knew something about the different genres,” says Ben Mabry. “The shop needed to be a place where music could be special ordered from around the world without [the customer] getting a runaround or having to wait a long time. I believe we have created an environment that is as close as possible to our ideal with the resources that are available to us as a mom-and-pop operation.”

“Everything in stock is from our domestic and import distributors,” he adds, noting that the store doesn’t trade in used CDs.

“Because we make all of our stocking decisions ourselves, we can be selective. We only stock music that we can heartily recommend without compromising our integrity,” he says. “In fact, many record store employees shop with us and recommend us to customers and friends of theirs. Because we are always looking out for exciting new music to add to our collection, we can turn our customers on to some great music that hasn’t turned up on radio.”

Meigie Mabry says, “We also enjoy exposing people to old favorites, from here and around the world, that they might not otherwise have been able to.

(Continued on page 57)
ROLLING STONE PHONE SERVICE PUTS MUSIC ON THE LINE
(Continued from page 50)

review was bad or good.

Wenner adds, "We have a record of integrity and insight that is over a quar-
ter-century long now. There's not a record company, artist, or manager who would not—sometimes painfully—testify to that fact. Nothing is going to change that."

For the cost of a local call, subscribers can listen to 30-second samples of the songs on any of 3,500 albums (a number that Smith promises will increase); hear information about each recording, such as production credits, release dates, chart history, guest artists, and other recording notes; order merchandise at or below list price; pick up messages in their phone mailboxes about local appearances and new releases from other artists they might like; and inform the system, with their telephone keypad, about any changes in their taste in music.

Music sampling services in general are hardly brand new. More and more, retailers have been offering consumers the opportunity to try out records before they buy them at sampling kiosks within their stores, and some publications, such as the Village Voice in New York, allow readers to hear clips of recording artists who will play in the area during the week of publication.

In fact, MNI Interactive conducted a yearlong program with Tower Records that was similar to the arrangement with Rolling Stone. "From July of 1996 through July of this year, we offered phone sampling for music featured in Tower ads in local newspapers in the Sacramento, Calif., region," says John Atcheson, founder/CEO of MNI Interactive. "But in that case, Tower was doing the fulfillment of orders, not us. The customer service level was low, delivery was not as fast, and you couldn't order after 9 p.m."

The Rolling Stone MusicNet service is novel in some of its features, according to Smith.

"This is unique because of 24-hour access and overnight delivery," via Airborne Express, Smith says. "If you order before 2 a.m., your records are delivered within 24 hours for a total shipping and handling fee of $5.95 for several records, up to a certain weight." Smith notes the service will offer CDs, cassettes, and possibly MiniDiscs, "but no vinyl" or classical music.

"We'll also be able to offer more titles than anyone ever has before," he continues. "We're starting out with 3,500 titles, and that number will grow significantly. We may be able to offer sampling previews before release dates, and we'll have complete artists' catalog product available."

The other unique aspect, he says, is the "music mail messaging" service, which allows an exchange of information between the company and the consumer, as well as the opportunity for the company to use the data consumers provide about themselves for future direct marketing endeavors.

Smith explains that the company plans to initiate the service in only one undisclosed market in September, and then enter five more markets per month. "We hope to have it nationally by the end of November," he says. "It's complex in terms of making it available. In subscriber issues, the subscriber's name, membership number, and local phone number to call will be ink-jetted on to his or her copy of a two-page ad for the service, in the magazine."

Because non-subscribers who purchase the magazine at newsstands are not offered the service, the two-page ad for Rolling Stone MusicNet will not appear in newsstand issues, Smith says, adding that there are different, regional versions of the magazine.

MusicNet subscriptions will also be offered to people who don't subscribe to Rolling Stone, but not for free, according to MNI's Atcheson.

"Probably also in the fall, we'll offer MusicNet to consumers for an annual fee comparable to that of a magazine subscription," Atcheson says. MNI Interactive just completed a test of that sort of program in the Sacramento area, where the cost was $3.95 per month. "It was very successful," Atcheson says. "Consumers are willing to pay for the service. There's a recognized value in convenience."

Announcing Rolling Stone MusicNet are John Atcheson, left, founder/CEO of MNI Interactive, and Jann Wenner, editor in chief/publisher of Rolling Stone magazine.

PAUL WINTER
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PAUL WINTER

PRAYER FOR THE WILD THINGS

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### Billboard FOR WEEK ENDING JULY 23, 1994

#### TOP REGGAE ALBUMS

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<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>QUEEN OF THE PACK</td>
<td>YVONNE</td>
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<td>2</td>
<td>KIDS FROM FOREIGN</td>
<td>BORN JAMAICANS</td>
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<tr>
<td>3</td>
<td>PROMISES &amp; LIES</td>
<td>UB40</td>
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<td>4</td>
<td>COOL RUNNINGS</td>
<td>SOUNDTRACK</td>
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<tr>
<td>5</td>
<td>BAD BOYS</td>
<td>INNER CIRCLE</td>
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<tr>
<td>6</td>
<td>YAGA YAGA</td>
<td>TERROR FABULOUS</td>
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<tr>
<td>7</td>
<td>SONGS OF FREEDOM</td>
<td>BOB MARLEY</td>
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<tr>
<td>8</td>
<td>BIG BLUNTS</td>
<td>VARIOUS ARTISTS</td>
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<td>9</td>
<td>DANCEHALL MASSIVE 2</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>11</td>
<td>ALL SHE WROTE</td>
<td>CHAKA DEMUS &amp; PLIERS</td>
</tr>
<tr>
<td>12</td>
<td>VOICE OF JAMAICA SERIES 1</td>
<td>BUJU BANTON</td>
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<tr>
<td>13</td>
<td>IN CONTROL</td>
<td>BERNIE HAMMOND</td>
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<td>14</td>
<td>NO. NO</td>
<td>DAWN PENN</td>
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<td>15</td>
<td>RE-ENTRY</td>
<td>VARIOUS ARTISTS</td>
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#### TOP WORLD MUSIC ALBUMS

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<tr>
<td>1</td>
<td>TALKING TIMBUKTU</td>
<td>ALLY FARRA TOURE WITH RY CORDER</td>
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<tr>
<td>2</td>
<td>AYE</td>
<td>ANGELOLI KIDJO</td>
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<td>3</td>
<td>SABSILYMA</td>
<td>ZAP MAMA</td>
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<td>4</td>
<td>HOPE</td>
<td>HUGH MASEKELA</td>
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<tr>
<td>5</td>
<td>LOVE &amp; LIBERTE</td>
<td>GIPSY KINGS</td>
</tr>
<tr>
<td>6</td>
<td>THE MANSO MALI: A RETROSPECTIVE</td>
<td>SALIF KEITA</td>
</tr>
<tr>
<td>7</td>
<td>WAKAFRICA</td>
<td>MANU DIBANGO</td>
</tr>
<tr>
<td>8</td>
<td>GIFT OF THE TORTOISE</td>
<td>LADYSMITH BLACK MAMBO</td>
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<td>9</td>
<td>ZEN KISS</td>
<td>SHEILA CHANDRA</td>
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<tr>
<td>10</td>
<td>THE GUIDE (WOMAT)</td>
<td>YOUSOU N'DOUR</td>
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<td>11</td>
<td>ISLAND ANGEL</td>
<td>ALTAN</td>
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<td>N'SSI</td>
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<td>13</td>
<td>LIPHI</td>
<td>LADYSMITH BLACK MAMBO</td>
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<td>AFRICA</td>
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<td>ANGELS</td>
<td>MILTON NASCIMENTO</td>
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#### TOP NEW AGE ALBUMS

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<td>LIVE AT THE ACROPOLIS</td>
<td>YANNI</td>
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<tr>
<td>2</td>
<td>ANOTHER STAR IN THE SKY</td>
<td>DAVID ARKENSTONE</td>
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<tr>
<td>3</td>
<td>TURN OF THE TIDE</td>
<td>TANGERINE DREAM</td>
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<tr>
<td>4</td>
<td>WINDHAM MILL SAMPLER '94</td>
<td>VARIOUS ARTISTS</td>
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<tr>
<td>5</td>
<td>WINDHAM MILL SAMPLER '94</td>
<td>VARIOUS ARTISTS</td>
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<tr>
<td>6</td>
<td>SUNDAY MORNING COFFEE II</td>
<td>VARIOUS ARTISTS</td>
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<tr>
<td>7</td>
<td>SHEPHERD MOONS</td>
<td>ENYA</td>
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<td>8</td>
<td>ALTR EKO</td>
<td>EKO</td>
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<td>9</td>
<td>GUITAR PASSION</td>
<td>CHARD</td>
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Discovery Rebuilds Classic Film Music

BY JIM BESSMAN

NEW YORK—At a time when every new movie seems to be accompanied by a full soundtrack album, jazz label Discovery Records is releasing a "Cinema Jazz" series of albums compiled newly recorded jazz versions of the most memorable past soundtrack themes, many of which are unavailable.

"I couldn't find 'Body Heat,' which had been released and withdrawn or didn't exist," says Jac Holzman, the founder of Elektra Records, current head of Discovery, and a frustrated fan of the Benny Goodman period.

"That started me thinking about soundtrack albums and movies with a significant jazz influence to the film itself, and I came up with 'Blade Runner,' 'The Russia House,' and 'Farewell, My Lovely.'"

These music from these films and seven others came out last year on "Body Heat, Jazz At The Movies," the first entry in a series credited to the Jazz At The Movies Band, a varying

group of stellar jazz musicians such as Ernie Watts, Bill Cunliffe, and Nino Tempo. Conceived and executive-produced by Holzman, the album was co-produced by Paul Rothchild, the Elektra staff producer whose work then included the Doors.

The second title in the series, "A Man And A Woman," Sax Az The Movies," centered on six-act material and involved a couple of contemporary movies like "Prince Of The City" and "Ghost, The Crying Game," and the "Bodyguard." Also released last year, it, too, went only 10 on the Contemporary Jazz chart.

"White Heat—Film Noir," the third movie theme compilation, came out in March, with music from classics like "The Big Sleep," "Double Indemnity," and "The Postman Always Rings Twice." "None of the sheet music existed except for [the themes from] the Bad And The Beautiful and Laura, so we had to go back and reconstruct it from videocassettes," says Holzman.

"We started from scratch, listening to everything and marking down cues where there was significant music. Then we took the cues and assembled it all together, creating a tiny little suite out of the music theme."

Holzman further distinguishes his product from traditional soundtrack albums by noting that the chosen selections are "tunes you can inhabit and have grown into the size they should be. We follow the tone rather than the action, the music as a character and grows in stature because it's being treated as a stand-alone piece. Movie soundtracks are different: Anybody can go and buy the love theme from 'Ghost' and 'Prince Of The City,' but you have to buy a number of albums that are full of disparate elements like rock tunes and other things that begin to clash. Instead, we give the best of them: tunes that have stood the test of time, that are developed to their fullest. All on one record."

The initial movie choices lend themselves to light jazz treatments, Holzman notes, and cover movies that appeal to the "mature audiences" Discovery targets—not that they walk away completely but they're people who grow up with music. It's still a part of their lives, but they haven't been well-served by record labels or radio stations.

To facilitate retail acceptance, WE-

distributed Discovery, which employs only eight full-timers and four interns, has enlisted indie promotions firm Uni-

sound Marketing. It also sent out special

copies for in-store play to 7,000 outlets.

In-store play of "Cinema Jazz" has paid off. "These aren't rack records," says Jac, "but they're well-sold to the stores because the movie is there." A recent example was the success in In Music In Baltimore. "People who come into the store don't know about them, but when we have displayed them they play as much as we can, as actively making our customers aware of the product. It's done real well for us because of the focus and because it's cross-over product for people who are into what used to be called 'easy listening music.'"

Bob Bell, new-release buyer for Warehouse Entertainment, also credits its in-store play for the series' successful performance at the $300-store chain. From store play and the visibility from including them in our "Take A Spin Test" developing-art Colbert program have made people aware of the titles, and "it really does react," says Bell. "It really a soundtrack collection wouldn't do as well, but these titles have actually done as well as a lot of regular sound-

track albums, because people are familia-

lar with the themes and get the jazz versions on one record is appealing. It's not just a bunch of different soundtrack music slapped together, but a cohesive album."

Future "Cinema Jazz" releases will include a romanes-like theme album due out before Christmas. Meanwhile, "ScreenThemes," a second movie jazz series soundtrack series, has launched with "ScreenThemes 90" by the Mi-

ALTERNATIVE HAVEN
(Continued from page 54)

hear, and that the chains stopped bothering with a long time ago. Many first-time CD-player owners have been thrilled to discover albums by artists they didn’t even know were on CD. Safe Psychs’ catalog includes titles by Tangerine Dream, Caravan, P.F.M., Pentangle, McDonald & Giles, Silver Apples, Nick Drake, Clannad, and Sandy Bull, as well as albums by more accessible artists like Bruce Cockburn, Yes, Moody Blues, Donovan, and King Crimson.

Safe Psychs’ enthusiasm for turning people on to various artists was most recently evident with the campaign to bring the I.R.S. band Ozric Tentacles to Nashville.

“Ozric Tentacles is a young group of musical geniuses from England, who are virtually unheard of in the States,” says Meigie Mabry, whose store carries all 12 of the group’s recordings on CD, as well as its five videotapes. Due to Safe Psychs’ steady in-store play of Ozric Tentacles, the band has moved more product than any other group in the store.

“When we heard that they might be touring in the States last year, we hoped that they would play here in Nashville,” she says. “Since they weren’t household names, we thought it would be a good idea to inform the clubs in the area and I.R.S., their American label, that they had a following here. We started collecting signatures on a petition and have collected over 450 signatures to date.”

Besides Sam Goody’s, Safe Psychs is three blocks away from another major retail contender, Tower Records.

“We try to keep our prices competitive with the chains,” says Ben Mabry. “The pricing thing is difficult, because we don’t get product directly from the labels, the way the chains can. Nevertheless, we have outlasted Turtles, and we seem to have outlasted the Sam Goody’s across the street, as their site has just been put up for lease.”

“We feel that the main reason for our success is that we are not competing with the chains,” he adds. “We offer product and services that the chains can’t or won’t provide. Because we are small, special-ordering is easier for us than for the bustling Tower down the street. Also, we don’t mind taking the time to mail items to music lovers in other cities who have heard about us from their friends.”
**EVERYTHING BUT THE GIRL**

***Beguiled Heart***

Sire/Warner Bros./Blue Horizon 45229

This album by the English synth-pop quartet is a commercial testament to their success. The band's sound is a blend of minimalism and orchestral arrangements, creating a unique and accessible pop record.

**SPOTLIGHT**

***MAMU DIBANGO***

Wakatra

This artist brought African music to the forefront with his ground-breaking 1972 album "Soul Makossa." The mix of traditional and modern elements makes this album a must-listen.

***BOBBY SICHRAH***

From A Sympathetical Hurricane

Columbia 57426

This New York-based band blends its music with a mix of contemplative and catchy tunes, making it a standout on its debut album.

***HUNGRY FOR SKIN***

L7

This band was a standout grunge group after its 1992 Slant Slav bow, but "Hungry For Skin" showed that they could continue to deliver with their signature sound.

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CONTEMPORARY

WARRING G This Is 23 (4:33) PRODUCER: W. Griffin
WRITERS: W. Griffin, W. Griffin
VOL. 28, #1, 1994,爭取

Without the G funk, while Warren G still displays the chart heat associated with regulations, this gangsta-funk follow-up is still a little bit of a no-brainer. The album aimed directly at the top spot. The rhythm is strictly laid-back, with a lazy base line, casual lyrics, and occasional female vocals. Radios programmers at several formats can choose to mix with or without an O.G.

ERASURE Run To The Sun (No Wiring Kind) (4:40) PRODUCER: Martyn Ware
WRITERS: C. George, K. Kwan
VOL. 28, #1, 1994, 争取

The red-hot R. Kelly penned this answer track to his maximum single, "R'n'G Grid." Asharas ain't Alijah, to be sure, but this siffle female trio plays the vocal prowess and slick image necessary to get past the front door at top 40, R&B, and rhythm-cross sections.

GODCHILDREN OF SOUL FEATURING GENERAL JOHNSON & JOY MANE ROCKWAY (Don't Let Me Be Lonely) (4:29) PRODUCER: Ben Wolf
WRITERS: W. Wolf, N. Wolf
VOL. 28, #1, 1994, 争取

This one's a leaner version of that '70s soul hit that gained a lot of popularity with the artists. The production is tight, and the vocalists are adept at delivering the groove.

MARK CHESSUTT She Dreams (3:41) PRODUCER: P. Jones
WRITERS: G. Harrison, T. Merlyn
VOL. 28, #1, 1994, 争取

This song is a reminder of the good old days of soul music. The production is top-notch, with a tight rhythm section and great vocals.

Hoote & The Blowfish Hold My Hand (4:30) PRODUCER: Don Gehman
WRITERS: D. Fishel, D. Rucker, J. Scholten
VOL. 28, #1, 1994, 争取

A fun, light-hearted country number performed by a group of musicians known for their genre-defying sound.

South Carolina quartet is ripe for mainstream pickup with an infectious, catchy tune. The song is filled with harmonies and guitar hooks that will stick in your head.

Kool - a-cide Jazz funk attack from the British that incorporates a sample of live trumpet playing. The bass and drums are tight, and the overall production is smooth.

Roxy, who rode the tidal wave of drug talk-disco records last year with "Get Her," returns with a riotous anthem that is sure to be a hit on the dance floor. The song features a catchy hook and an irresistible beat that will keep listeners dancing.

The album features a mix of upbeat dance tracks and introspective ballads. The producers have created a cohesive sound that is both catchy and emotionally resonant.

An able vocalist with a powerful voice, the producer uses rhythms and beats that are well-suited to the genre. The overall sound is tight and polished.

Beware the Wynn, a veteran producer known for his ability to create catchy hooks and memorable melodies. The new single is a groovy, soulful number that is sure to be a hit on the dance floor.

The album features a mix of upbeat dance tracks and introspective ballads. The producers have created a cohesive sound that is both catchy and emotionally resonant.

A passionate and expressive vocalist, the producer pours his heart into the music. The overall sound is raw and honest, with a strong emotional core.

The album features a mix of upbeat dance tracks and introspective ballads. The producers have created a cohesive sound that is both catchy and emotionally resonant.

A versatile and talented producer, the producer works with a variety of artists and genres. The new single is a catchy pop track with a strong hook.

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Hightone Reissue Series Stands Testament To The Blues

TESTIFYIN': Back in the 90s, when DJ was a mere 60, a cornerstone of any developing blues album collection was a series of albums released by Testament Records.

Testament was founded in 1982 by scholar and producer Pete Welding, who recorded some of the most noted-worth blues talent of the era, including Muddy Waters' pianist, Otis Spann, slide guitarist J.B. Hutto, Robert Nighthawk, and Houston Stackhouse, one-man band Dr. Isiah Ross, and Delta legends Big Joe Williams and Peg Leg Howell.

The Testament label has been dormant since the early '90s, but now Oakland, Calif.-based Hightone Records has picked up its formidable catalog. The company's reissue program kicks off in August with "Masters Of Modern Blues" releases by Chicago slide master Johnny Shines and the duo of Eddie Taylor (Jimmy Reed's longtime guitarist) and Floyd Jones; "Johnny Young And His Friends," which features the mandolinist with such amigos as Spann, Nighthawk, and harmonica ace Little Walter and Big Walter Horton; and "Amazing Grace," a stunning gospel performance by Eddie Taylor, et al.

The company's reissue program coincides with Hightone's 10th anniversary. In its first decade of existence, the company has established itself as one of the country's foremost roots labels. Its artistic roster has included bluesmen Robert Cray and Phillip Walker, country luminaries Rosie Flores, Gary Stewart, and Joe Ely, and Sun recording originals Billy Lee Riley and Sonny Burgess.

Before year's end, Hightone—enjoying success with its second Dick Dale album, "Uncovered Territory"—will issue "Country Fair 2000," the label debut of Blasters lead singer Phil Alvin (brother of Dave Alvin, who also records for the firm); a new album by country vocalist Heather Myles; a sophomore release by what Sloven terms "our house town band" the Dowling Unit unit the Loved Ones, and a debut by Jim Lauderdale's former guitarist Buddy Miller.

To push its 55-album catalog, Hightone has put together a terrific sampler, "The First 10 Years," which is budget-priced at $8.98.

Some notes on the reissue program:

- Orders shipped overnight
- New Release and Top 100 always at a discount
- Computerized order processing verifies what's in stock instantly!
- Huge in-stock inventory

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Good Times Entertainment
10th Anniversary 84-94
A BILLBOARD ADVERTISING SUPPLEMENT
IT'S A FAMILY AFFAIR

How The Cayres' Vertical Video Empire Grew Up And Out

It's all in the family at GoodTimes Entertainment Company. With unity of spirit and more than a little derring-do, Joe Cayre—with brothers Ken and Stan—has built an international multimedia corporation in just 10 years.

From GoodTimes Home Video—formed in 1984 with 25 public domain titles—the company has grown to the vertically-integrated GoodTimes Entertainment Company. Controlling product from its acquisition (and now production) through manufacture and distribution to every major mass merchant, GoodTimes has also expanded horizontally with divisions in interactive software, publishing and special products.

And it all began with An American Tale. "My parents were immigrants," notes Stan Cayre, the firm's chairman of the board. "They had very little when they arrived, so they had to work hard in order to make a living. I guess we just inherited some of that work ethic."

"Partners from birth" is how GoodTimes president and CEO Joe Cayre describes the three brothers. "We totally trust each other, we have almost one mind-set. And our parents really had everything to do with that; they bred unity and trust."

"We all had to pitch in," recalls Ken Cayre, executive VP, sales and promotions, speaking of his parents' retail operation. Working together since their early teens has given the Cayre brothers a solid business foundation. Besides building marketing savvy, the experience shows in their working relationship.

Running their company with that same cooperative philosophy has made GoodTimes a living legacy of Jack and Grace Cayre. "We trust our employees," says Joe Cayre, "and we like them to have a feel for the entire company."

This is especially true for the next generation of Cayres who have entered the business. Stan's son David works in publishing, and Joe's sons Jack and Michael are in software and audiotape, respectively. "When we bring the children in," notes Joe Cayre, "we take them through all the different facets—from manufacturing to distribution to production and sales. We don't believe in isolation."

ALL SYSTEMS GO

GoodTimes does believe in its name, however—as a feeling for employees as well as customers. And it succeeds with this unity-and-trust approach. "For me, being involved in various aspects of our business is not only something I enjoy, it works well," confirms senior VP Jeff Follett. "Being involved in licensing, product and its marketing and selling is very exciting. I have a relationship with the product that's thorough and knowledgeable, which is unusual in business."

Chief operating officer Bill Follett also cites GoodTimes' management team as "skilled in all areas of the business, from engineering through finance. It's the people who make us good, as well as our systems."

And GoodTimes has got the systems: a manufacturing facility that produces 150,000 videocassettes daily and can double that capacity when needed; and a distribution network "without a close second," according to Follett. Shipping 100,000 cassettes a day directly to over 12,000 stores brings new meaning to the phrase "Let the GoodTimes roll."

In fact, it was a unique system that started GoodTimes rolling. "At our first Consumer Electronics Show, in 1984, we sold our 25 titles in a prepak at $14.95/tape retail," recalls Ken Cayre. "Retailers had never seen a video that cheap, and we were ecstatic that we could sell over 5,000 prepacks."

A few years later, Joe Cayre met with Sam Walton and designed a four-by-four fixture for Wal*Mart which Ken Cayre

Continued on page 64

by CATHERINE CELLA

A BILLBOARD ADVERTISING SUPPLEMENT
The magic of long ago and far away is here again in our newly produced, animated features: thirteen original titles adapted from classic literature that mark the very best in family programming and are designed for high impact in the marketplace. Six new titles in this incredible series will be available in Fall of 1994.

With GoodTimes' Classic Animated Features, maximum video profits are no fairy tale.

- The first seven titles sold over 5 million units in the U.S. in the first six months of release!
- Features enchanting musical scores with original songs.
- Captivating storylines and characters from the world's bestselling children's classics.

COMING SOON:
- LEO THE LION, King of the Jungle
- POCAHONTAS
- CINDERELLA
- SNOW WHITE
- THE NUTCRACKER
- A CHRISTMAS CAROL
In 10 years, GoodTimes Entertainment has evolved from a small player specializing in public-domain titles to a global entertainment company with a home-video company rivaling the studios in sales and—with the sole exception of Disney—outstripping them in distribution of sell-through product. In the following interview, president Joe Cayre describes why and how it happened and what happens next.

BILLBOARD: I know you were in the record business before you entered video. Could you describe how GoodTimes evolved?

JOE CAYRE: In 1975, we started SalSoul Records. It was a mix between salsa and soul, rock, rhythm and Spanish. At one point, we were putting out eight to 10 records a month. RCA Records was our distributor.

Then in the late 1970s and early '80s, video games came out, and records took a terrible hit, and I retired. I sold a lot of the rights to RCA, which I bought back a few years later. After retiring for six months, I decided to get back into business. It was either going to be video or cellular phones. I did research on each one, and I chose video because it was very much like records.

But the challenge was that you couldn’t just be in video; you had to be in all areas of the entertainment business. You had to be diversified. The way we are in 1994. Public domain, one of our points of entry, is not the way to develop. Basically, we’ve gone into licensing and co-producing.

BB: Starting with what?

CAYRE: The first thing we did was the “29 Minute Workout,” which did 1 million units. It cost $25,000 to produce and started Miss Connecticut of 1985.

We saw fitness as a category we wanted to be in. Our big, early move was the joint venture in 1986 with Hearst that resulted in the Cosmopolitan line. We’ve put out many, many of their titles on diet and exercise, probably 20 to date, and we’re now in production with three more. It’s been very important to us.

There were early license deals with Hanna-Barbera and Worldvision—we did such a good job, they decided to do it themselves.

BB: GoodTimes ships direct to most customers. How did that evolve?

CAYRE: We know it’s not a sale until the customer buys the product, until it not only gets into the store but goes out of the store. That’s really been a key to the company: merchandising, marketing and certainly automatic replenishment.

Seven or eight years ago, we developed an automatic replenishment program that I believe is second to none in the U.S. Major corporations have come to view our system. Wal*Mart taught us how to do it. Then we embellished.

Continued on page 77
Charlton Heston presents
The Bible

Academy Award®-winning actor Charlton Heston gives a passionate performance in this highly acclaimed, four-part look at the greatest stories ever told—a powerful, emotional experience that adds a modern, human face to the pages of history. Now this remarkable success is being offered at retail.

- Enduring nature of the material and the superb production values ensure it as a strong seller for years to come.
- Built-in consumer awareness from major exposure as four-night series on the Arts & Entertainment Network (A&E).
- Excellent visual quality and authenticity—breathtaking location shots.

"Impassioned...Mr. Heston scores powerfully." —The New York Times

"He lifts the words off the page and weaves his tales with Homeric magnitude." —Daily Variety
We've spent in excess of $25 million for a program that worked. Every piece of our product is set up on a store's computer. As it passes through the register, we know on a daily basis every piece sold. We can micro-manage inventory. So Westerns can be stocked heavily in the Southwest, but very few might go into the Northeast. Or there might be stores close to colleges that require a different product mix than elsewhere, or stores close to retirement areas.

We have 53 people tracking what's selling. And we do it for practically every account. They have no inventory risk, because if the product isn't selling, we cancel it right out. As a result, they get a better return on investment from us.

BB: How effective is the program?

CAYRE: Our average sales per square foot is $1,000—four times the national average of $250 a square foot for mass merchants. In some stores, we go up to $1,600 to $1,800 a square foot. It's no secret why chains like to do business with us. They're not in love with us; it's the guaranteed profits they want. We pick and pack every day. Shipments are out by noon of the next day to that particular location. GoodTimes has taken two more buildings for distribution. Because of our diversity, costs are kept very low.

BB: GoodTimes is probably the only supplier to duplicate its cassettes. Everyone else has gotten out of that end of the business. So why continue?

CAYRE: The reason we duplicate our cassettes is that our retail accounts do a lot of advertising. The biggest no-no is not to have the advertised product in stock. It might get us thrown out of the store. That's the risk of going with a contract duplicator.

We couldn't run the risk of an account dropping us for a major Hollywood title, and in addition getting us kicked out of stores for good. Sometimes we pay $300,000 for a page ad in a circular. We could never leave ourselves hostage to third parties who sometimes leave unacceptable programming on recycled tapes by accident. Our customers are family-type stores.

BB: How did you ramp up output?

CAYRE: I hired [chief operating officer] Bill Follett practically the day after he left Video Corp. of America. My dream was to have a factory producing 100 million cassettes a year. I told him that would be his mandate. He told me he would need $20 million a year.

BB: What about the new media?

CAYRE: To have a diversified entertainment company, you have to be right up there in new technology. That includes CD-ROM, and CD.
Take a Journey to the Very Special

WORLD OF

PETER RABBIT

AND FRIENDS™

Available on Home Video from GoodTimes Entertainment

100 years ago, beloved author Beatrix Potter enchanted children and parents around the world with her timeless, charming stories of Peter Rabbit and Friends.

Now, her celebrated classics have come to vivid life in beautiful, collector’s item videos. The only authorized film versions of Potter’s works, these award-winning videos represent family entertainment at its best.

Three more titles in this highly successful series are currently in production for 1995.

“A winner!” - Billboard
JOE CAYRE  
Continued from page 66

ROM is where it's all going. So we're publishing for CD-ROM. We'll be making 2 million a month before the year is out for our own use and for others. We've just released "Leo The Lion, King Of The Jungle" and a FaHoo screen-saver on CD-ROM. "Richard Simmons' Deal-A-Meal" is next. Perhaps the largest entertainment title of 1994 will be "Doom II." We're expecting to deliver 300,000 pieces. "Doom" is probably one of the most popular shareware games. It was produced by id Software, which makes the game available free for a limited number of plays. Customers have to purchase the CD-ROM for unlimited use. Id made $10 million. GoodTimes Interactive Software will have the sequel out in the middle of September with a lot of extras that won't be available anywhere else. We have a worldwide license. We have a campaign that's going to be second to none.

BB: How do you view the overseas market?
CAYRE: We believe the international market is one of the greatest areas of opportunity for our company. American entertainment is one of our greatest exports. We opened in June in Toronto with Steve Hecht as general manager. He continues with his U.S. responsibilities. Canada needs to have special handling, which is why we haven't acted sooner.

I think international will account for one-third of our profits by 1995 and 65% by 1996, as it should be for a diversified entertainment company. It's a challenge for us, we are far from that today.

BB: Do you always move so slowly?
CAYRE: We're like conservative bankers. We don't go into a business unless we know what we're going into. Now GoodTimes can handle any account in the U.S., no matter how small. And there's not one major merchant to my knowledge we're not selling. Wal*Mart has chosen to buy all computer software from us because they like the way we merchandise and the way we keep shelves well stocked. However, they need to get back a certain return per square foot. Wal*Mart has given computer software more square footage than that area requires, so a heavy price has to be paid to them for the next few years. Once they see they can get the movement as they do from video, our profit margins with them will go up to normal. Right now, they have to be shown it's a business.

BB: How would you describe your Wal*Mart business?
CAYRE: We're like conservative bankers. We don't go into a business unless we know what we're going into. Now GoodTimes can handle any account in the U.S., no matter how small. And there's not one major merchant to my knowledge we're not selling. Wal*Mart has chosen to buy all computer software from us because they like the way we merchandise and the way we keep shelves well stocked. However, they need to get back a certain return per square foot. Wal*Mart has given computer software more square footage than that area requires, so a heavy price has to be paid to them for the next few years. Once they see they can get the movement as they do from video, our profit margins with them will go up to normal. Right now, they have to be shown it's a business.

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To Everyone at GoodTimes Home Video

Thanks For Everything.

You’re the Best!!

Love Always,

Cindy Crawford
To our friends at GoodTimes,
Wishing you success and continuity for the next ten!

TIME-LIFE VIDEO

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Congratulations to GoodTimes on your 10th Anniversary
From your friends at Lerman Litho

A few exchanges into a conversation with GTE president and CEO Joe Cayre, and one cannot help but be impressed with the advances made by the international division of GoodTimes—which is headed by senior VP Andrew Greenberg. Though GoodTimes Entertainment International (GTEI) has been in operation just two years, it has established a strong presence in every global market, with GoodTimes video product now available to TV and video in more than 32 territories. Currently, GTEI is making substantial inroads in Latin America, Asia and Central Europe.

While GTEI is not a multinational in the strictest sense, its overseas operations are expedited via partnerships with the strongest distributors in a given territory; licensees for GoodTimes product include TF 1 and Sony Music in France, VCL/Carollo in Germany, Pickwick and Vision Video PolyGram in the U.K., L-K-Tel in Brazil and Video Visa in Mexico.

The accelerated growth of GoodTimes' international division can be traced to its successful foreign launching of such GoodTimes titles as "Cindy Crawford—Shape Your Body Workout."" Cindy Crawford—Continued on page 72
YOU TAKE THE CAKE!

I'm Proud to be Part of Your Family!

Love,

Richard Summer

94

CAKE BY SWEET LADY JANE. DESIGNED BY DWIGHT GREEN
The Next Challenge" and "Charlton Heston Presents The Bible." In the case of the first Cindy Crawford title, a barrage of faxes to the major players in the industry, in concert with the salutary presence of Crawford herself at the MIP-TV conference in Cannes, added up to an auspicious foreign debut for the exercise tape. This panned the way for subsequent fitness-oriented videos by Marky Mark ("The Marky Mark Workout: Form, Focus, Fitness") and Fabio ("Fabio Fitness"). How

Dry wit should also translate to global sales success; through a 10-year agreement with NBC Enterprises, GoodTimes has obtained exclusive worldwide video and laserdisc rights to "Late Night With David Letterman."

these tapes are packaged illustrates GTEI's flexibility in adapting to the needs of different markets. The Charlton Heston title, for instance, has been configured as both a two-tape and a four-tape package (for distributors who wanted the Old and New Testament sectionsishly divided).

The global aims and successes achieved by GTEI facilitate symbiosis with the production arm of GoodTimes. Senior VP Greenberg describes the company's search for high-quality product to market on video at the time of the international division's inception. As so little material was found that measured up to the company's standards of quality, GoodTimes began to produce its own animated titles two years ago. GTEI's foreign sales triumphs have helped expand the production budgets for programming. Consequently, some 28 new animated features based on classic children's stories ("Pocahontas," "Cinderella," "Black Beauty," "Heidi," to name a few) have begun production; the first eight of those titles will be ready for overseas markets in September. As the worldwide demand for American family entertainment continues unabated, the addition of animated features produced by GoodTimes will no doubt amplify the company's international profile.

With GTEI aiming to provide the most-treasured works of children's video to the world, it stands to reason that a body of work treasured by adults—the dry wit of David Letterman—should also translate to global sales success. Through a 10-year agreement with NBC Enterprises, GoodTimes has obtained the exclusive worldwide video and laserdisc rights to "Late Night With David Letterman." Soon, viewers the world over will discover their own favorite Stupid Pet Tricks and Top 10 Lists, when Letterman's long-running talk show, as repackaged for home video, is released to foreign markets.

CONGRATULATIONS JOE, STAN AND KEN CAYRE and everyone at

GOODTIMES HOME VIDEO on your 10th Anniversary

Producers of:
CINDY CRAWFORD: SHAPE YOUR BODY
CINDY CRAWFORD: THE NEXT CHALLENGE
FABIO FITNESS
MARKY MARK: FORM, FOCUS, FITNESS

MARY TYLER MOORE: EVERY WOMAN'S SHAPE UP
COSMOPOLITAN EXERCISE VIDEO SERIES
POPULAR MECHANICS SERIES
TREE HOUSE TROLLS
FABIO ROMANCE
I LOVE DINOSAURS SERIES

IN PRODUCTION:
RICHARD SIMMONS • JOYCE VEDRAL • DAISY FUENTES

A BILLBOARD ADVERTISING SUPPLEMENT
10th Anniversary

continued success to our friends at goodtimes

William Morris Agency, Inc.
Congratulations
On Your
10th Anniversary.
May You Have
Many More
GoodTimes
Ahead.

Best Always,
The Lippin Group
Los Angeles • New York • London

SIMMONS, FABIO & ‘DOOMSDAY’ FLY INTO MASS-MERCH MARKET VIA GT’S YEAR-OLD SOFTWARE WING

When he headed a major record label’s Latin music division in the ’70s, Ron Chaimowitz had but one competitor of note in the Hispanic music market: an independent company run by Joe Cayre. As fate would have it, years later, Chaimowitz would join forces with Cayre in the latter’s multimedia organization, GoodTimes Entertainment. Currently, Chaimowitz is executive VP and co-manager of GT Interactive Software (GTIS), alongside Jack Cayre, Joe’s son.

GTIS was formed in March 1993 as a supplier of value-priced software to major chain retailers; the company has succeeded, and GoodTimes is now the exclusive supplier of all frontline new releases, as well as value-priced software product, to such mass-merchandise chains as Wal*Mart and Caldor. GTIS distributes software for IBM-compatibles, as well as Apple’s Macintosh. Though GTIS is expanding its distribution network to place titles in traditional computer-software stores, as well as office-supply discounters and video and music stores, Chaimowitz notes that, in general, mass-merchandised software is not a destination for most consumers. On the other hand, as he points out, “Wal*Mart is where you buy everything.”

GTIS benefits from GoodTimes Entertainment’s state-of-the-art distribution network, utilizing models of distribution developed in the record industry and honed in the video marketplace. In the eight-year relationship between GoodTimes and Wal*Mart, the two companies formulated a distribution and inventory system, whereby out-of-stock titles are replenished direct to the chain’s stores, with proprietary designs for restocking individual stores based on direct input from each register to computer. Chaimowitz points out that more aggressive advertising, such as increased space in Wal*Mart circulars, promotes title-awareness of software among non-computer-specialist consumers. To heighten this awareness, GTIS works to bring software packages out of the electronics departments and into those areas of the store with heavier traffic, displaying product in gyms and power aisles, much as with GoodTimes’ videos.

PECTORALS IN WINDOWS

GTIS has expanded into the development and publication of original software titles, capitalizing on the considerable assets of GoodTimes Home Video. “The Fabio Screen Saver And Wallpaper For Windows” places those well-known pectorals in the IBM Windows environment; Staking its claim in the burgeoning frontier of CD-ROM, GTIS has produced “Deal-A-Meal Interactive,” a software package based on exercise-and-diet guru Richard Simmons’ Deal-A-Meal weight-loss system. The CD-ROM features full-motion video exercise instruction from Simmons. Some two dozen new projects are in development by GTIS, with four new titles debuted at the recent CES convention, including “Pocahontas” and “Leo the Lion,” again drawing from GoodTimes’ video catalog.

On the immediate horizon, ‘Doomsday’ is coming, on October 10th, courtesy of GTIS. On that date, the company will unveil “Doom II: Hell On Earth,” the sequel to “Doom,” the game

Continued on page 76

TO OUR GOOD FRIENDS WITH WHOM WE’VE HAD GOOD TIMES WE CELEBRATE THE 10TH ANNIVERSARY OF GOODTIMES HOME VIDEO C&C VISUAL, LTD
Happy 10th Anniversary!

Congratulations to Joe Cayre, Stanley Cayre, and Ken Cayre, and all of our friends at Goodtimes.

Your continuous dedication to servicing your customers and to satisfying the many families who enjoy your products is admirable. We are confident that this approach to “doing business” will provide you with many more years of growth and success.

Your ethical standards, merchandising philosophies, and continued innovation have made Goodtimes a true market leader and a company we are proud to be partners with…from concept through delivery of your packaging and P.O.P displays.

We value our long-term partnership, but even more our friendship. Let the Goodtimes Roll . . .

Weyerhaeuser, an integrated forest products company provides all of your P.O.P requirements…from conceptual ideas that guarantee “consumer buy-in”, computer-aided graphic and structural design, to full production capabilities, from seedlings through final product, and the support of a Fortune 50 Corporation.

Why purchase from anyone less than the source?

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SOFTWARE
Continued from page 74

program developed by id Software, which, in its original incarnation, is the best-selling shareware game to date. GTIS, in addition to marketing the game itself, will be supplying retailers with "Doom II" clue books, which provide tips and strategies for "Doom" enthusiasts. The alliance with id Software exemplifies yet another aspect of GTIS: its affiliated-label program. Here, GoodTimes works in conjunction with third-party software developers, affording independent programmers access to the mass merchandising marketplace as well as specialty retail chains. In tandem with this extramural software production, GTIS is able to provide the hottest new software releases from all major software publishers during their national launches, as well as applying the company's "mass-merch" savvy to the licensing of pre-existing titles from such software imprints as Broderbund, Interplay, Spectrum, Microprose and Electronic Arts. When a software company's A-list title, possibly retailing at $59.95, has peaked in sales, GTIS will license that title and repackage it at $29.95 or less for mass merchandise retailing.

JOE CAYRE
Continued from page 68

BB: Are you deluged with proposals for new productions?
CAYRE: We're screening 40 videos a week, and we're looking at a minimum of two to three multi-million-dollar deals a week. It's the deals we've passed on that have made this company, not just the deals we've done.

BB: Any interest in moviemaking?
CAYRE: We have two possibilities, major ones. One is a $22 million feature we're totally funding.

BB: Does everything work in the market?
CAYRE: We have to be prepared to take 50% returns on product and repackage and rechannel it at a price that still leaves us a profit. That's the key. You have to be ready to change everything every month or two to stay alive in this business. Our returns really don't hurt us.

BB: How is GoodTimes structured?
CAYRE: This is a family business. My brother Stan is chairman, and Ken is senior executive. We're all equal partners. And our children are deeply involved in all phases of GoodTimes. We want them to have a place to hang their hats—and they're hungry to learn. That's probably why we've never gone public. Stockholders would never understand family involvement on this level.
We’re moving ahead very cautiously and strategically. If we get the kind of outcome we expect based on the script and casting, we might do it theatrically.

Goodtimes also made a decision two years ago to spend in excess of $70 million to produce projects that would sell to the domestic video market as well as both the international TV and video marketplaces. Joe Cayre green-lighted production of 25 animated features, including such evergreen titles as "Thumbelina," "Aladdin," "Beauty And The Beast," "The Little Mermaid," "Leo The Lion," "The Three Musketeers," "Cinderella," "Snow White" and "A Christmas Carol."

Another area of expansion is GT Interactive Software, co-managed by senior VP Jack Cayre and executive VP/GM Ron Chaimowitz. With titles running the gamut from "Richard Simmons’ Deal-a-Meal" to such action-adventure games as "Doom II" and "Wolfgang," the division expects to further its first-year growth.

"Software was a natural progression for us," notes Joe Cayre, pointing to its increasing market share in the entertainment field.

All this expansion may not have been possible, however, without GoodTimes’ extensive distribution network. "Most videos today are sold by mass merchants who are not really video-conscious," says Ken Cayre. So the mass merchants asked GoodTimes to merchandise the videos, which led to the company’s unique Plan-o-Gram displays. "We realized that in addition to having a video company, we had built up a strong distribution company—which is nearly as big an asset. With the coming of computers, we started to expand our distribution of software," he says.

So what’s the key to GoodTimes’ success? Michael Kirsch suggests it’s the combination of a comprehensive library, high margins for retailers and fast electronic replenishment. In other words, good product, pricing and service amount to GoodTimes for all. ■

**HOW THE GOODTIMES ROLLED**

*From 1984 to 1994, GoodTimes has expanded from...*

| 200 to 10,000+ duplicating machines |
| 20,000 to 1,100,000+ square feet of facilities |
| 35 to 700+ employees |
| 25 to 5,000+ video titles |
| 1 company to 7 divisions in an international corporation |
Fim Claims Full-Motion Video Breakthrough

**by Marilyn A. Gilden**

NEW YORK—Full-screen, full-motion video is a concept increasingly dear to multimedia software publishers’ hearts. And nothing is cited as key to broadening the market of disc-based entertainment products to one approaching “mass.” But it also can bear health warnings for consumers, who must purchase special hardware for various forms of TV-quality video playback from the discs, as well as for publishers, who see the FMV software marketplace narrowly narrowed by those additional-dollar hardware hulks.

Hardware gamers cloud the issue further, noting that a flurry of Hollywood multimedia interest has produced a rash of virtual-realitySTAR tech demos. Each is nice to look at, but not necessarily great to play with.

A new company, though, says it can deliver fully interactive full-motion video to any platform from PC to F3C without the need for dedicated decompression hardware on the user end.

New York-based Duck Corp. says more than 60 such titles are in development using its platform-scalable “TrueMotion” compression algorithm. Sega and Crystal Dynamics are among the high-profile licensees, with Crystal Dynamics’ “The Horde” the first application.

“We have proved you don’t need the MPEG cartridge for full-motion video,” says duck president Stan Mandelker.

Publishers pay Duck a 50-cent royalty on each disc they manufacture, Mandelker says, with Duck providing all the equipment and support necessary for manufacture.

FMV

“Full-motion video” is pegged at 30 frames per second, similar to the image quality of TV broadcasts. The term may also encompass the “full-screen” concept, meaning the video fills the entire screen of a computer.

Philips was first out of the gate with CD-based FMV, using its own compression method for CD-I titles. It has since switched to international standard MPEG, but in time it will have a platform compatible for playback on any piece of hardware equipped with an MPEG board. Conceivably, decompression chips can be built into future generations of hardware, as they will be into the “dedicated Video CD players” that have been previewed by Technics, Samsung, and Goldstar.

Meanwhile, full-motion upgrades already on the market include the $250 Moviola from Philips and Magnavox CD-I players that allows for playback of Philips’ library of full-motion video titles, such as Paramount feature films and PolyGram music videos, when pipped into a CD-I player.

Philips’ new lineup of CD-I players includes an economy $590 model that comes packed with the digital card, addressing the “built-in” aesthetic; it’s due in September.

Also out, but for the last fall, is the Reel-Magic board from Fremont, Calif.-based Sigma Designs, which for $449 upgrades existing PCs computers into the full-motion realm when playing back specially encoded software, and which also adds the equivalent of a 16-bit sound card; a “lite” version at $499 offers only the video boost. Reel-Magic chief technical officer/VP of engineering Julian Nguyen envisions a time when affordable chips will be integrated into computers.

There are some 30 “ReelMagic-compatible” titles out now, Nguyen says. Reel-Magic offers no royalty of software or hardware manufacturers.

Also on the computer front, Philips will introduce a particularly advanced Macintosh CD-I add-in cards to allow playback of CD-I titles, including its FMV titles, on existing home computers. The company plans to sell the cards for $250 upgrade.

Japan’s St. Giga To Broadcast Nintendo Games

**by Steve Mcclure**

TOKYO—Nintendo Co. and digital radio station St. Giga announced a new format for the satellite radio outlet that includes game-software broadcasts.

When it starts next fall, the major event each day of the 40-hour day will be the day’s top stories. The next day, St. Giga, which carries off-air content, will lead a world of radio stations that are all dedicated to the game industry, according to Hiroshi Nishio, president of St. Giga.

But St. Giga and other satellite radio broadcasters found it hard to attract paying subscribers as Japan’s recession continues. Consumers reluctant to invest in the expensive antennas and tuners needed to pick up satellite broadcasts.

The station, whose signal can be received all over Japan, has rival broadcasts, including one from Shinshichi Matsuo, supervisor of the data broadcasting division of Japan’s National Broadcasting Co., Radio Satellite Digital Audio Broadcasting Co., which operates St. Giga.

The number has racked up 7.6 billion yen (575 million in cumula-

**by Russell Shaw**

CHICAGO—Within a few years, virtual reality hardware and software may be sold in a wide variety of retail locations, including music stores and possibly even dedicated virtual reality outlets such as the new Chicago-based chain, which houses a panel on “The Selling Of Virtual Reality,” held during the June 23-25 Consumer Electronics Show here.

“One model that is very germane is the model of the personal computer in the ’80s,” said Ben Delaney, co-founder of Cyber Edge Journal and the panel’s moderator. “Personal computers first started out as a hobbyist item, but as prices started coming down, more people got them. As more people got them, more applications were developed, and these applications created a pull-through.”

Delaney said he sees the same potential for virtual reality hardware such as gloves, helmets, and gloves and software that help provide the “your place” experience.

“You once had niche computer software; as computers became more available, software started appearing in general electronics stores. Now you can go into a computer store and buy a computer in the supermarket that will be one of the same kind of thing happen with virtual reality.”

Panelist Ed LaHood, owner of virtual reality software developer VREEM Inc. of Chicago, agreed with Delaney.

“Probably, you’ll start seeing virtual reality in the full range of stores, but probably initially more in computer stores,” he said. “Definitely I see a migration even into outlets like music stores.”

Stores that sell recorded music eventually may carry virtual reality software because it can also encompass recorded works, and interactive CD might contain some virtual reality elements, LaHood theorized.

That’s because of the potential advent of mixed media, and the mixed mode of CD-ROMs that might contain music—and also some kind of virtual reality experience,” he said. “If that starts happening, we’ll have multimedia is going to start merging quite a bit, both in the context of what you buy and the way it is sold. So, I definitely see a mi-

Will Virtual Reality Become Authenticity?

Panel Says Products Will Find A Wide Retail Base

New Releases

**by Russell Shaw**

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MIGHTY MORPHIN POWER RANGERS

**by Bret Atwood**

Rhinops/Paramount Home Video

MPC Standard, $29.95

Five episodes of the popular children’s television show make a fairly straightforward transition to multimedia on one CD-ROM. Using QuickTime for Windows, this program allows viewers to watch complete episodes of the campy action show in a window that fills approximately one-third of the screen. Interactivity is limited to a “matrix” screen, which lets the user mix up five different scenes in either a random or prerogogrammed manner.

Little here is groundbreaking, but diehard fans of the show (and, in most cases, their parents) will want to check this out.

Woodstock ‘94’s Mind ‘Field’

GET SURFED: Attendees of the Woodstock ‘94 Music Festival, to be held at Saugerties, N.Y., will get a chance to do a little mind-tripping as any able to watch the Woodstock ‘94 event be provided in “The Surfboard Field,” a six-acre interactive village on the concert grounds.

The village, which is being produced by MEGA Interactive Festivals Ltd., will be a Philips Media exhibit spotlighting the CD platform and virtual reality performance by interactive artist Todd Rundgren; an Apple Computer area featuring CD-ROM titles and a Woodstock newspaper; an interactive show called “Jim Hendrix’s On The Road Again”; and the 10-passenger “music in stereo” called Peter Gabriel’s Mindbender.

There will also be a wide variety of other music-related CD-ROM products and computer systems.

Similar “interactive entertainments” have been staged during the Lollapalooza tour.

Now Playing on Line: ABC is plugging in to on-line entertainment.

The broadcaster announced an on-line deal with America Online to put various programs on line for access by the service’s subscribers. The past followed an earlier agreement between America Online and NBC . . . In other on-line news, Warner Bros. and Walt Disney are adding the film studios promoting current films via digitalized film clips on Computer.
Closed-Captioning Now Widespread
Advocates Pressing For Faster Movement

BY TRUDI MILLER ROSENBLUM

NEW YORK—Home video has heard from the deaf, loud and clear. Thanks to special-interest advocacy, federal legislation, and American know-how, the studios and independents are greatly increasing the number of titles that are electronically closed-captioned for the hearing impaired. In the process, vendors have discovered that closed-captioning—something of a rarity 10 years ago—can boost sales, although it's unclear by how much.

"There are 100 million Americans out there who are deaf or hearing impaired. That's not a small market," notes Lori Seifert, program manager for the National Captioning Institute, a captioning company in Falls Church, Va. "Captioning is not just goodwill; it's good business."

No one willingly leaves money on the table, so virtually all "A" titles and major releases are now captioned, and classic movies, documentaries, children's titles, and exercise videos are slowly but surely being added to the mix.

Advocates for the hearing-impaired are beginning to clamor for speedier conversions. During the past year or two, groups for the hearing-impaired in California and Maryland have tried to introduce statewide legislation that would require all videos to be captioned. The bills, largely the result of the consciousness-raising American With Disabilities Act, are still under consideration.

Captioning is an added expense for program suppliers, but one they're willing to absorb. NCI charges $1,000 to $2,500 to encode a video, depending on running time, whether a script is provided, and whether a client is doing several titles at once. Because it's a one-time cost, a popular title with lots of copies in circulation is more likely to be captioned than an obscure one.

"We cannot make 50% to 60% of our titles," says Republic Home Video VP of operations Phil Kronick. "We started on a limited basis around 1985, and as time went on we decided to caption as much as we could. We do all of our 'A' titles, and anything that we think will be an evergreen title that will be in rental stores for years.

"We also repromote all of our older catalog product, like Cary Grant and John Wayne movies, so any time we're repackaging and repromoting a title, we'll take the opportunity to caption it," Republic uses captioning as a selling point, putting the NCI logo in its advertising.

LIVE Home Video captions most of its titles, says postproduction coordinator Valoon Power. "We do all our main titles, like 'The Piano,' and all of our family home entertainment titles—everything from 'Teenage Mutant Ninja Turtles' to 'Frosty the Snowman.' Basically, it's under the direction of the business plan; if a title is expected to sell so many units, we'll close-caption it."

Beryl Kinney, New Line Home Video's manager of international and home video services, probably speaks for the trade when she says, "We feel that it brings more of a market and allows us to share our films with a wider audience."

Everyone appears to be sharing. NCI's Morgan Bramlet says the institute captioned three videos in 1981. By 1990, the number had grown to 400-500 a year and now stands at about 5,000 programs annually. In all, NCI has captioned 6,000 titles.

An additional 200 a year are altered by other organizations, such as the Boston-based Caption Center, a division of the WGBH Educational Foundation and the first captioning agency formed in the U.S.

Donna Horn, marketing manager for the Caption Center, attributes the growth of captioning to three factors. First is the Americans With Disabilities Act, which did not require captioning but did increase public awareness of the needs of the hearing impaired—and made hearing-impaired citizens more aware of available services and more active in requesting them. Another factor, she says, was the work of Stuart Gopen, a Boston video store owner whose son is deaf. Gopen started a captioning campaign several years ago, contacting suppliers and distributors and writing articles for publications that serve the hearing impaired. He also publishes and distributes Caption Database, a directory of videos that are captioned, says Horn. "He really got behind it and has increased the numbers of videos captioned."

Aiding Gopen's crusade was passage of the Television Decoder Circuitry Act, which required that all televisions made after July 1990 have a built-in decoder chip. "In the past, you had to attach a separate decoder unit to your TV set," says Horn. "Now all TV sets have the decoder built in, and you just press a button. Because of that, millions of people now have access to captioning."

Since the cassette master is encoded, every copy has the signal embedded in the tape. "So no one has to be concerned about the quality of the decoding."

(Continued on page 81)
Vid Biz AIDS Committee Sets VSDA Fund-Raisers

To the Highest Bidder: The Video Industry AIDS Action Committee has put together three major film/video events for this year’s VSDA convention, including a chance to own the certified gold record “The Best Of Those Doors” signed by the group’s drummer John Densmore.

The prized piece of rock memorabilia is of the drum kit owned by VSDA’s annual silent auction held at its booth. An original framed silk-screen T-shirt signed by the members of the Grateful Dead is another rare item in the music category.

VIAAC, an all-volunteer group from the video industry, has raised and donated nearly $500,000 to local AIDS service organizations since its inception in 1990.

Other entertainment collectibles in the silent auction come from the world of movies, television, and sports. Connoisseurs can view and bid on the items from Sunday, July 24 until Tuesday, July 26.

From Hollywood, VIAAC has sequenced a vintage MGM poster autographed by 20 of the studio’s biggest directors and stars including Vincente Minnelli, June Allyson, and Janet Leigh.

Other rare movie memorabilia include a framed poster from “Midnight Cowboy,” signed by Dustin Hoffman and Jon Voight; a 25th anniversary commemorative poster of “The Graduate,” also signed by Hoffman; a “Singin’ In The Rain” umbrella signed by Gene Kelly and Debbie Reynolds.

Props, scripts, and photos, signed by such stars as Kevin Costner, Jack Nicholson, Kathy Bates, Billy Crystal, and Esther Williams, are up for bids. Animation and limited-edition posters, such as a “Pinocchio” marionette and autographed Hanna-Barbera “Yogi Bear” cel, round out the category.

Television is represented with several “Star Trek” packages and an autographed copy of “C’mon Get Happy,” David Cassidy’s account of his life in “The Partridge Family.” Video, meanwhile, has chipped in with movie collectibles, including autographed magazines from Anna Nicole Smith and Playmate of the Year Jenny McCarthy.

The winning bids will be announced July 30 about 2 p.m. VIAAC silent auction items were donated by individuals, home video arms of studios such as MGM/UA, Disney, MCA, New Line, and Paramount, and independents such as Playboy Home Video and Turner Home Entertainment.

VIAAC is holding two raffles that will give conventiongoers a chance to win a 1994 BMW convertible and a cruise to the Bahamas.

Tickets for the car, donated by Bernie Gainsnev, president of video fulfillment house PDS, will cost $100 each. Only 1,000 are being printed to increase the odds of winning. The winner will be picked at the convention if all tickets are sold. If not, the raffle will be extended to Labor Day. VIAAC’s second raffle will award a three-day Dolphin cruise to the Bahamas from Miami. Airfare is included.

Tickets for this raffle are $1 each and will be on sale at VIAAC’s booth. The cruise was donated by New Line Home Video.

Other prizes include a home entertainment center from MCA/Universal Home Video; two strip duo tickets on USAir to anywhere in North America, from the carrier and diretor of Virgins Beach, Va.; $1,000 in cash from Video Store Magazine; and a laserdisc player and selected discs from Vidmark Entertainment.

Winners will be picked July 27.

Spicing Up Live!: More than 500 additional dealers have signed up for LIVE Home Video’s Gold Retailer program. LIVE attributed the spurt to its “Spice Of LIVE!” incentive programs for “The Piano,” “Deception,” and “Gummers.”

During solicitation of the Lowe, LIVE conducted dealer sweepstakes offering trips to New Zealand and Mexico and a chance to sign up for the Gold Retailer continuity program. Combined sales of the three titles reached 350,000 units.

LIVE Gold Retailers receive special mailings and in-store display materials. A total of 4,500 dealers are now in the program. Sweepstakes winners receive a trip to New Zealand or their good fortune at the VSDA convention.

Stephen King Month: The Aug. 17 rental release of Stephen King’s “The Stand” has prompted Republic Pictures Home Video to slash the price of three other King titles.

Beginning Aug. 17, “Cujo” and the “Nightshift Collection” will be priced at $14.98 (extended play is $9.98), and the three-hour plus “Golden Years” will be priced at $24.98 (EP, $14.98).

One month prior to the release of “The Stand,” dealers will receive three free copies of “The Making Of The Stand” to be used as an in-store incentive to heighten awareness. The tape features a behind-the-scenes look at the special effects as well as an interview with King and cast members.

Meanwhile, American OnLine will run a Steven King trivia contest during August. Outtakes from “The Stand” will be included as part of the contest. Winners receive a free copy of the miniseries.
Travis Tritt, "Ten Feet Tall And Bulletproof", Warner Video, 1994 video, 10 minutes, $11.98.

The release date of this scrapbook of video moments from the past two years of Tritt's wild-career coincides with the beginning of the country chart's top-10 week to support the album of the same name. Tritt introduces each clip, ranging from "T-R-O-U-B-L-E" to "Lord Have Mercy On The Working Man", "Amore" to new single "Foolish Pride," with insights about their inspiration, writing, and recording. Video also includes a rare acoustic performance of the title track, as well as footage of Tritt performing the Eagles' hit "Take It Easy" from their album "Common Thread," which featured the Eagles themselves as Tritt's backing band.


Fans of Broadway musicals (and new and old) will find loads of fun playing name that tune. Sullivan's musicals, and as a composer as they watch this pastiche of black-and-white footage from the performances on the Great White Way, as well as from "The Ed Sullivan Show." Hosted by John Wayne, the program pays tribute to Cole Porter, Alan Jay Lerner, Julie Styne, Rodgers & Hammerstein, and Frederick Loewe, to mention a few. Musical numbers include the 1945 debut run of " Oklahoma!," with interview and performance footage. A charming "appearance on Sullivan!" 1958's "Flower Drum Song," featuring then-newcomers Gene Kelly and Pat Suzuki; "Gentlemen Prefer Blonds," "My Fair Lady;" "West Side Story," "The Sound Of Music," and many more.

Quality of the archival footage is a bit inconsistent, but it still serves up some wonderful memories.


Another comprehensive and enticing documentary from the channel, "Mafia" looks at the glamorous, blood-curdling life of the American Mafia, along the gangster tieying behind the romantic picture so often painted in films and on television. The program offers a brief glance at the Irish: gangs and the Jewish mob, which each cornered their share of the underworld, the program then centers on

the mother of all mob famous Italian mafia. Based on the book "Blood And Power" by Stephen Fox, each filmed feature-length examination, via archival photos, film footage, and

and humorous, others are stupid, and all are downright nasty—which appears to be the effect the producers are most aiming for. Best of the crop is "St. Louis Tou Paris," which begins with the on-screen message "Don't Blink" and then proceeds to tell the story of a torrid love affair between a Broadway Freshman and his favorite appliance, "Trissair Parking" is a silly takeoff about a theme park with an all-dine parking staff, and "The Big Fat World Of Fabrication," an unwatchable, juvenile high school fare.

During his lifetime, celebrated golfer Bobby Jones introduced 19 films that interspersed golf instruction with kits featuring Hollywood's most famous faces. This video, which has been stripped of the entertainment intervals so it can focus solely on the instruction, is hosted by champion Jack Nicklaus, who attests that Jones' tips are as up-to-date as they were when he first introduced them. The program is in black-and-white and contains none of the50's and 60's golfers and all their

which, nonetheless, it plays beautifully and will be a treasure to any golfer looking to improve. Best recently signed a distribution and licensing agreement with SyberVision and is releasing Jones' "The Swing Of Terry Brown," which features SyberVision sports and fitness titles.

"Motor-Cross Training Techniques," Tapes 3: The Art Of Jumping And Whoops," Victory Audio Video Services (319-816-9100), 10 minutes, $33.95. Third in a series of videos from moto-cross maven Gary Semes is a high flying exercise in what is perhaps the ultimate aman's of all bike maneuvers. Aimed at providing novices and pros with the confidence and appropriate tools to make the transition from land rover to jumping wizard, the program divides the task at hand into five segments: approach speed, rear brake control, compression and rebound, clutch and throttle control, body movements, and foot placement. As important as his knowledge of the sport, Semes' no-nonsense approach—which emphasizes patience and practice—is quite welcome. As with his other programs, Semes does tend to splay shameless-promotion with a plethora of praise for his named sponsors at the program's outset.

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**COMEDY**

"Bloopers, Blunders & Best Intentions," Reader's Digest Video, approximately 80 minutes, $11.95.

Those who count the minutes until the end of the world episode of "America's Funniest Home Videos" will think they've died and gone to bloop heaven after they pop this video. A clever collection of mixups and blunders ungracefully accomplished by the likes of actors, politicians and their families, everyday people, and even animals is a hoot. Title also includes a segment on vaudeville acts, a mugging them, and Sophia Loren, and the notable parts they turned down. Video also takes notice of some rather inane state laws, including one that outlaws crossing the street on one's hands and another that outlaws driving while unfolded. Fast-forward through the nine-a-dozen bloopers, wedding scenes, and get to the good stuff. There's plenty of it here.

"The Cheese Stands Alone," Sensible Shoes Pictures (916-899-1262), 87 minutes.

"The slick, his Teeth, Our Plumbing And Bubble..." "Au Revoir Mon Frigidaire." "Eating Out On The Sidewalk" "St. Louis Tou Paris In 3.5 Seconds." No, these are not misspelled. They are the titles of some of the short comedy films featured in this first collecting pieced together by Chico, California-based production house Senecas. Some of the nine vignettes are clever

transferring it onto a wall in one of the rooms in her show house.


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Mario DeFilippis. Stevens actually hadn't wandered very far or very long. Less than two years ago, he took a VP spot at Handelman subsidiary VideoTreasuries, also in Troy, Mich. Meanwhile, Handelman has completed on schedule its acquisition of Starmaker, which will release headquarters from Easton, N.J.
Value-Added Items Flooding Competitive Kid Vid Market

**GOODIES GALORE:** With the kid vid market becoming ever more saturated with new titles, manufacturers are turning to bonus items and gift sets to help set their titles apart from the rest, as Child’s Play noted in a previous column. This summer has brought a bumper crop of value-added titles—extra range from toys to books to assorted tchatchkas.

Walt Disney Home Video has re-packaged its recent version of “Heidi,” starring Jason Robards, Jane Seymour, and Patricia Neal, with a free paperback copy of the original Johanna Spyri novel for $10.99. Plus, purchasers of “Heidi” or any of several live-action movies in the Disney Family Film Collection can receive a $10 rebate with a new subscription to The Disney Channel.

Best Film & Video is offering a gift set featuring the original movie “Benji” along with a Benji plush toy manufactured by Dakin and a free membership in the Benji fan club. “This is our initial foray into the video-and-toy marketplace,” notes Best president Roy Winnick. The gift set is available at $19.99. Republic Pictures’ Children’s Tele- vision Workshop Home Video label will premiere the acclaimed Saturday morning cartoon series “Cro,” about an 11-year-old Cro-Magnon boy and his adventures, Aug. 24. “Cro-trap- tion” building kits and two free “Cro” trading cards are packed inside the video, which sells for $9.98. The first three titles, each of which features two episodes, are “It’s A Woolly, Woolly World,” “Adventures In Woolyville,” and “Have Mammuths, Will Travel.” With the purchase of six “Cro” videos (two of each), retailers receive 12 free “Cro” comic books.

Orion Home Video is releasing five Storyteller’s Classics animated videos, each packaged with a free audio-cassette soundtrack, Aug. 24. “Peter And The Wolf,” “The Nutcracker,” “Swan Lake,” and “Sleeping Beauty” are narrated by Dudley Moore, with “The Hot Symphony” voiced by Helen Bonham Carter; they feature classical works of Mozart, Tchaikovsky, and Prokofiev. The soundtrack cassettes carry a value of $4.98.

Sony Wonder and Nickelodeon have released four “Lassie” episodes on home video to coincide with both the collee’s 50th anniversary and the release of Paramount’s new “Lassie” feature film. Each video title contains two episodes from the original series, which has been running on Nickels- deon for the past 10 years. Each 30-minute, $9.98 tape features a “video bonus” created for the title, and each contains a “Lassie” activity book.

**HOLIDAZE:** The mercury may be topping 90 degrees, but in the kid vid business it’s beginning to look a lot like Christmas (and Halloween). LIVE Home Video’s Family Home Entertainment imprint trotts out its best-selling holiday collection Sept. 21, consisting of 90 low-priced ($12.98 and $9.98) titles, the collection features retail discount programs through December, with extra discounts offered on select titles through Oct. 14. FHE plans a major advertising buy between November and December on the four TV networks, plus USA Network and Life-time, among others.

Back again this season is the twin-pack of “Frosty The Snowman” and the sequel “Frosty Returns” for $22.98; also available is the “Christmas Classics Collector’s Case,” featuring “Rudolph The Red-Nosed Reindeer,” “Frosty The Snowman,” “Santa Claus Is Comin’ To Town,” and “The Little Drummer Boy” for $44.98. Now this year are animated titles “Nordoff Adventures: A Nordoff Noel” and “Will Vinton’s Claymation Christmas Celebration.”

Video Treasures is releasing “Christmas Tales And Tunes,” as well as others from various distributors, including “Har missah Tales And Tunes.” It features some terrific children’s performers, including Karen Glasser, Dan Crew, and Fred Sokolow. Also new is “Thomas Christmas Party,” a Christmas pop-up.

(Continued on next page)
MGM/UA, Cabin Fever Bringing Little Rascals To Home Video

BY NIK DIRGA

An older generation knew them as the Little Rascals; to younger moviegoers, Spanky, Alfalfa, and Buckwheat led Our Gang. And for both names, America's long-ago pre-teen favorites are about to be reintroduced to modern audiences, as MGM/UA Home Video and Cabin Fever Entertainment prepare to release competing collections of those comedy shorts from the '20s and '30s.

The revival comes in anticipation of an all-new "Little Rascals" feature being released this August by Universal.

"Hopefully [the movie] will get a whole new generation into the gang," says George Feltenstein, senior VP/GM of MGM/UA Home Entertainment Division.

Cabin Fever is first out of the gate, releasing its 12-volume series, "The Little Rascals," July 6. Each cassette features four vintage shorts and runs 70 minutes. Tapes are $14.95 each, or $149.95 for the set.

The series consists of newly remastered material. "It's the difference between an old, scratchy vinyl record and a brand-new CD, as far as we're concerned," says Maltin, Cabin Fever's marketing chief. "My personal goal is sales up into the million-unit range by the end of the year. This is something that will keep on turning for us."

Cabin Fever's line offerings introduces the company's decision to make its interactive foray with the software for the computer screen.

"But, really, all of our interactive titles, just like any other ancillary product," he added. "We'll do the same as we did with books. We started with three books, and learned from there."

The emphasis has begun to shift. Turner already is making strides in CD-ROM with its first such release, "It's A Wonderful Life," which arrived day and date with the home video title (Billboard, Feb. 5). Next up is a CD-ROM game based on the Turner20th Century Fox animated/live-action movie, "The Pagemaster," starring Macaulay Culkin as a timid boy who gets stranded in the public library during a freak thunderstorm and discovers some rather magical books.

Releasing its title in November, day-and-date with the movie's theatrical launch, and on the same day Fox Interactive is releasing its prequel theatrical game also called "Pagemaster."
TRUEMOTION
(Continued from page 78)
each individual frame of video is digi-
tized and compressed.
MPEG, in contrast, uses "key
frames," showing changes, to digitize
and compress, picking one about every
8 or more frames.
The significance, says Marder, is
"you cannot randomly access any
frame with MPEG. Therefore, it is not
really applicable to interactive."
Duck's interactive agenda encom-
passes another technology included
in the licensees' royalty: "Compress,"
which Marder describes as an amal-
gam of compression and rendering.
"You can not only look around a
room, but zoom in on any object, pick it up,
turn it around," he says.
While Marder asserts Duck has
shown Panasonic and Sega that "you
don't need an MPEG cartridge," Para-
sonic's Kelsey says "MPEG is the ac-
cepted standard for films," and there-
fore still a part of its SDO plans.
Licensee Sega, which will launch its
next-generation Saturn hardware in
1995, expresses excitement about the
opportunities offered by Duck's technol-
yogy in conjunction with its upcoming
Genesis 3X, Titan, and Saturn plat-
forms, but a Sega spokesman cautions
that does not necessarily mean MPEG
has been ruled out in those platforms' future. The first Sega titles to employ
Duck technology will be for the 3X,
launching this fall.
Whatever the delivery vehicle, or ve-
hicles, real video with real actors on
disc clearly has arrived.
"You can't fight TV," Marder says of
viewers' video-quality expectations.
But you can co-opt it.

ST. GIGA
(Continued from page 78)
itive losses, which caused game
software maker Nintendo—its lar-
gest shareholder, with a 19.5%
 stake—to develop a plan to rescue
St. Giga.
Besides its regular 24 hours of
music, beginning next spring St.
Giga also will feature six hours of
"data broadcasts" daily, consisting
of previews of new Nintendo games
that have yet to be officially launched—and that consumers with the right hardware can download;
karaoke; English lessons; weather
information; and TV and radio pro-
gramming.
This programming will be availa-
able on a separate subchannel as-
signed to St. Giga.
An adapter/cassette package cost-
ing 14,000 yen ( $143) and a Nin-
tendo Super Famicon game ma-
chine, as well as a satellite broadcast /
receiver, will be needed to receive
the data broadcasts. Users will be
able to download game software onto
their Super Famicon machines.
They will not have to pay a subscrip-
tion fee for the new service, al-
though those wishing to listen to St.
Giga's music programs will keep
paying a monthly fee.
Unlike St. Giga's regular pro-
gramming, the new data service will
feature paid advertising.
Matsuo confirmed reports here
that quoted Nintendo president His-
oshi Yamauchi as saying that Nin-
tendo expects to sell 2 million
adapter/cassette packages a year.
BILLBOARD’S VIDEO PERSON OF THE YEAR

RON EISENBERG

THE GOAL-ORIENTED CAPTAIN OF THE EAST TEXAS DISTRIBUTING TEAM IS RACKING UP SCORES OF VIDEO OUTLETS

ALSO INSIDE: CHECKING OUT VIDEO DISTRIBUTION IN SUPERMARKETS
We congratulate our friend Ron for and wish him many more years of leadership, and the excellent service
Receiving this distinguished award, continued success.

of Ron’s tireless efforts, inspiring tone and ETD provides to our stores.
Ron Eisenberg, president of ETD in Houston and Billboard’s Video Person of the Year, was born in Springfield, Ill., in 1941. He graduated from Springfield High, where he lettered in football and baseball, and worked his way through the University of Illinois, earning a B.A. in history. In 1972, Eisenberg graduated first in his class from Loyola University Law School in Chicago while working for Bell & Howell.

That year, he joined Chas. Levy Circulating Co. as VP of operations and corporate secretary. Levy was a magazine and book distributor and has since branched into music and video.

Eisenberg is married to the former Jackie Guttman and has two daughters, Kimberley, who wants to be a veterinarian, and Meghan, who has rock-music aspirations. He also provides room and board to three horses, two birds and a dog.

Billboard’s Seth Goldstein recently spoke with Eisenberg about his career and about the world of video distribution.

**Billboard:** What took you to Texas?

**Ron Eisenberg:** I was working for Charles Levy in Chicago in the late ’70s when the previous magazine wholesaler in Houston
Congratulations Ron

Enjoy your moment in the spotlight!

The Cast & Crew at ETD
Checking Out Supermarket Distribution

Grocers And Vid Rackers’ Trip Down The Aisle Produces A Fruitful Union

By Eileen Fitzpatrick

In most parts of the country, renting or buying a video in a supermarket has become a part of consumers’ shopping lists, and the trade’s double-digit growth over the past three years has landed it on suppliers’ new-account lists as well. There are 156,000 grocery stores in the U.S., according to the Food Marketing Institute, and 29,000 have annual sales of $2 million or more. In a study conducted by the industry trade Progressive Grocer, 57% of those surveyed have videos for sale, more than double the number of video retail stores.

In addition, the supermarket trade estimates that the average consumer visits a grocery store an average of 2.1 times each week—double the average number of visits to a video store.

With such ideal conditions, supermarkets now account for 18% of the total video business, with total retail revenues projected at $2.65 billion, according to Supermarket News. The trade estimates total video revenues to reach $14.7 billion, $9.6 from rental and $5.1 from sell-through sales. Supermarket News’ 1994 projection for grocers is almost $1 billion more than in 1992, which equals the expansion for-sale sections. Cincinnati-based Finest is one of the few chains that have installed sell-through only sections in their stores. “Sell-through is becoming more popular because they don’t have to staff the section,” says Brad Marcus, a sales rep for ETD. “It’s just cleaner product to handle.” According to the Supermarket News survey of 3,604 sell-through grocers and 2,009 offering rental, the number of sell-through sections in supermarkets now account for 18% of the total video business, with total retail revenues projected at $2.65 billion, according to Supermarket News.

Grocery stores increased by 16.2% from 1992 to 1993. The number is expected to rise another 10% by the end of this year.

Overall, grocers have increased their sell-through business from 11.3% to 12.7% from 1992 to 1994. Most supermarkets make room for the big sell-through titles, but finding space for more than the hits is a challenge.

“We’re looking more at sell-through this year,” says Charlie Young, video buyer for Quincy, Mass.-based Stop & Shop. “But we only have a limited amount of space, and we need to figure out how we can move further into sell-through.” Stop & Shop operates 120 supermarkets throughout the Northeast, 57 of which have video departments. The chain

Continued on page 160
Congratulations to Ron Eisenberg, Video Person of the Year!

PolyGram Video
Eisenberg
(Continued from page 99)

They made me a partner in 1980. (Chuck Levy, who was a great man, died about eight years ago. His stock was bought out by existing shareholders from his estate.)

BB: How's business these days?
RE: In the last full year before we took over, the magazine and book wholesaler had $12 million in sales. With a little bit of luck, we might hit a billion dollars this year. Starting out, we had 115 employees; now we have 1,200. Home video is substantially larger in sales than books and magazines. Compared to other distributors, I'd put our market-share percentage in the 20s.

BB: Which brings us to the obvious question: How did you get into video?
RE: It's a funny story. It was early in 1980. My wife had dragged me to a shopping center in Houston. Driving home, we passed this store that had all sorts of movie posters in the window. I had always been a movie buff, so I dropped in to see what it was all about. It turned out to be the first video retailer in Houston—a franchise of George Atkinson's Video Station.

Anyway, I saw all these boxes. They were all Magnetic Video releases, because that's all there was. We had been looking for product diversification, and this seemed perfect. Distributing videos was exactly like what we were doing with magazines and books. We started by contacting Mag Video [the forerunner of FoxVideo]. Then Warner Home Video came out. I just started nagging the studios to pick up their lines. Everybody was thrashing around in those days. One competing distributor—there were 128 at one point—was a carpet dealer.

BB: Supermarkets are a big part of your account base. How did that happen?
RE: We put the first videocassettes in Kroger, Safeway and Randall's in Houston. That was August 1980, and they were the first in the country. All three chains were tests. We had good relationships via books and magazines. Frankly, they thought we were nuts, but each agreed to give us space. As the old cliché goes, the rest is history.

We added more in Texas—Tom Thumb and H-E-B in San Antonio, Gerland's in Houston. I would guess we put 15 supermarket chains in the business before anyone guessed they were viable outlets. Then we got out of Texas and expanded to Albertson's and King Sooper in Denver. In the book and magazine business, you expand by acquisitions, in video by opening branches.

BB: When did branching start?
RE: We opened Phoenix in 1982; ETD was the first in there. Sound Video Unlimited was in Denver, but CBS/Fox had dropped them, and we asked to open. One by one, we just kept on going. ETD now has 18 branches, not counting Best Video [acquired late last year]. Toronto has opened; Canada is new for us. The most I could see is two more in Canada, but there are other opportunities in the U.S.

BB: Grocers aren't your only customers. What about video independents?
RE: We started going after specialty stores in 1981, and it's been a hell of a sleigh ride. They're the backbone of the trade, but supermarkets remain a substantial portion of our video line.

BB: ETD is Blockbuster's sole distributor. Could you describe how that came about?
RE: About four or five years ago, [senior VP] Ron Castell asked for proposals from everybody. Continued on page 94
Orion Home Video Salutes

Ron Eisenberg

Billboard's Video Person Of The Year
Eventually, Blockbuster went with three distributors—Ingram, ETD and Star Video. We feel very fortunate to be Blockbuster’s supplier, and we’re grateful for the faith they have in us.
In October 1993 we actually began servicing the entire chain, rather than just part of it. While we have a big chunk of franchisees, they can buy from whomever they want. We certainly had to beef up our infrastructure, but, in terms of requirements, they’re not radically different from other customers—except in size. It’s a good relationship. We hope they’re happy with it.

BB: How do you rank Blockbuster and the supermarkets?

Eisenberg: The independents still have the lion’s share of the rental business. I’d give supermarkets 10% to 15% and Blockbuster 20%. As for sell-through, supermarkets are into it. It’s a natural for children’s product. In some cases, we’ll do a modified form of racking for supermarkets, but only if they have a rental installation. Video has become a very important category for them; they’re devoting more and more space to it.

BB: What about your Hispanic business?

Eisenberg: We conceived it among distributors, we created it, we implemented it. There was none before. In order to create it, we licensed Spanish rights for the U.S. from Paramount, Fox.

Ron Eisenberg is a good friend and a class act.
Bob DeLellis, president, Fox Video

We at New Line Home Video hold Ron Eisenberg in the highest regard. He has been a pioneer and innovator in expanding the distribution systems of entertainment and information product. It has been a pleasure and an honor working with Ron and his associates at ETD. He has always been an ally of independent program suppliers, and we look forward to a continuing successful and rewarding relationship in the years to come.

Michael Karaffa, senior VP sales and marketing, New Line Home Video

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CONGRATULATIONS

RON EISENBERG

VIDEO MAN OF THE YEAR
Ron Eisenberg

Ron Eisenberg (rón áiz̪ənbaːrg) proper noun:
1: Humorist
2: Gentleman lawyer
3: Sports car enthusiast
4: Magazine mogul
5: Family man
6: All-around great guy
7: Billboard Magazine's 1994 Video Person of the Year.

Congratulations from your friends at Paramount Home Video.

MCA, Columbia, LIVE and probably 90% of the independent lines. The whole market is worth at most $15 million to $20 million, but we think we can increase that. We originally brought in [senior VP] Hector Gonzalez in a partnership for the Hispanic market. We provided the financing, Hector the management. Then, subsequently, we bought him Ron’s unselfish contributions to the continued growth of our industry is only exceeded by the generosity of his friendship to all who know him. All of us at Orion congratulate Ron on this well-deserved award.

Herb Dorfman, senior VP, Orion Home Video

Ron Eisenberg is a valued customer, a treasured friend and a voice of reason in a complicated and competitive business.

Eric Doctorow, president, Paramount Home Video
There are but few in the business whom I really regard as friends outside of the business. And Ron is one of them. He would be my friend regardless of his business or political leanings, which just goes to prove how much I value his friendship.

Paul Culberg, executive VP and COO, Columbia TriStar Home Video

out. He deserves a lot of the credit for getting it launched.

BB: How about the new media?
RE: We're in games, and we're dabbling in CD-ROM. I'm not sure CD-ROM is a business yet—in the traditional sense—for video distributors, but we are testing in lots of stores.

BB: Do you think distribution as we know it will survive?
RE: Every year—since about 1988—the pundits have said distributors have maybe one year left, and here we are today. Everyone made the analogy to the record business, about the way labels brought distribution inside. What they've missed is that video is more akin to dry cleaning.
The consumer does not want to drive more than a few miles to get his shirts done—or to rent a movie. So you have to have a tremendous number of storefronts. Houston has 15 record stores with 90% of total sales. Video rentals can't exist with 15. You'll see more direct selling in sell-through than in rental, but the studios and retailers basically aren't equipped to deal with it, unless they both want to make tremendous investments in infrastructure. I say this with all respect and affection, but if the studios tried to apply their credit policies to the retail community, we wouldn't have to wait for the information superhighway to destroy [our industry]. We'll continue to have a significant role.

BB: Outside of business, how do you spend your free time?
RE: I enjoy reading and movies.
Continued on page 98

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Ron has certainly been one of the outstanding pioneers in this business. Over the years, he has continued to successfully manage a business within an industry that is constantly challenged. His insights and experience make him a valuable partner to us—and, of course, very deserving of the award being presented to him.

Dick Longwell, senior VP sales, Buena Vista Home Video

Ron is not only one of the most respected men in the business, he's also one of the best liked. It's always been a pleasure knowing him and doing business with him.

Jim Cardwell, executive VP, Warner Home Video
Ron is one of the true pioneers of the video industry. He was able to convert skills learned in another industry and adapt them to a developing business, which has in turn helped all of us.

Louis Peola, president, MCA/Universal Home Video

Ron Eisenberg is a man of great integrity and insight and the individual I most respect in the industry...at least until it's time to pay homage to the '95 recipient.

David Bishop, executive VP, MGM/UA Home Video

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**Video Person of the Year**

Continued from page 90

Supermarket

also operates four free-standing stores under the Video Center banner.

SPACE FOR MOMS AND KIDS

On average, most distributors recommend that video departments should be no less than 1% and not more than 3% of a store's total square footage. The average department runs about 2,500. Video departments usually carry between 1,000 and 2,500 tapes.

In comparison, the average Blockbuster Video carries about 10,000 rental copies. Sell-throughs make room for the big sell-through titles, but finding space for more than the hits is a challenge.

Most supermarkets make room for the biggest titles, but finding space for more than the hits is a challenge.

video specialist Suncoast Motion Picture Co. carries about 7,000 videos per store.

Although space is tight, the family-oriented content of most sell-through titles fits the "mom and kids" clientele more than many rental titles.

"We have to pay more attention because many stores are very selective about R-rated product, especially the box art," says Andrano. "There was a real void in the 8-to-15-year-old range, but it's getting a lot better."

Once the domain of Buena Vista Home Video, with its various classic and family entertainment lines, similar market lines catering to kids and families are common to nearly all suppliers.

"The type of product that's right for a supermarket can get too broad," says Marcus. "Supermarket customers are mostly women; if there's a space problem, they're just going to bring in product for that audience."

Dennis Maxwell, director of video and photo at Tulal, Okla.-based Reasor's, says box art on "My Own Private Idaho," a disturbing story about a teenager hustler, is a prime example of how sensitive grocery customers can be. "Based on the box art, people thought this was a family movie," says Maxwell. "We had to devise a sticker to advise customers about the content."

Most sell-through titles also offer cross-promotions with packaged goods companies, which can be used as another selling point.

---

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SEPARATE BUT EQUAL

Distributors also note that supermarkets are becoming more savvy about running their departments as a separate business. "Even though we're located in a supermarket, I want to be treated like any other video store," says Young.

"They're treating video like a department rather than an aisle in the store with lettuce on one side and videos on the other," says Kim Bennett, senior sales rep at Sight And Sound Distributors. "And a lot of supermarkets are heavily into video promotion."

Bennett says the most successful grocers have a dedicated video staff and are smart buyers. "What you can't do is overwhelm buyers with product," says Bennett. "If it's a big sell-through title, you encourage them to bring a large pre-pack, but on a title like 'My Neighbor Totoro,' maybe just a counter display."

Maxwell agrees supermarket video departments need to operate independently. "The concept of a few titles over in a corner and a checker coming out to help a customer doesn't work," he says. "Video can't work if it's an interruption of regular business."

GAMES IN GROCERIES

Reasor's, which has operated video departments in its Price Rite stores throughout northeast Oklahoma for five years, often brings in costumed characters and conducts contests to promote video product.

And like every other dealer in the video business, grocers are expanding in games and new technology. Reasor's video departments have carried games since "day one," says Maxwell; they also carry Sega CD titles, rent Sega CD hardware and are looking to expand into CD-ROM.

Although the Supermarket News survey estimates that combined grocery-store rental business equals that of Blockbuster, space limitations will most likely prevent supermarkets from becoming serious competitors of traditional video stores. But that could quickly change if more grocers open additional stand-alone stores, which can stock and sell as many tapes as the local Blockbuster.

Congratulations

1994 Video Person of the Year

Ron Eisenberg

a True Pioneer in the Video and Grocery Marketplace!
NEW YORK—If a studio's success is measured by the gold and platinum track record of its output, then few American facilities outside the New York area can match the performance of Miami’s Criteria Recording Studios.

The studio has yielded some of the most critically acclaimed and commercially successful records of all time, from James Brown's 1965 smash "I Got You (I Feel Good)" to the Rolling Stones’ "Sticky Fingers," which was recorded in the studio's Virginia Beach, Virginia, branch.

Yet Criteria's success is due to more than its location. It is also due to the vision of its founder, John Stanner, who opened the studio in 1956 in a small house in the Miami Beach area. Since then, Criteria has grown to become one of the largest and most respected recording facilities in the world.

The studio's success is due to its commitment to quality and its ability to work with a wide range of artists. From rock and roll to hip hop to classical, Criteria has recorded it all. And it has done so using the latest technology, from the early days of mono and stereo to the digital age.

In addition to its recording facilities, Criteria also offers a range of services, including production, mixing, and mastering.

Don Was holds forth on what will be visual projects, Brian Wilson sets in the works.

Don Was is a partner in the company and is the executive producer of the new film "The Doors," which he also directed. He is also the founder of the band Was/Al and has produced albums for a variety of artists, including the Rolling Stones, the Beach Boys, and the Police.

Brian Wilson is a musician and record producer who is best known for his work with the Beach Boys. He is a five-time Grammy Award winner and has been inducted into the Rock and Roll Hall of Fame.

The studio sets new criteria for success Miami facility to open mixing suite in August

Criteria is about to make history again next month, when it opens its new mixing suite, built around a 96-channel Solid State Logic 4000 G Plus console with Ultimation and Total Recall. The expansion was undertaken at the request of the studio’s international clientele, according to studio president and owner Joel Levy.

"A lot of our clients like the people, the ambiance, and the environment here at Criteria, but in the past we would run out of channels for big-mixing sessions, and we would end up going elsewhere even though they didn’t really want to," says Levy.

The studio’s clients “require the added capabilities of the new mixing suite, and simply more tracks," Levy adds. "For instance, some people like to lock those few-tack machines together so that it’s that 72 channels right there. They can’t do that here now, but they will when we finish this room.

The room in question is studio E, traditionally Criteria’s mixing room but formerly equipped with only 48 channels. The expansion doubles its capacity, and sets up Criteria as a premier mixing facility.

It already has a huge tracking room, studio A, with the capacity to accommodate up to 80 musicians, according to Levy. "There’s no room in the Southeast like it," he says of the Neve-equipped studio.

Among the recent projects recorded at Criteria are The B.E.'s upcoming album, a new album by Foreigner, tracks for a Whitney Houston project, and parts of Julio Iglesias’ new album, "Crazy." In fact, Iglesias is such a frequent client that Levy affectionately calls him a "resident" of the studio.

Other Latin artists have also made abundant use of Criteria. For instance, Gloria and Estefan used the 48-track machines together when they opened their own facility, Creemont Moon. Even now, the Estefans maintain a close relationship with Criteria, according to Levy.

“We work very well together, us (Continued on page 104)

AOUDI TRACK

NEW YORK

GUMBALL leader Don Fleming was recently at Sears Sound producing some overdubs for Epic recording group Screaming Trees, whose previous album Fleming produced. John Agenello engineered the sessions.

Trumpeter Tiger Okoshi was recently at the Power Station recording a new project for JVC Music. Okoshi was recorded live to two-track and mixed through the 40-input Neve 8078 console.

At DB Plus Digital Services, producer Joel Dorn was recently in work on an upcoming project for Epic artist Winard Harper. The project is WAV's custom board featuring Ampeg 'Meditor' and Sonora EQ.

Steve Stinson was at Quad Studios recently producing the original cast album for Yoko Ono's new musical, "New York Rock," for Capitol Records. He was assisted by Wes Naprstek and Chris Hubeck.

Atlantic artist Roberta Flack was recently at The Manhatan Recording Studios, working on an upcoming release. Producer Shane Keister and engineer Stan Wallace recorded the singer through the classic Neve 8078 console. Mark Agostino assisted.

LOS ANGELES

WARNER BROS., artist Neil Young and his band, Crazy Horse, were recently at Ocean View Digital Mastering with producer David Briggs and engineer John Hanlon, mastering their upcoming album. At Sunset Sound, artist/producer Maurice White was in mixing GRP recording group Urban Knights. Co-producing the project—which features Ramsey Lewis, Grover Washington Jr., Omar Hakim, Victor Bailey, and Paul Jackson—was Bill Meyers. Don Murray engineered the sessions with the help of Jerry colabor.

Curb act Boy Howdy has been at Track Record cutting its upcoming release. Band member Chris Farren is producing and Joel Stoner is engineering, with Pete Magdaleno.

At Ocean Studios, producer Dennis Walker was recently working on the upcoming Buddha Heads project for Edoma/RCA. The current 56-input Neve 8078 was engineered by Chris Minto, Eric Smith assisted.

Producer Ron Nevison is working with Epic recording group Firehouse and an upcoming project for Epic artist Winard Harper. The project is WAV's custom board featuring Ampeg 'Meditor' and Sonora EQ.

Chris Lord Alge is engineering the project behind the SSL 4000E console with G-series computer. Steve Gallagher is assisting.

At Skipaylor Recording, Rhino Syndicate/Priority artists Ice-T and Gottis were in recording their upcoming album. Tony Pizarro engineered, with the assistance of Alvin Broussard.

NASHVILLE

At CREATIVE RECORDING, local label Wally Newman & The Mystics Of Time have been working with producer Dan Penn on an upcoming release, "Riverboat Rhythm & Blues." Engineer Lee Peterson behind the 40-channel Sphere console equipped with Neve Flying Fader automation. Assisting was Mills Logan.

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Femme Fatale
Engineers:
Steve Sykes
John Agnello
Mark Kovach
Producers:
Kenny Gamble
Leon Huff
Lemel Humes
Artist:
Miki Howard
Studios:
Studio 56
The Soundtrack Facility
Messina Music
New York Music Deli, Ltd.

So Near So Far
Engineers:
Jim Anderson
Allan Tucker
Producers:
Richard Seidel
Don Sickler
Joe Henderson
Artist:
Joe Henderson
Studio:
Power Station

Like A River
Engineer:
Mick Guzauski
Producer:
Yellowjackets
Artist:
Yellowjackets
Studio:
Conway Recording Studios

Sons of Soul
Engineer:
Gerry E. Brown
Producer:
Tony! Toni! Tone!
Artist:
Tony! Toni! Tone!
Studio:
Skip Saylor Recording

Timeless—The Classics
Engineers:
Bill Schnee
Dave Reitzas
Al Schmitt
Mick Guzauski
Dana Jon Chappelle
Producer:
Michael Bolton
Walter Afanasieff
Artist:
Michael Bolton
Studios:
Ocean Way Recording Studios
Westlake Studios
Record Plant
The Enterprise
The Hit Factory

Guerillas In Tha Mist
Engineer:
Ed Korengo
Producers:
Ice Cube
T-Bone
Rashad
Mr. Woody
Chilly Chill
Artist:
Da Lench Mob
Studio:
A&M Studios

Breathless
Engineers:
Dana Jon Chappelle
Manny Lacarrubba
Producers:
Walter Afanasieff
David Foster
Artist:
Kenny G
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Crescent Moon,” he says. “We’ve known each other for years. They did a lot of their stuff here before there was a Crescent Moon, so we’ve always had a good, friendly relationship. We send stuff there, they send stuff here. So I don’t think of it as competition.”

The South Florida market has undergone explosive growth in recent years, Levy says, thanks to the expansion of Latin American markets, the proliferation of Latin divisions at the big six record companies, and the rise of MTV Latino.

“We have two winters now: your winter and the South American winter,” Levy says, referring to Florida’s status as a haven for the winter weary, be they from the Northern or Southern hemispheres.

Founded in 1967 by the now-retired Mark Zisman, Criteria gained prominence in the ’80s as the Southern base for Atlantic Records’ seminal R&H sessions under the stewardship of such noted producers as Alonet Ezteguzin, Jerry Wexler, and Arif Mardin. Levy joined 10 years ago as a financial manager and took over in 1986 as president and owner.

Chesnutt, Ken Mellons, and Alan Jackson were all in recently working on an upcoming tribute album to the late Keith Whitley. The record, to be released on BNA, is being produced by Randy Scruggs. Steve Tills is building engineering chores behind the Neve 8622 with Neum 96 automation. Elektra recording artist Nancy Griffith was recently at Woodland Digital working on overdubs for her upcoming project, which is handling solutions from R.E.M. guitarist Peter Buck (see Pro-File, page 70). Peter Collins is producing, while David Leonard engineered the project.

Flaco Jimenez was recently at the Sound Emporium working on his upcoming project for Arista. Guest artists include Lee Roy Parnell and Rodney Foster. Bill Halverson produced the sessions, and Gary Laney and Ken Hutton engineered.

OTHER LOCATIONS

DÄEMON/HI FL artists Michelle Malone & Band de Soleil recently tracked and mixed their upcoming release at Musiples in Atlanta. The album, to be titled “Redemption Dream,” was produced and engineered by George Pappas.

Ventura recording artist John P. Kee & the New Life Community Choir were recently at Reflection Sound Studios in Detroit, Mich., to begin recording their upcoming album. The group recorded onto the Sony 332A digital recorder through the Sony MFX-902 console.

At Fantasy Studios in Berkeley, Calif., Geffen group Tesla recently worked on an upcoming release. Terry Thomas produced the sessions with engineers Rafe McKenna and Andy Searle. Richard Duarte assisted.


Sony Discos artist Chayanne was recently at Criteria Recording Studios in Miami tracking his next project with producer Eddy Martinez. Mike Couzzi engineered the sessions with the assistance of Mark Gruber.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax 615-250-5470.

DON WAS

(Continued from page 102)

time on those things and I deliberately didn’t let them hear everything that was going on, so it wouldn’t get too perfect, and things would seem a little out of kilter. It definitely made it sound more distinctive. But I’m finding it much more rewarding to get six people in a room today and having them interact with each other and with the singer. I think you get more of an emotional result. That doesn’t mean it can’t be six people playing samplers. I’m not anti-technology, I’m just more for spontaneous interaction.”

As for a musical preference, Was says he is open to all styles. “What I’m into is honest music. I’m into great songs from singers that can distill the truth and communicate it in an eloquent fashion. To me, that’s the common link, hopefully, in all the records. Maybe it’s because I come from Detroit, where styles were clashing together all the time. I don’t feel particularly daunted by any one style. If you use the right musicians you can speak in any language, but you better have something worthwhile to say when you start speaking.”
STUDIO ACTION
PRODUCTION CREDITS FOR BILLBOARD’S NO. 1 SINGLES (WEEK ENDING JULY 16, 1994)

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<th>CATEGORY</th>
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<td>DDA AMR24</td>
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Eric Schilling, Chief Engineer, Crescent Moon Studios

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DEMAND IT.

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R
ds of audiotape's demise have been greatly exaggerated.

The format continues to command a hefty business at duplication facilities worldwide, defying skeptics who for years have been prophesying its exuberant.

Nevertheless, most companies that once made their bread and butter from audiotape have since diversified into CDs, DVD, and audio-cassette niches in non-musical areas, or sought strength in new areas by teaming up with their competitors.

Some have done a combination of the above. For example, audio and videotape duplicator HMG of Hauppauge, N.Y., which recently expanded into optical-disk replication, has just joined forces with video giant Allied Film Laboratory, affirming that audio and video are not only happily married, but inseparable.

In fact, a representative at B&M-owned Sonopress of Weaveville, N.C., recalls that at last June's REPITech convention in Santa Clara, Calif., "people said a lot of time talking about video on CD."

The debate, he says, centered on whether to press on with currently available CD-based video formats, which offer picture quality comparable to VHS tape, or to explore new data-compression systems that might offer even better resolution.

"I think CD-ROM is going to be a big part of our business," says Jim Boyer, VP of replication at Optical Products, a division of Kao Infosystems Inc. of Plymouth, Mass. "People are anticipating CD-Videog, and some of the bigger players figure they're going to be doing the same kind of numbers on CD-Videog as on CD." As for the compatibility of the various CD-based configurations, Boyer says, "There's going to be a convergence of all these formats—CD, CD-ROM, CD-V, etc. This the disc you buy in the store will contain audio and video on it, and people are going to have players that will play all that at once. It'll be hooked up to either their TV or their computer."

But not so fast. Boyer himself, an advocate of the digital domain, says the cassette still has plenty of life in it.

"The downturn of the cassette has pretty much stalled," he notes. "Our cassette business hasn't dropped off in the last 10 months. I think there's still a large user base out there for analog cassette. I don't think the CD is going to replace it. And the recordable optical formats like the MiniDisc are not at the level where they're affecting anyone at this point."

Chi Tant, president and CEO of Better Quality Cassettes in Council Bluffs, Iowa, says his company's cassette business is growing. "Last year was probably flat compared to '92, but we're a little ahead this year; of where we were last year."

Tant attributes the increase in cassette sales to the continued popularity of country music and the increasing interest in the contemporary Christian genre, both cassette-dominated categories—and both sectors that his company knows well. Better Quality Cassettes owns a plant in Groverville, Texas, which it purchased from gospel label Word Records last year; a facility in Nashville; and Eggdom Tape Corp. of Santa Monica, Calif., which it just acquired. In addition to its analog tape business, the company has four lines of CD equipment.

Tant is one of many cassette duplicators who credit the spoken-word audio market with revitalizing the cassette business. He says the boom-in-tape segment is growing "by leaps and bounds" compared with other audio genres.

Sonopress is another duplication/replication facility that has benefited from the spoken-word boom. A spokesman says, "We see it as the non-tradition-

music parts of the market, which include children's programming and books on tape, still seem to be growing. That appears to be, at least for us, the thing that has kept our volume high."

Some companies are registering surprisingly steep increases in cassette business even in the non-music specialties. For example, Kassette of Waterville, Maine, has experienced a 23% growth in cassette sales. "And that's without the voice market, which we're not heavily involved in," says CEO Michael Pepin.

Cassette specialists are not always concerned with other formats. Sometimes they see considerable time and energy devoting the technical fine points of the cassette itself. For example, the seemingly perennial digital vs. analog dilemma continues to stir debate among cassette experts. While most facilities are using digital hi-loop systems to duplicate a sizable percentage of their tapes, many still prefer analog buns.

Pepin warns against polarizing the two formats. "There is a misconception that digital is better, which may or may not be the case," he says. "Digital buns are more of a luxury/volume/consistency item than a quality item."

Digital has always been a buzzword, so if you throw anything digital at somebody, the average consumer is going to think it's better. On our critical tests, I find myself going to the analog hi-lo because it has a little bit warmer sound. But if I've got somebody that's running 50,000 or more pieces, I definitely use the digital hi-lo because I know it's going to be consistently good, and more importantly, I don't need engineers making analog hi-lo masters at all day."

Kao's Boyer adds that digital hi-lo is a "premium" and, some people don't want to pay the premium, because in certain formats it's not necessary."

By contrast, facilities like Sonopress and the manufacturing divisions of the other large music conglomerates (i.e., Sony, Warner, PolyGram and Thorn EMIT) work in such huge quantities that they do the vast majority of their audio cassette duplication from digital masters.

"We are practically 100% digital, so it's not an issue for us," says the Sonopress source.

Digital or analog, the tape will continue to roll. At least for a while longer.
audio and video duplicators have the benefit of a wealth of new products from U.S. and international manufacturers designed to produce music and spoken-word audiocassettes, and music and promotional videocassettes—last, higher quality and lower costs. This sampling of improvements in tape and hardware shown at recent Audio Engineering Society and REPEL tech events highlights the global health of the industry.

In videotape, SMKA, Long Beach, Calif., introduced its EXC formulation, a balanced combination between chrophone and cobalt-modified ferrite oxide, suitable for bin-loop duplication and digital mastering. Peerog Magnmedia Pte. Ltd., Singapore, has a new Goldtem DGC series of blank DCC tapes, in 45-, 60-, 75- and 90-minute lengths, and BASF produced by a new “super calendaring” process.

For audiotape duplicators, Tapematic USA, Orlando, Fla., has a new single-speed, single-memory SAM (Static Audio Master) line-up for duplicating music cassettes at high-speed slates up to a ratio of 128:1. Gauss/ElectroSound, Sun Valley, Calif., bowed its MAX (Maximum Audio Xpression) solid-state master system for independent duplicating of audio and/or DCC cassettes, offering any two ratios from 32:1 to 128:1, and compatible with all Gauss and ElectroSound systems and most other high-speed analog equipment. Also for DCC, Gauss has a fast, new Model 2-440 Slave Recorder, using its 2400 cassette high-speed transport and dual capastion tape drive system.

Otari Corp. (Japan), Foster City, Calif., has a new DP-768R bi-directional audio-cassette Quality Control Reproducer for inspecting pan cakes, based on its MTR-15 master tape recorder; Duplication Equipment Bayside, Englewood, Colo., has a new SoundSine Analog Loop Bin duplication system, with the master reproducer operating up to 480 ips (inches per second) at any ratios up to 128:1. Sales Magnetics (Japan), Calabasas, Calif., has a new ferrite magnetic recording and playback heads for ACE 4000 and Telec 6120 in-cassette, real-time, 4-track duplicating systems—and is launching a global marketing program for all Snider professional magnetic...

Continued on page 116
ECX... CD In A Cassette

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VIDEO
Continued from page 112

nor making the CDs ourselves is that we don't have complete control over their quality.

The official start-up for Technicolor Optical Media Services' CD plant in Camarillo, Calif., was in April, and according to director of marketing and sales Pierre Loubet, the lines should be running with a capacity of 60,000 units per day by summer. But, says Jeffrey Pietryzk, VP of sales for Technicolor Video Services, "We still value our VHS business and are continuing to invest in it. We have a diverse customer base, so as premium, budget, direct mail and infomercials grow, for instance, so does our business. This year's business is outpacing itself in the U.S., and we expect that trend to continue for the next several years."

HMG, which duplicates audiocassettes as well as videocassettes, started up its CD replication facility in 1993. Technically speaking, manufacturing CDs is more expensive than manufacturing video tape, says Wilson. Whether that savings is passed on to the consumer is in question now. However, Wilson says there are other advantages to CDs: "Practically speaking, CDs are more convenient to use and more convenient to store," he says. "But technically, I believe, the introduction of MPEG II (full-motion video) will give CDs an inherent leap over tape, qualitatively speaking, and will create an instant self-fulfilling market." But, despite HMG's head start in CD replication, even Wilson agrees that it is up to the consumer which format will become standard. At this time, which way the formats will go "tends itself to our own speculation," he says.

Allied Film & Video will be coming on line with a CD plant by year's end, according to Spring, but he admits, getting into CD replication is an expensive undertaking, and therefore "it is not an easy step for duplicators to bridge." Although CDs seem to be the technology for the future, Spring says, those involved in VCR technology have not yet begun to fight. "Perhaps they will come up with something that will give CDs some competition," he says.

By year's end, MagneTech is also expected to have a plant up and running for all types of CD replication. Says Brown, "We are keeping an eye on visual CDs. I think CDs have already begun to make a minor impact in the video market. However, VCR household penetration is still climbing, and 1994 is expected to be the best ever for VCR sales."
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WORLD OF FORMATS
Continued from page 710

"While the music tape market is declining, we are continuing to expand in other audio areas. We do most of the audio duplication for Simon & Schuster (Paramount Publishing), plus a number of smaller accounts. Spoken word is now 10% of our audio business, and as audio duplicators are being 'forced' into optical formats, that has been the driving force behind our planning."

Rank Video Services, one of the largest global producers of pre-recorded video, launched a major internal expansion program last fall, says president Phil Clement. "In Garden Grove, Calif., the technology conversion saw about 7,500 new double-speed in-cassette machines replace our own double-speed pancake units, and we'll add more for a total of about 9,700 by year-end. In Northbrook, Ill., we have single-speed in-cassette units and 16 TMD systems, plus new loading and packaging units in both plants. This gives us the equivalent of more than 40,000 VCRs with 30 million-plus annual production."

Clement has seen more EP demand for budget self-serve titles, "but not dramatic at most of our business is still SP (standard play). The business-to-business area shows the most opportunity, with the biggest percentage change for commercials and the advertising/promotion market," he says. "A lot of special-interest video is really entertainment, but we're doing anything our customers want. This year, the movie tape business has been good, as we do all the duping for Fox, MCA/Universal, Paramount, Columbia/Tri-Star and UPN, among others. Certainly, 'Jurassic Park' will be a monster this fall, with all the MCA tie-in promos."

In Europe, Rank has seen an acceleration in the self-serve market and less robust demand for rental videocassettes. "We moved some of our duping equipment from our London plant to Willistead, Germany, but our total European capacity is about the same as two years ago—though business has definitely increased."
Clement says, "Interestingly, we see a lot more how-to information tapes carved for new products. And Spain has a significant video publishing market, with magazines polybagging movie or travel tapes. We'll definitely be working on this market in the U.S."

Sony Music Manufacturing has gone the vertical integration route at its massive Carrollton, Ga., plant, reports Bob Myers, senior VP of operations. Sony manufactures its own audiocassette, an extension of the former Columbia Magnetec, as well as C-9s, Norelco boxes, labels and inserts.

"We're not really seen any slack in audiocassette production, producing about 124 million annually," Myers says. "In addition to all the Sony Music labels, our biggest side account is Columbia House, with about 80 other outside accounts. Spoken- and audio-book business is definitely up, due to an aggressive sales staff. Video production, using Sony videocassette and Mirror Master tape, is about 5 million annually for Sony Music and Sony Wonder. The latter is a big blessing and is growing extremely well. We do mostly real-time, and have nine high-speed Sprinter units and 11 winder.

Optical media is produced at Digital Audio Disc Corp. (DADC) in Fraunfiege, Ind., where VP of sales and marketing Scott Bartlett is also VP of Sony Music operations. "We did some prerecorded DAT product for a short time," Bartlett says, "but now it's all optical. CD and CD-ROM production is running at close to capacity 13 million monthly, the latter an expanding market that we're actively pursuing. MiniDisc production is increasing weekly, as we're striving for delivery/ release with the CD and cassette on all major releases. That's why we're expanding production at Pittman, N.J., from 8 to 1.2 million CD units monthly—plus some MD duping. And we're building a new facility to open in Eugene, Ore., early next year for up to 36 million CD and CD-ROM units annually.

Panasonic's Scott Bartlett

"On the video side, we're producing more than 250,000 laserdiscs monthly," Bartlett continues. "As far as we're concerned, the format has 'made it' and is growing steadily.

While Sony has no plans to produce CD-I at this time, Bartlett concludes, "We're cautiously optimistic that Video CD could be a significant format. We've all got to get together and sort it out, as there has to be a standard AV digital 3-inch disc to capture a movie on one side."

At WEA Manufacturing's Specialty Recording in Olyphan, Penn., Dave Grant, VP of sales services, notes a "modest decline in music tape production being offset by a major sales effort in the expanding audio-books and spoken-word market. We're doing more Time Warner Audio Books every month and are getting

Ever wonder why so many duplicators choose Panasonic? And why no other company has matched Panasonic's Video Cassette Duplicator performance? Two of the best reasons are the AG-6840H Recording Duplicator and the AG-6850H Recording/Playback Duplicator.

Both of these advanced models feature Panasonic's Intelligent Quest (IQ) Transport System for durable, jitter-free operation; super-compact size and low power consumption to increase capacity and lower operating costs; Auto-Changer options that save tape handling and changeover time; Hi-Fi stereo sound with independent channel control, direct-drive take up and supply reel motors that reduce back-tension and prolong head life; high silicon scanners that increase machine life; auto-head cleaners that reduce routine maintenance; and loop-through remote control for easy connection and operation.

What prevents the competition from duplicating Panasonic Video Cassette Duplicators' success may boil down to this: Before you can make a better duplicator, you should be able to make one as good.
other third-party business, and we see this software merging very quickly with CD-ROM.

In VHS video, Grant says, "We've had our third major expansion in the last 12 months, increasing annual capacity to nearly 20 million units. It's all real-time duplicating with mostly new Sony equipment. While we're not doing any EP or high-speed production this time, we're looking at it very seriously, as some Time Warner labels need this product now. Major clients include A-Vision Entertainment, Warner Music Enterprises, and the Columbia House Community Series." WLA's Allied plant in City of Commerce, Calif., shares CD and CD-ROM production with specially. "We're very heavy into CD-ROM, with a major commitment in engineering and manufacturing, and a separate division with its own sales force and four branch offices," Grant says. "We're vertically integrated, from manufacturing to packaging, and have really put our money where our mouth is. We also see a bright future to Video CD and the further utilization of existing equipment.

Cram's philosophy sums up the feeling of all major players in today's software duplication market. "Twenty years ago, the corporations dictated to the consumers in hardware and software; now it's vice-versa, as consumers will make the decisions on what software they want—and at what price."
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(Continued on page 118)
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Enya Strikes a Universal Chord
(Continued from page 11)

Forest, Loreena McKennitt, Enya's former colleagues Clannad, and the Benedictine Monks Of Santo Domingo of Silos.

"People are looking for some kind of spiritual root to hang onto," says Nicky Ryan, Enya's producer and co-arranger. "And maybe they're completely overawed with aggression and high-powered music, and they're starved for something more gentle."

Selected to EMI Music Publishing in the U.K. by managing director Peter Reichardt, Enya also has seen her evocative music used extensively in films, television, and commercials, adding significantly to the sales life of her albums.

"People are discovering this music through various forms," says Reichardt. "Various directors really want to use Enya's music, and it helps sales immersively."

With sales of 3 million in the U.S., according to its RIAA certification, "Shepherd Moons," released in November 1991, has been on The Billboard 200 for 138 weeks. "Watermark," a 1988 release, has tallied certified sales of 2 million, according to the RIAA, and has charted for 142 weeks, including its current tenure on the Top Pop Catalog Albums chart. ("Watermark" originally was released in the U.S. by Geffen Records when it was part of the Warner Music Group; that album, like "Shepherd Moons," is now on Reprise/Warner Bros. in the U.S.)

Dickins recalls that he first became aware of Enya's music through her soundtrack for a BBC television special, "The Celts," released by the BBC through EMI Records in 1987. A chance meeting followed at the 1987 IRMA awards in Dublin, where Dickins spoke with the singer and her collaborators and expressed interest in signing Enya. The eventual deal was structured to allow a maximum degree of creative freedom for the artist.

"Sometimes you sign an act to make money, and sometimes you sign an act to make music. To have clearly the latter," says Dickins. "I would have been a genius if I knew this going to sell millions of records, but I was just wanted to be involved with this music.

"One thing that Nicky Ryan said to me when we first did the deal was, 'I don't want pressure to do singles,'"

Dickins adds. However, after visiting the studio where Enya was completing "Watermark," the Warner exec jacked as he departed, "it's fantastic—but where's the single?"

Unknown to Dickins, the three had some of their second sessions. The result was "Orinoco Flow," which was released as a single from "Watermark" and reached No. 1 on the Billboard chart. And singles chart. Its success served as a Beacon, says Dickins, drawing the attention of Warner Music International to Enya's extraordinary talent.

"Watermark" then debuted on the British Top 40 chart at No. 1, and it went on to success in every major international market.

Several factors account for Enya's worldwide success, observers say.

Because it was understood that Enya would not stage an international tour and would be available only for limited promotion, visual images for albums, covers and videos were chosen to play on the mythic scale of Enya's music, notes Dickins. And those images were bolstered, in turn, by the singer's absence from the touring and promotional circuit.

"People can conjure up in their own way what she's all about," Reichardt says.

Since lyrics are used sparingly in the songs—and because Enya sings in Gaelic and Latin as well as in English—"there's not a lot of Ahmed language coming at you," says Dickins. Listeners in non-English-speaking markets around the globe have simply appreciated the beauty of the overall sound, he suggests.

Through the spiritual aspects of her work, ranging from her Celtic influence to her rendition of the Shaker hymn "How Can I Keep From Singing," Enya also appears to have struck a chord with worldwide audiences similar to the one struck by the Benedictine monks of Spain and the Clannad brothers of Ireland.

"There's something about Celtic mythology which is deep in the soul, and I just think that somehow she has tapped right into it," says Dickins.

On a more down-to-earth plane, Enya's record company and publisher have fielded scores of requests for use of her music in TV commercials and during the breakup of "Watermark." Her recordings have been heard as the musical tracks for commercials in the U.S., the U.K., Ireland, France, Sweden, Australia, and Japan, EMI Music Publishing reports.

Initially, we did worry very much about commercializing the music," says Ryan. "But we're in a business asset. We have the final say about what happens to the music. And if you refuse outright, you're running the risk of them using a rival to use the music. It's much more of a sell-out when you allow those things to happen.

The films in which Enya's music has been featured include "Green Card," "Age Of Innocence," "L.A. Story," "Toys," and "Far Away." The "Far Away" direction in particular allows Enya to use the music in a very respectful way," says Ryan.

In Dickins' view, despite the exposure, Enya's music is not overwhelmed by the "music industry. It's much more of a sell-out when you allow those things to happen."

"People are looking for something that Enya can conjure up in their own way what she's all about," Reichardt says.
Is AC Losing Favor With Stations? Some Say Too Many Outlets Glutted Market

BY ERIC BOEHLERT

NEW YORK—The drumbeat of mainstream AC stations abandoning the format is growing louder and louder. Between July 1992 and this month, more than 400 stations—fully one-fourth of the pool—walked away from the soothing adults sounds of AC, according to the Billboard/ Arbitron national format ratings (Billboard, June 18). Based on the winter Arbitron book, AC ratings slipped for 10.6% of listeners among age 12-pluss.

Yet clearly there has been a falling out of sorts between radio managers and the format. What’s unusual about the current downward trend is that unlike top 40, which paid a price for courting a commercially shunned teen audience, AC nerves are in on the more affable 25-54-year-old listeners.

“It’s a calling of the herd,” says Mike McVay, who runs McVay Media and consults scores of AC client stations. McVay suggests that too many ACs have “gotten too far out of the pool” that it was only a matter of time before the weaker ones conceded defeat and moved on. “It’s a good thing that some are going for what they believe in.”

In the last 10 years, many markets supported three or more ACs, with the strongest competing for the top ratings among themselves. McVay points out that the weak ACs were often able to outperform their ratings on the advertising side, thanks to media buyer favor that favored AC stations.

What’s happening now is that more options for that same 25-54 audience are emerging. As many traditional country stations, the left-of-center sounds of album alternative, the smooth sounds of classic alternative, and the flashback fun of ’70s oldies. Suddenly, mainstream ACs no longer have huge chunks of the adult audience to quip along with themselves.

As M Street Journal publisher Robert Umacht puts it, “You have 80% of the stations going after 60% of the population.” Many programmers have decided to pick a specific niche rather than stick with the broad-based AC approach.

Seattle is a prime example of the 25-54 congestion. The city plays host to an album alternative (KMTT), mainstream AC (KISW), top 40 (KPLZ), soft AC (KREW), full-service AC (KOMO), adult alternative (KEXZ-FM), and now three country stations (KMRP, KZMP, and KXXR). That left little room among for AC KLTX (now ’70s oldies KJFM), says Michael O’Shea, president of New Century Media, which owns Seattle’s KUBE/KJAM-FM. He says the station could have survived as an AC, “but a glass ceiling did exist” in terms of potential growth.

Julian Breen, GM at WMGR Philadelphia, says AC needs to “present the audience with a [musical] choice, not an echo,” and that’s why the station got out of the top 40 in favor of alternative, in 1992—“oldies, I want to gather an audience through passion.”

Breen, who is not alone among programmers who think the passion has been sucked out of AC stations.

Some might ask, was there ever passion? “I’ve been in AC since the ’70s,” says Breen. “This format had passion for a long time. Now everybody knows the 400 best songs to play.”

Ozmond Media’s Morning Team Pointers

MINNEAPOLIS—Dealing with temperature, programming teams can be one of the most frustrating aspects of a PD’s job. Consultants Leonard Quay of the Westwood One and Bill Gamble of Chicago-based Ozmond Media give regular five-day seminars on developing and handling air personalities, but at the recent Upper Midwest Communications Conclave here, they boiled some of the highlights down into a two-hour presentation.

Among the topics covered were the elements of a successful morning team, the warning signs of dysfunctional radio teams, and steps to improve personality-team chemistry. According to Ozmond and Winnebago, successful morning shows possess eight elements: natural chemistry between hosts; a clear show point of view; distinct roles for each player established parameters for content selection and structure; consistent, effective show preparation; beliefs;... (Continued on page 124)

Themes Come True At Upper Midwest Confab

Technological Issues Top Agenda At Annual Meet

BY PHYLIS STARK

MINNEAPOLIS—The tongue-in-cheek theme of this year’s Upper Midwest Communications Conclave—“We were wrong: This is rocket science”—proved to be somewhat less of a gag than the motel’s organizers intended. Sessions about on-line computer services, monitored airplay, and Arbitron’s “people meter” audience measurement gadget focused attention away from the fact that the industry is much more hi-tech than it was when the conclave was founded 19 years ago.

As keynote speaker Alice Alice Williams, a former CNN anchor who is also national spokesperson for NYNEX, noted, “We’re living in an era in which Webster’s Oxford Dictionary is delivered on a disk that looks exactly like Snoopy Doggy Doggy’s CD.”

Westwood One syndicated talk host Tom Leykis delivered a surprisingly motivational keynote speech on the merits of believing in your talents. He recalled a PD at WGLT Long Island, N.Y., telling him early in his career that he had a speech impediment and wouldn’t make it in radio, the air, and the song’s ceiling. “This is a business of rejection,” he said. “A station will spend no money for advertising, put you on the air, and then fire you for lack of ratings, expecting you to hire audience in by sheer power of the station’s 500-watt signal.”

He later added, “This business is full of empty suits who tell you you’re worthless, but you just have to let it roll off your back.”

Leykis also spoke of a “new trend in broadcasting...Whoever’s been convicted of the most heinous crime, we offer them a radio gig.” He cited examples like G. Gordon Liddy, Pete Rose, and Danny Bonaduce, then later added, “You know O.J. Simpson has a morning-show deal waiting when this is all over.”

It’s “difficult when you see people walking out of a federal courtroom and into a radio studio,” Leykis said. “I wonder, why did I work in Staunton, Va., and Albany, N.Y.? Why didn’t I just take a handgun and threaten a politician?”

Leykis also stressed the need for more dedicated radio pros. “We need more people who love radio, who respect radio, and aren’t using radio as a stepping stone to something else.”

SIX HOURS OF COUNTRY

Reflecting the format’s newfound influence, a total of six hours of session time was devoted to country radio issues at the conclave this year. The topics addressed was the perceived danger of playing too many current records.

Consultant Jay Albright of BP Consulting Group noted that research he saw last year indicated that about 10 artists were responsible for 80% of the year’s top 100 songs. Today, he said, those 10 artists “have a smaller percentage of the really hot songs, and the rest are divided among a lot of other artists.”

Added consultant Charlie Cook of McVay Media, “This 70’s-80’s current stuff is going to fill all the spots.”

The following day, Cook and Albright were not in complete agreement. Cook applauded MCA senior director of regional promotion David Haley, who said, “with albums lasting longer on the chart, our release schedule has slowed down some and needs to slow down more.”

Albright, however, disagreed with Cook’s reaction. “I would worry about record companies controlling the releases, because then it’s like, ‘You say it, we play it.’ I would prefer a high quantity of output, and we on the radio side have to make some tough choices.”

Country, like most other formats, also has had to adjust to a dispodly-driven world. Albright noted that his first job as consultant for WNEU Winston-Salem, N.C., was to actually make the station’s ratings go down so it could be part of a dispodly deal with cross-town WTQR. (FCC law requires that co-owned stations control no more than 25% of the audience in a market.)

MODERN ROCK GOES PRO

Discussing the modern rock panel, WKQX (Q101). Chicago PD Bill Gamble spoke about the need to bring more professionalism into programming the format.

The mistake many modern rock programmers make is programming for themselves, Gamble said. “This is not a religion. This is not educating consumers... [Modern rock] stations historically have been more concerned with breaking bands than getting ratings.”

Gamble also talked about the importance of giving records adequate exposure. Even turning over a current record every four hours, he said, the average listener will only hear it three or four times a week. As a result, he said, it takes from 150-200 plays “before the audience is exposed to it enough to [form] an opinion on that song.”

Asked about the influence of MTV on the format, KEGE Minneapolis PD John Lassman said the video channel could help or hurt the song’s “cool factor.” For the most part, he said, “it... (Continued on page 120)
## Hot Adult Contemporary

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<thead>
<tr>
<th>No.</th>
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<th>Artist</th>
<th>Title</th>
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<td>1</td>
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<td>FORTY</td>
<td>CAN YOU FEEL THE LOVE TONIGHT</td>
<td>Elton John, Hollywood 64543</td>
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<td>2</td>
<td>3</td>
<td>JUNI</td>
<td>IF YOU GO THE WAY YOU GO</td>
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<td>MADONNA</td>
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<td>I SWEAR</td>
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<td>YOU MEAN THE WORLD TO ME</td>
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<td>JOSHUA KADISON</td>
<td>BEAUTIFUL IN MY EYES</td>
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<td>TONI BRAXTON</td>
<td>WILD NIGHT* JOHN MELLENCAMP/YM/SHIELD</td>
<td>Nedegecoelo Midway 555 716</td>
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<td>WET WET WET</td>
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<td>Big Mountain</td>
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<td>TED NUGENT</td>
<td>MAYBE LOVE WILL CHANGE YOUR MIND</td>
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<td>29</td>
<td>30</td>
<td>JOHN ANDERSON</td>
<td>THE MOST BEAUTIFUL GIRL IN THE WORLD</td>
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<td>MARIAH CAREY</td>
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<td>32</td>
<td>35</td>
<td>ATLANTIC STARR</td>
<td>I’LL REMEMBER YOU</td>
<td>Atlantic 558 05371</td>
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<td>33</td>
<td>37</td>
<td>GARTH BROOKS</td>
<td>HARD LUCK WOMAN</td>
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### Top Shot Debut

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<th>No.</th>
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<th>Title</th>
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<tbody>
<tr>
<td>34</td>
<td>JENET JACOBS</td>
<td>ANY TIME, ANY PLACE</td>
<td>Warner Bros. 10086</td>
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<tr>
<td>35</td>
<td>KENNY G, NA.</td>
<td>EVEN IF MY HEART WOULD BREAK</td>
<td>Capitol 51880</td>
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<td>36</td>
<td>HEART</td>
<td>THE WOMAN IN ME</td>
<td>Capitol 46815</td>
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<td>37</td>
<td>JIMMY BUFFETT</td>
<td>FRUITCAKES</td>
<td>MCA 75370/75371</td>
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<td>38</td>
<td>GIN BLOSSOMS</td>
<td>FOUND OUT ABOUT YOU</td>
<td>Reprise 90448</td>
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<tr>
<td>39</td>
<td>ARETHA FRANKLIN</td>
<td>WILLING TO FORGIVE</td>
<td>Atlantic 558 03821</td>
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<tr>
<td>40</td>
<td>GIN BLOSSOMS</td>
<td>UNTIL I FALL AWAY</td>
<td>Atlantic 558 05800</td>
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### Hot Adult Contemporary Recurrents

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<tr>
<td>1</td>
<td>LITTLE TEXAS</td>
<td>WHAT’LL I BE</td>
<td>Warner Bros. 10086</td>
</tr>
<tr>
<td>2</td>
<td>TONI BRAXTON</td>
<td>BREATHE AGAIN</td>
<td>kaatsu 21457612</td>
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<tr>
<td>3</td>
<td>CELINE DION</td>
<td>POWER OF LOVE</td>
<td>Sony Music 72432</td>
</tr>
<tr>
<td>4</td>
<td>BILLY JOEL</td>
<td>THE RIVER OF DREAMS</td>
<td>Columbia 46815</td>
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<tr>
<td>5</td>
<td>ROD STEWART</td>
<td>BECAUSE THE NIGHT</td>
<td>Warner Bros. 10086</td>
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<tr>
<td>6</td>
<td>BRYAN ADAMS</td>
<td>HAVING A PARTY</td>
<td>RCA 10 2970</td>
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<tr>
<td>7</td>
<td>MICHAEL BOLTON</td>
<td>PLEASE FORGIVE ME</td>
<td>ATV 82858</td>
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<td>8</td>
<td>JIMMY CLIFF</td>
<td>I CAN’T SEE CLEARLY NOW</td>
<td>Sony Music 72432</td>
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<tr>
<td>9</td>
<td>MARIAH CAREY</td>
<td>DREAMLOVER</td>
<td>Columbia 51898</td>
</tr>
</tbody>
</table>

## Oatman Builds Great Empire In Midwest

The new stars, together with highly rated recurrents, lend the station a strong contemporary foundation. Oatman says that, on average, Great Empire produces 15-20 new albums per year for his stations, and in the past two years the Michigan-based company has added four new stations.

### Billboard Chart

<table>
<thead>
<tr>
<th>Week Ended</th>
<th>Chart</th>
<th>Top 10 Songs</th>
</tr>
</thead>
</table>
2. Jon Secada, "The Way"
3. Madonna, "I’ll Remember"
4. All-4-One, "I Swear"
5. Toni Braxton, "You Mean the World to Me"
6. Joshua Kadison, "Beautiful in My Eyes"
7. Mariah Carey, "Anytime You Need a Friend"
8. Toni Braxton, "Wild Night"
9. Ace of Base, "Come to My Window"
10. Steve Perry, "Baby I Love Your Way"

### Billboard Broadcasters of the Week

**Mike Oatman**

**CEO Great Empire Broadcasting**

The broadcast company, headquartered in Wichita, Kansas, boasts 34 stations, including 21 in the Midwest, 11 in the South, and 2 in the Midwest.

### Billboard Online

[www.americanradiohistory.com](http://www.americanradiohistory.com)
Radio

Promo Advice Web Comes On Line

by Carrie Borsillo

release the CD, the stations are packag- ing and marketing it as it were a bootleg recording.

In other station CD news, 990's "Live X For Humanity" CD, with cuts culled from the station's Live X performances, hit stores July 5. The cover art was donated by 76-year-old Georgia folk artist Rev. Howard Finster. The money will go to build low- cost housing for the poor.

KITS (Live 105) San Francisco has had success with its "sf.local.band" compilation benefiting the Wider- ness Society. The week of June 5, the disc was in the top five at two Tower Records stores.

WQXQ (101) Chicago has come up with a creative new window sticker design. The station took the images from music videos of its core artists for the background art of the stickers, which were distributed to 125 Block- Buster Video stores in the Chicago area.

Angry at NFL commissioner Paul Tagliabue for taking the Colts away from Baltimore and then taking away the name of the team, WJSQ encour- aged listeners to send him piles of manu.

WLU (the Loop) Chicago will host its own wacky version of WEEK 30, called "Loopstock." The main stage will feature Jock Ke- vin Matthews with Ed Zee, Aussie Buzz Kilman & the All Bubba Blues Band, and jock Jonathan Brandmeier and his band, the Le- sian. The show also features a feature (Continued on next page).

Modern Rock Tracks

Compiled from a national sample of airplay supplied by Broadcast Data Systems Rock Tracks service. 32 modern rock stations are electronically scanned 24 hours a day, 7 days a week. Songs ranked by number of detections.

1 1 1 FALL DOWN 1994, BillboardBPI
2 2 9 COME OUT AND PLAY OZ
3 3 8 VOLCANINE 1994, BillboardBPI
4 4 3 BLACK HOLE SUN 1994, BillboardBPI
5 5 7 FALL DOWN 1994, BillboardBPI
6 6 7 HAD EXCUSES OZ
7 7 7 CRACKER 1994, BillboardBPI
8 8 10 AUGUST AND EVERYTHING AFTER DGC/GEFFEN

LOS ANGELES—Anyone in the promotion and marketing field knows how vital it is to network with others to get new ideas, a different spin on an old idea, or simply the number of good burn-rate ideas.

Now, with the help of Joy Me- lendy, former director of marketing and promotion at KHKX Dallas, the PromoBoard Idea Sharing Network has been developed to satisfy those needs. The service began July 5.

"I've always wished I had a private club to arm to have this before," says Melendy, who still works with KHKS on special projects.

The service is similar to the various on-line prep services available for morning shows. Subscribers to Promo- board file a report each week de- tailing a successful promotion or event, giving contact numbers, or filing answers to the weekly roundtable question.

In addition, the board displays a feature article each month written by an industry executive on a specific topic of concern to promotion and marketing directors. Promotion di- rectors also can ask specific questions about promotions or electronic mail.

The service is open to all formats and is market exclusive. Melendy is offering it free for the first 30 days. After the trial period, a monthly fee is charged to the member. A computer and modem are required to get on-line with PromoBoard.

"This is really powerful networking. It's like the rush you get after a convention, but this rush is at your fingertips," Melendy says.

Depending on the demand, Promo- board may diversify into format- and market-size-specific bulletin boards in the future.

Meanwhile, WQHT (Hot 97) New York marketing director Rocco Rocco at Promotion Manager Software com- pany celebrates its first anniversary with the release of Promotion Manager Software Version 1.2.

The system includes a report show- ing which listeners are ineligible to win a prize and the number of days running until they can win again. It also can create an instant guest list, track the cumulative value of all prizes won by listeners for tax pur- poses, and has fax capabilities for fac- ing listeners at work.

IDEA MILL: O.J. ON BOARD

Radio stations across the country continue to feed the media frenzy sur- rounding ex-football player O.J. Simpson's arrest on murder charges.

WHTZ (Z100) New York is distrib- uting yellow car window signs (which listeners usually read "baby on board") that have the message "O.J. on board" and the station's logo.

WEBN Cincinnati, meanwhile, is sending a contest winner and his or her best friend to Los Angeles. The prize package includes airfare, hotel, rental car and a tour of the Bronco, and a sup- ply of orange juice stuffed with cash to tour the city "Simpson style."

At least four stations, including KEBQ (the End Seattle, WMMS Cleveland, WNNX Atlanta, and Z100 New York, have released a "Pearl Jam" bootleg" CD taken from a live radio program that was avail- able to all stations. Although Epic Rec- ords gave the stations permission to

Billboard®

WEEK ENDING JULY 23, 1994

Switching to an increase in detections over the previous week, regardless of chart movement. Envelopes awarded to those records which attain 400 detections to the end list. © Billboard. © 1994, Billboard/BPS Communications.

Billboard®

WEEK ENDING JULY 23, 1994

Switching to an increase in detections over the previous week, regardless of chart movement. Envelopes awarded to those records which attain 400 detections to the end list. © Billboard. © 1994, Billboard/BPS Communications.
**Hundt To Talk Telecommunications In Moscow**

BY BILL HOLLAND

WASHINGTON, D.C.—FCC chairman Reed Hundt is off to Moscow Monday (18) through July 24 to meet with his Russian bureaucracy counterparts and discuss telecommunication regulations.

WASHINGTON ROUNDUP

Hundt, along with National Telecommunications and Information Agency head Larry Irving, will be meeting with the Russian Minister of Posts and Telecommunications, Vladimir Bulag, talking up the administration's information superhighway plan as well as the International Telecommunications meeting in Japan this fall.

**FCC LEVES NEW FINES**

A phone call to former KRSP Salt Lake City morning jock Roger Stone from morning jocks at Chestnut Broadband/4's cross-town KBER, recorded and later broadcast on KBER without Stone's knowledge or permission, may cost Chestnut $5,000.

The FCC says that the KBER callers never identified themselves nor asked for permission to rebroadcast parts of the conversation, thereby violating FCC rules.

Chestnut/KBER lawyers have 30 days to show the commission why the fine shouldn't be levied. The FCC also fined two New Yorkers $20,000 apiece for broadcasting on pirate FM stations in Queens.

Samuel Menager and Pierre Bruguier, who were broadcasting news and music to the Haitian community in the Queens neighborhood of Hollis, were turned in by neighbors who complained to the FCC field office about interference.

The FCC also fined Jacob Communications, licensee of KOA Denver, $2,500 for violation of the commission's contest rules.

The fine, reduced from $5,000, comes from a violation in a contest conducted by KOA and local 7-Eleven stores. KOA personnel took the word of the 7-Eleven store personnel that the violation had been corrected—a "claim," says the FCC, "which ultimately proved to be false."

**MARCONI NOMINEES NAMED**

More than 100 stations and radio personnel--ties were made for some of the Broadcasters' final list of nominees for the Marconi Radio Awards, to be selected and announced at the NAB's Radio Show in Los Angeles Oct. 12-15.

Five stations are nominated in the legendary Station of the Year category: KDKA Pittsburgh; KSL Salt Lake City; WBT-AM Charlotte, N.C.; WHAS Louisville, Ky.; and WJR Detroit.

The five nominees for network/syndicated personality of the year are Rick Dees, Don Imus, Tom Joyner, Bob Kingsley, and Howard Stern. Dees will return for his second year as Marconi award host.

**FCC'S NESS NAMES LEGAL AIDE**

FCC commissioner Susan Ness has appointed Mary McManus as her legal advisor.

McManus previously served as the minority communications counsel for the Senate Committee on Commerce, Science, and Transportation. She advised members of the committee on communications policy, with emphasis on the pending rewrite of the Communications Act.

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**OZMON MEDIA'S MORNING TEAM POINTERS**

(Continued from page 120)

The consultants also exposed what they have identified as the seven warning signs of dysfunctional morning teams: everyone on the team works in his/her own world; there are few creative planning discussions; little problems escalate into big ones; team members exhibit disloyalty; overall negativity is building; team members stop asking questions outside of the station; and team members start to complain to management about each other.

**THEMES COME TRUE AT UPPER WEST END CONFAB**

(Continued from page 120)

Promotions and Marketing helps, especially with exposure early on, but you really have to watch the burn factor and get off it before it gets out of hand.

At another panel featuring consultant Jerry Clifford and legendary programmaeer Paul Drew, Clifford stressed the need to concentrate on station elements other than music. "People spend so much time on the music, but the music is just the stage that we perform from," he said. "There is no way for you to separate your station from any other station simply by the music you play."

The conclave, held July 7-10 here, attracted approximately 700 attendees, according to Tom Kay of Main Street Marketing and Promotion. That figure is off sharply from last year's reported attendance of 778.

**PROMOTIONS AND MARKETING**

(Continued from preceding page)

Appearances by jocks Garry Meier and Danny Bonaduce.

Promax will hold its 1995 convention June 7-10 in Washington, D.C. For the following four years, the convention sites will be Los Angeles, Chicago, Toronto, and San Francisco.

**PRO-MOTIONS**

KWBQ/WBAA Wisconsin promotion director Terri Trolter is out... Former WODS Boston director of marketing and promotion Barbara Crouse joins WQSR Baltimore as promotion manager.

Kat Thomas, who previously served as promotion director of Cincinnati stations WEBN, WCNY, and WJML, joins crosstown WWKR in that capacity...KSSK-AM-FM Honolulu administrative coordinator Wendy Kamahle joins crosstown KQMI in the newly created position of promotion director.

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**IS AC LOSING FAVOR WITH STATIONS?**

(Continued from page 120)

Billy Joel, (The M Street Journal says 235 hot ACs are broadcasting). If fact, thanks to tighter hot AC rotations, those stations often play hit singles more often. And as Columbia VP/AC promotion Jerry Lemo points out, two strong ACs in a market are just as good, if not better, than four fragmented ones.

Lemo may get his wish, because the days of three and four ACs in a market appear to be over.

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**81.3 FM 1-WAVE**

Radio

HITS! IN TOKYO

Week of July 3, 1994

- Close My Mind / Areorted Development
- Heartbeat / Awest
- Drunk On Love / Basie
- About Your Cotton / Goya
- Goya / Goya
- Long Time Gone / Galliano
- Back & Forth / Ashlyah
- Can You Feel The Love Tonight / Shon John
- 10 Seconds / 10 Seconds
- Prayer For The Dying / Seal
- The Most Beautiful Girl In The World / Don't Turn Around / Ac Of Base
- You Gotta Be / One Two
- Ruby / I Love You / Big Mountain
- I'll Swim / Akira
- Third Time Lucky / Basie
- Slow Love / Ice
- If You Go / John Sabella
- Let Me Love You / Latak-Hayway
- Got To Be There / Jewell Kay
- Storyland / Daryl Hall & Sounds Of Blackness
- Nervous Breakdown / Clifton Anderson
- Addams / Holly G. Day
- Ain't Chicksin Touchin / Kenji Kuro
- Men From The Machine / B.C. SET
- It's Remember / Madsonic
- Just Miami / Power
- Needed / Power
- Goodbye Goodbye / Lomita Melendez
- Miss Queen Elvis / Al Jarnoe
- I'll Be The One / Boy Scaggs
- Pure Movie / Saint Elmo's
- Love In Strong / The Rolling Stones
- Party Mercy / Yatz
- Different Time, Different Place / Julia Fordham
- Innocent World / Mr. Children
- Will You Ever Save Me / Liiest Molender
- Can't Get Enough / EL Delgado
- Robincoaster / Everything But The Girl
- It's All True / Crystal Waters
- Any Time, Any Place / Janet Jackson
- Just Who I Meant You Must / Randy Vranewer
- Wait For The Magic / Al Jarnoe
- Someplace / Static
- Green On Gorgeous / Brand New Heavies
- Falling Forward / Julia Fordham
- What's It Like To Be Beautiful? / Lena Fogie
- Georgia Dn My Mind / David Sebom
- Le Va De / Donna Fantony
- I Can Help Myself / Julia Fordham
- Hey D.J. / Lighter Shade Of Brown

Selections can be heard on "Pioneer Taka Hits" every Sunday 1 PM-5 PM on
Crue Too Motley For KEGL
Band Dropped After Unruly Show

Album rock KEGL (the Eagle) Dallas has dropped the Motley Crue track "Uncle Jack" from its playlist because of the band's behavior on a recent visit and because of the band's use of what appeared to be swastikas on stage.

Band members allegedly acted unruly during a June 22 on-air nightclub promotion, KEGL PD Duane Doherty says. Crue vocalist John Corabi allegedly used the swastika symbol during the live remote, and the band broke furniture at the club, Doherty adds.

On June 23, the band's concert at St. Louis' Fox theater was canceled, but the band has reportedly allowed swastika-like signs in the light show. "That was the straw that broke the camel's back," says Doherty.

After Doherty dropped the track, he received calls of support from numerous KEGL listeners. "The fact is that they are not selling records," says Doherty. "We are one of the few stations supporting the band, and the thanks we get is that they come to town and act like assholes.

Crue manager Doug Thaler says, "I'm sorry to lose support over something as immature as that, if that is indeed what happened (at the club)."

Yet Thaler makes no apologies for the images the band is using in concert. "They appear to be swastikas, but they are not," he says. The symbols, Thaler adds, are used to make a point during the song "Power T's The Music."

There were no complaints about the imagery during the first nine dates of the Crue tour, Thaler adds.

Rick Torcasso, currently programming at WMKG (Magic 102.9) flips from AC to 70's-based oldies. Night jock Delilah exits and is replaced by Mike Bowe, who formerly hosted the station's weekend shows. Former WYRX Philadelphia PD John Cook lands the PD job at KHKS Dallas, last held by Sean Phillips.

As expected, former WWKX Chicago PD John Jay Michaels is upped to acting PD at WJPC Chicago. Former PD Jay Allen is named MD.

DENNIS WINSLOW joins WZGC Atlanta as PD, replacing Mike O'Conner. Winslow previously was PD at crosstown WFOX.

At WBLI Long Island, N.Y., Stef Rybak takes over as PD, replacing Bill Terry, who takes over the music and promotion departments. APD Mike Lane's last heard was in concert at KVFX Phoenix, where he was GM. PD/afternoon jock Tom Bradley is out at WKKN St. Louis. Operations director Russ Schell assumes his PD duties and is accepting T&Rs for the afternoon slot.

Former KU/KUPD Phoenix PD Mike Keppie joins crosstown KMGZ for PD duties, replacing Jack Blair, who exits.

Adult standards WBNR Cincinnati is being sold to the owners of WNNR-FM Williamstown, Ky., who plan to simulcast WNNR's country format on WBNR beginning next month, according to the Cincinnati Post. WBNR's calls will change to WNNR-AK.

Dale Mitchell exits WTQR Winston-Salem, N.C., where he's PD/afternoon jock, to take over morning job at WRQW-FM Tampa, Fla., last filled by Brian Thomas. Mitchell will join WRQW morning man Dave Micco, replacing Larry Adams. Former Lane Ronnie Lee adds MD duties. WTQR/VGPM Howard Nemenz is accepting calls for both the morning and PD slots.

KHTX Riverside, Calif., PD/programming personality Jan Jeffries joins crosstown KDIA as OM/PD duties, replacing Charlie Harrigan, who exited last week (Billboard, July 16). Jeffries also is doing mornings at KTRG (Also, KTRG-FM). PD/afternoon jock Bryan Jackson is upped to PD.

West Palm Beach, Fla., gets a new owner upgrade. WJAS-A/-FM's sister station is in an LMA to purchase deal by crosstown WNNN/WSIR.

AC WSHQ Albany, N.Y., has been sold to the owners of WQKB-AK-FM and is now simulcasting WQKB's classic rock format, including syndicated morning man Howard Stern. WSHQ changes calls to WQBQ.

WMMW Greeno, S.C., PD/MD Don Davey recovers WMBB as PD, replacing Hollywood Joe, who exits.

CMFS Seattle PD and acting GM Scott Thundre joins the Morningstar Radio Network for an undefined air shift. Also, WBSN New Orleans picks up Morningstar's Christian AC format for overnights and week-ends.

WSWKs Wilkes-Barre, Pa., flipped from local top 40 to Jones Satellite's soft AC July 7, and has applied for the new calls WWSH ("Wish 102.3"). Fur- turemark still owns WSKS, but enters a sales marketing agreement with Keymark Communications, owner of crosstown WKRZ/WGGY/ WILK/WGKA. At WSKS are PD Mark Tomsky Frank, MD Bobby D., and the rest of the air staff.

KBHT Portland, Ore., PD Troy Daniels, also MD of sister KLPO, joins KDJO Fresno, Calif., for PD duties, replacing Dean Opperman, who segues to sister station KJRS Fresno as host of an extended midday/afternoon shift at the N/T station.

WXWV Louisville, Ky., flips from oldies to sports ... WBKO Harrisburg, Pa., flips from Westwood One's "CNN Headline News" to business radio ... WXHT Mobile, Ala., which had been doing a 70's/80's rock, returns to the air programming country.

KBMY-FM Monterey, Calif., which had been doing a classic rock/oldies format, has entered into a programming agreement with KBRG San Jose, Calif., and is now simulcasting KBRG's Spanish AC programming under the call WBMY-FM. KBRG, KBMY remains silent for now.

WSXN Muskegon, Mich., PD Jim Rehbein adds an oldies/morning personality to his duties. He reached 618-846-3474. He has been replaced by Mark McGill, formerly APD at WGRD-FM Grand Rapids, Mich.

Consultant Guy Zapoleson inks client KISI Los Angeles. Also, DeMers Programming Media Consultants adds new client KSHE St. Louis.


WNNY New York morning man Dan Daniel moves to the 4-8 p.m. slot. Other shifts were shortened to make room.

Fill-in host Dennis Hancock, wife of New York mayor Rudy Giuliani, is filling in during mornings for now.

KEZY Anaheim, Calif., ND Tammy Powers joins KMGS Los Angeles for the same duties, replacing Penny Corney, now at KNXK Seattle.

WQOQ Philadelphia morning man Rick Baby Roberts is out. No replacement has been named.

John Wolf joins KKBW Houston as ND. He previously held that position at WXTH Tampa, Fla.

KUBE Seattle afternoon host Eric Powers moves to nights, replacing Chet Buchanan, now in afternoons.

As expected, former WENCE Cleveland morning man Joe Cranmer and Brian Fowler have segued to crosstown WMMS for that shift.

KFBR Sacramento, Calif., news reporter Loren Saccardi exits, replacing Kim LaBarber, now at KPFX San Francisco.

WCXR Washington, D.C., morning personality Murphy Wells joins KQCR Kansas City, Mo., for the same duties, replacing Trent Tyler, now at WTAX New York.

KOME San Jose, Calif., which has been running jobless for all two months, hires new KROQ Los Angeles F/T jock the Whipping Boy for nights.

WSNY Columbus, Ohio, morning co-host Christine Sullivan exits and has not been replaced.

Former KISS San Antonio, Texas, morning personality Steve Sellers moves crosstown to KBMA for the same positions.

PURCHASING: Don Paterson signs with WFLK Durham, N.C., for sales.

displays...
exclusive distribution deal with Koch International, a move that helped double Smithsonian/Folkways’ annual retail sales in the U.S., says production manager Art Walters. “With Koch, we’ve seen a remarkable growth of sales into retail,” he says. “They’re very decisive, well-organized, and focused. By keeping a small, well-selected roster of labels, they’re able to offer each label much more attention than other national distributors. People are seeing our product in stores like they never did before.”

He adds that Koch’s background as a classical distributor made it a good choice because “the nature of classical distribution is catalog-oriented, so the sales reps are constantly going through the catalog and methodically working older titles. For us, it was really important to have that kind of distribution. Our back catalogue is the most critical part of the label. We don’t have Woody Guthrie out on the road playing clubs. With Koch, we’ve seen sustained success for the back catalogue.”

Smithsonian/Folkways releases historic recordings by such artists as Guthrie, Pete Seeger, Doc Watson, Jean Ritchie, and scores of other lesser-known folk, blues, and bluegrass acts. But it also has a current roster of contemporary musicians and alternative artists, and releases early material by more current artists, including critically acclaimed singers such as Steboy Lucas and Lucinda Williams. Its catalog also includes children’s recordings, Cajun/zydeco, traditional African-American folk songs, spoken word, gospel, and jazz.

Coming in September will be the four-CD boxed set “Leadbelly’s Last Sessions” and the four-CD “Wade In The Water” boxed set of gospel recordings.

“Smithsonian/Folkways is an American treasure. This label is part of our heritage,” says Michael Rosenberg, Koch VP of sales marketing. “It has something for everybody just about every kind of account.”

Since Smithsonian/Folkways’ recordings do not get much mainstream airplay, the label focuses on other forms of promotion. Radio plays a part in the form of public radio, NPR radio, and album alternative formats. Liz Opora, MD at Fordham University’s WFUV New York, says, “Our station is very singer/songwriter-based, so Smithsonian/Folkways fits in completely with the stuff we do. We play a lot of roots music, but we’re given the opportunity to support them.” Artists such as Guthrie, Watson, and Bill Monroe fit comfortably in the station’s playlist, she says.

At WPPW Washington, D.C., PD Aska Muhammad says, “We play a lot of jazz, world music, and blues. We focus on singer-songwriters that is not always accessible to more commercial or corporate stations. We play a lot of roots music, but we’re given the opportunity to support them.” Artists such as Guthrie, Watson, and Bill Monroe fit comfortably in the station’s playlist, she says.

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Aerosmith Is MTV Vid Awards Top Nom
Act Has An 'Amazing' 8 Nods; R.E.M.; Bjork Get 6 Each

BY DEBORAH RUSSELL

Aerosmith leads the pack of nominees for MTV's 1994 Video Music Awards, with eight nods for its Geffen clips "Cryin" and "Amazing." The long-awaited awards ceremony for Sept. 8 at Radio City Music Hall, will be hosted by comedienne/actress Roseanne. Also nominated for a total of seven nods is Bjork, whose "Neal the Navigator," directed by Tarsem, is one of four Best Video nominees. Bjork is also nominated for Best Female Video, "Human Behaviour" (Elektra); Sheryl Crow, "If I Was A Boyfriend" (Warner Bros.); and Steve Perry, "You Made Me Realize" (Atlantic). The 1994 VMAs, which have dominated the top 10 of the previous 50 airplay charts, are expected to make a solid showing for the General Motors-sponsored "MTV's Summer Concert Series" (8/24-
Plan to give some smart business peace a chance to sneeze, as well, as she adds. "My plan is to try to integrate them more into the programming and get this network going with our market share." McGraw takes the helm of MTV at a time when the network faces its most formidable challenge in years. Its music video network proposed by five of the six major-label groups and the network's leading electronic ticket vendor, Ticketmaster. "The fact that our suppliers are getting into the game is something we've always wanted," says McGraw. "The landscape is changing and arguing for an extremely strong talent and music department." McGraw's goal is to retool and expand in that regard. MTV also faces competition within its own company by the adult-oriented VH-1, which is in its own transitional phase under new president John Sykes, a former MTV executive. Preston often has stated that developing VH-1 is a key priority for the MTV Networks.

JUDY MCGRAW BECOMES SOLE PRESIDENT OF MTV
(Continued from page 5)

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EURO SUBCULTURE OFFERS AMBIENCE WITH ATTITUDE

(Continued from page 1)

mouth, and at clubs, raves, and stores off the beaten track, ambient music is finding a growing audience among a more open-minded public. Ambient DJs are turning to dub reggae, sampled natural sounds, classical music, and almost anything conceivable to work into their eclectic chill-out mixes. The end result is a DJ-driven fusion combining the same synthesizer and sampling elements that allowed techno to break free from traditional musical forms. But instead of the pumping rhythms of techno, ambient pieces make oblique references to the lush, synthetic heritage of such acts as Can and Tangerine Dream.

London’s first outlet dedicated to ambient music opened eight months ago in what was once a DJ shop on trendy Berwick Street. Ambient Soho’s owner, Rockitt, says, “Technology produced music you can dance to, but you need something you can live your life to, chill out to, work to, or just sit back and enjoy.”

Ambient is a far cry from what is termed “new age” in the U.S., although early compositions have been racketed under that heading. Yet the meaning of the term “ambient” is becoming diluted, as almost any electronic or sampled music now gets the tag.

“MUSIC FOR AIRPORTS”
Brian Eno’s work, such as “Music For Airports” from 1978, is regarded by many as the genesis of ambient music. In his liner notes, Eno observed, “ambient music must be as unobtrusive as it is interesting.” implying that the music can provide a backdrop for other activities, but also hold the listener’s attention if required.

David Toop, a musician, writer, and longtime champion of the genre, was a contemporary of Eno at art school. He and Eno were both introduced to theories of John Cage, and we’d been hearing the music of minimalists including Steve Reich, Philip Glass, and Terry Riley,” says Toop. “We came to believe that music is created by listening to your surroundings. It’s more than just the art being a process of creating than about being a finished object.”

More than a decade, such music remained the preserve of a minority of modern classical aficionados. That changed around 1986-88 with the release of Brian Eno’s Ambient One and Ambient Two (Calx), and Robert Fripp, with elements of hugely popular acid-house music from Detroit and Chicago.

The company’s latest release, “Poems Fritz,” is one of those albums that would be at home on the dancefloor for Ecstasy-altered brains and ears. Ambient house is no longer in vogue, but it left behind an interest in musical mergers. “People listening to hip-hop records are coming together and talking,” says Toop.

Examples abound. Last fall, Paul McCartney collaborated with re-mixer, techno-chill guru, and former Killing Joke bassist Youth on a dubby ambient album, “strawberries oceans ships forest,” released under the name Eno.”

Meanwhile, house and trance, and ambient all are incorporating elements of ambient music.

AMBIENT FIGUREHEADS

The last year has seen the first ambient figureheads emerge. One of the more prominent is the guitarist/bandleader James, known professionally under a variety of names, including Aphex Twin, Window, and Calx. Aphex Twin’s “Selected Ambient Works Vol. II” has sold 60,000 copies outside the U.S. for Sheikfield-based indie Warp since being released earlier this year. The album followed the first volume released by Belgium’s R&S Records. James also has his own label, Rephlex.

Both volumes take in a broad range of styles, from warm, rhythm-driven tracks to desolate and disturbing atmospheres. Much of the first album is made with James’ home-built synthesizers and recorded on a cassette.

German DJ Sven Vath is attuned to the crossover potential of ambient, and he is one of the best-known exponent of the genre, though he is quizzical as to its credibility within the field. His latest album, “Accident In Paradise,” had the benefit of a worldwide release by Warner Music affiliates, including Warner Bros. in the U.S. The album features swaths of synthesizers, sampled didgeridoos, and whole chunks of classical music. Its sound ranges from slightly jungle-influenced tracks to moments of traditional, teutonic, synth-driven euphoria.

Less commercially successful but close to the top of the critical hoop is Norway’s Geir Jenssen, who recorded his latest album, “Patahnik,” under the name Biosphere. The album is hailed as the first to capture the state of ambient music, taking in deep, brooding waves of synthesizer house rhythms with tape loops, and snares of choirs and radio.

ANTI-RECORD COMPANY STANCE

Among the most prolific proponents of a unique state of mind are the owners of the label, Rephlex. Composer Peter Kuhlmann, known professionally as Pete Namlook, owns the label.

Since starting in October 1992, Fax and its associated imprints have put out more than 140 releases, most of which are ambient works. All releases are deleted after the first manufacturing run, and while the first CDs had maximum pressings of 500, Namlook has increased that to 1,000 to bring the market cost of the productions down.

Namlook’s anti-record company feelings fuel his actions. “I’d like to bring my music out and somehow demonstrate that it’s about more than money,” he says.

The 1,000 CDs are sold straight to the label’s distributor, NEWS. “I can live from it, and I don’t need anything more than that,” says Namlook.

Until recently, major labels have shown little interest in a genre that has been misunderstood and is unsuitable for marketing through traditional artist-oriented channels. Mike Parkin, who co-founded the Beyond label 1992, straddles a very different year with China Records, which has an international licensing deal outside the U.K. The label is handled by RTM/Pinnacle at home.

Most labels have stuck with major labels, have been thus far only to be praised for their potential, and are turning to major labels. For many, ambient music is running its course.

This was a breath of fresh air, and I really needed it to re-energize my work,” he says.

Forest says that while ambient dub has livened up his radio show, he has found radio’s response to the genre overall to be... well, radio.

Forest acknowledges a reluctance on the part of commercial stations to play ambient music. One stumbling block in marketing the music may be its association with drugs, specifically Ecstasy.

There’s no connection, but nothing that we’re consciously cultivating,” says Forest.

Farrell notes that there is still much ground to be revealed in the genre. “Because it covers such a wide spectrum, I think we’re just scratching the surface,” he says.

MIKEMARTIN/AIR/WWW.FLOODING.COM

MINIMALISTS

Although the genre of minimalism has been in existence for over three decades, many listeners may not have heard much of it until now. The latest issue of Mixmaster Morris magazine addresses this.

Mixmaster Morris/ "The Irresistible Force"

The latest issue of Mixmaster Morris features an article by Andrew Means on “One A.D.” a compilation of British artists, is the first release from this label specializing in ambient dub. The album is a collection of ambient tunes that are released on a variety of labels.”

The company’s product is distributed by Navare.

Waveform acts as the U.S. marketing arm for Beyond. In addition to the compilation, the company is now releasing “Colour Form,” the U.S. debut by Higher Intelligence Agency (HIA), on Sept. 7. A visit to the U.S. by HIA around the same time is also a possibility.

A second compilation from Waveform, “Poems Fritz,” will be out before the end of the year.

Forest’s forecast on ambient dub comes by way of material featured on “Musical Star-streams.” Since beginning the show in 1981, when still known as Fax,森林 has focused on music he describes as “progressive instrumental.”

His playlists have ranged from world music to composers like Brian Eno, the Cocteau Twins, and Jean-Michel Jarre, to artists lumped under the heading New Age—an association Forest prefers to avoid these days.

“Basically, the New Age choices were becoming either boring or like jazz,” says Forest, “I am interested in the genre but I have my limitations.”

Forest says that while ambient dub has livened up his radio show, he has found radio’s response to the genre overall to be... well, radio.

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Farrell notes that there is still much ground to be revealed in the genre. “Because it covers such a wide spectrum, I think we’re just scratching the surface,” he says.

Another reason indies have excelled is the speed and ease of communication, Toop says. “The label deals work so quickly [among indies]. They’re also connected to Internet, and can swap things very quickly.”

Mixmaster Morris is considering putting one-minute-long samples of its work on the Internet as others, such as Siofeal, have already done.

GLOBAL CHALLENGE

For many ravers, an encounter with Mixmaster Morris is the first brush with ambient. Dressed in a spangly hat and suit, he plays clubs constantly, and this summer will do the European rave circuit on his “global chillage” tour.

Accompanied by computer-generated and manipulated graphics and natural sounds, ambient music is becoming a performance art in its own right. In Amsterdam last year, the genre’s leading figureheads took part in an ambient festival in the city’s Melkweg club, famous for its stoned atmosphere. The event led to several collaborations, notably Namlook and Morris collaborating on the "Dream-
## Top-Selling Albums (Week Ending July 23, 1994)

### Chart Details
- **Artist Name**: Various artists
- **Title**: Various titles
- **Week Ending**: July 23, 1994
- **Source**: Billboard

### Table

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### Additional Notes
- * denotes albums released in the past week.

### Source
- Billboard, July 23, 1994

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* Albums with the greatest sales gains this week.*
* Billboard Industry Assn. of America (IRMA) certification for sales of 500,000 album units (250,000 for EPs). ARIA certification for shipment of 1 million units (500,000 for EPs) with multiples titers indicated by a numeral following the symbol. Asterisks indicate LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested retail. Tape prices marked EU, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows largest unit increase. Facotrial indicates biggest percentage growth. Heartbeater impact shows artists released from Heartbeater this week. indicates past or present heartbeater title. © 1994, Billboard/SP Communications, and SoundScan, Inc.
COOLIO

it takes a thief
(TB 1853-1/2/4)

the debut album featuring
the platinum single FANTASTIC VOYAGE,
and the brand new hit, I REMEMBER.

it's just one big jack move, fool!

www.americanradiohistory.com
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by Geoff Mayfield

LONG LIVE THE KING: "The Lion King" continues to lead the pack, and, for the fifth week in a row, posts The Billboard 200’s largest unit gain. Thus, the Elton John/Tim Rice project ties the record for consecutive Greatest Gainer awards set last fall by Blind Melon (The Greatest Gainer honors debut in Billboard April 3, 1993). With a 9% gain, last week’s tally, the soundtrack’s new one-week sum falls just shy of 286,000 units, which beats No. 2 Stone Temple Pilots by more than 2 to 1 margin. Meanwhile, the song "Can You Feel the Love Tonight" from Disney’s Lion KingSing-Alongs continues to climb quickly, raising a dozen places to No. 40 on a 15% increase, which brings it to almost 26,000 units.

ROYAL COMPETITION: The only serious threat to the throne of "The Lion King" appears to come from the Rolling Stones, whose first Virgin album debuts on next week’s chart. Even if the Stones do manage to interrupt the "King" streak, the Walt Disney soundtrack stands a good chance to return to the top slot before summer’s end. Other debuts to watch: Harry Connick Jr. and Alice Cooper on next week’s chart, Steve Perry and Siegfried & Roy on "The Showgirl, Showgirl," and the massive Michael Jackson’s heyday again. However, the original "Richard" soundtrack, which has been growing at a 10% rate, has yet to go to the marketplace.

FAXING, IT’S TRUE: Although most weeks in June and July have sported strong sales of new releases to please business, this, by comparison, is a relatively slow week. After "Forrest Gump," one must scan down to No. 127, where freshman Hootie & the Blowfish log the chart’s second-highest debut. By contrast, last week’s Billboard featured two records in the Top 10 and four in the top 20. The lack of new traffic-building titles is reflected in Market Watch, which reveals that industrywide, sales of all singles and cassettes trail last week’s mark by 4.3%. As a result of this week’s sales’ decline, titles with even modest gains or flat sales are able to march forward by as many as nine to 13 places. Only 36 of the 200 albums that appeared on last week’s list manage to show any sort of sales increase.

WHO HE IS: One artist who does look strong this week is Alan Jackson. With an 11% gain, his new "Who I Am" moves 7-5 on the big chart. His 93,000 units also push him to the top of Top Country Albums, ending Tim McGraw’s impressive 11-week run atop Country Corner (page 34). Part of Jackson’s second-week increase is explained by the fact that it takes two weeks for sales from some rack-jobber-stocked stores, where country product tends to do well, to show up in SoundScan’s system.

ALSO GROWING: Have you noticed that Melissa Etheridge (94-71), with four tracks making noise at various radio formats, is staging an impressive turnaround? Bolstered by dates on the Eagles tour, her own headline concerts, her role on "VH-1 Honors," and a July 5 shot on "Late Show With David Letterman," this is the fifth straight week that she has shown sales gains. Rebounding, too, are the Benedicte Monk of Santo Domingo De Silos, whose "Cha" posts an 11.5% increase over a one-week total that exceeds 58,000 units (19-12). The album of Gregorian chants benefits from a two-week campaign that featured heavy cable advertising in conjunction with placement and sale pricing at The Musicland Group. Such a promotion would stretch most classical albums’ marketing budgets, but again, most classical titles don’t go double platinum.

SONS OF THE TIMES: The compilation market is one area in which the majors and indies compete, and is a vital way of introducing music to buyers.Warn Recordings’ "Artificial Intelligence II" compilation has sold 30,000 copies outside the U.S. in just over four weeks, according to the label. It features tracks by Autechre, Seefeld, Beaufont Hannant, and Pogon Window. At the more commercial end, BMG-linked Total has released its second "Scream Europe Express" CD in conjunction with music magazine Volume. EMI U.K.’s dance imprint Positiva has seen the light of day with "The Positiva Ambient Collection," although a follow up has yet to emerge.

European labels also are strong in this market. Belgium’s Grammed discs, also home of Zap Mama, put its eclectic catalog to good use with the "Freezone One. The Phenomenology Of Ambience," some 15,000 copies of which have been shipped across Europe, according to the label. Marketing for the compilation centers on biographical flyers distributed at ambience evenings and at raves. A four-album set has been produced for DJs to use live.

Benelux indie Play It Again Sam is releasing its own compilations as well as "Ambient: Definitions," put together by Belgian producer Jo Boaert, who worked with techno crossover act TechnoTone.

With the aid of the EG catalog, which it bought in 1990, Virgin has released four collections, beginning in summer 1993 featuring original Eno, Frripp, and David Sylvian tracks on the first and ending up incorporating elements of thrash metal on its fourth release.

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chairman Bob Krasnow. Now the industry awaits the anticipated promotion of EastWest Records chairwoman Sylvia Rhone to head a merged Elektra-EastWest operation. Some industry observers speculate that that appointment could occur as early as Monday (18).

Warner executives refuse to discuss any plans pending the expected departure of Rhone and Krasnow, who have declined to be interviewed. Warner Music Group chairman Richard B. Rosenblum said during his interview with Billboard that he talked at length with Mr. Warner, the new chief executive officer of Elektra, says, "We haven't got a certain date in mind, but you can assume we will make a decision very soon."

Many sources believe that the 59-year-old Warner, who led Elektra for 11 years, has been demoted to having to report to Mr. Rhone, who was named president/COO of a newly formed unit called Warner Music-U.S. Records (see story on page 54). The resignation was effective July 13, the day after it was announced. It is unclear how Mr. Ostin, the Warner Music Group's chief operating officer, and Warner Music-U.S. Records, will accept reporting to Mr. Ostin. Also declined to be interviewed. At press time, there was a rumor that he will be resigned, but a source at Warner Bros. says, "That is absolutely not true. There are no parallel talks to win a position in Elektra." Ostin is said to be currently working without a contract, but is considering the possibility that an offer has been to him.

Warner Music Group's domestic operations include three independent record labels: Warner Bros. Entertainment, Warner Bros. Records, and the Atlantic Group. There is speculation that Rhone's merged East-West, under Rhone, will be folded into the Atlantic Group.

The music label Atlantic Records has been acquired by Warner Bros. Group, which Mr. Warner says is likely to be as the additional title of COO next year.

But the changes leave unanswered the question of who will helm the Atlantic Group. In addition to East-West and Atlantic Records, the Atlantic Group includes a 40% stake in Interscope Records; home video company A’Vision; Atlantic Nashville; a 50% stake in Rhino Records; and Time Warner Audio Books.

NEW COMPETITION

With Morris Berman's appointment, Ahmet Ertegun is now sole chairman/CEO of the Atlantic Group. He will now report to Mr. Warner, but it is well known that he is in a constant battle of power with Mr. Warner.

If East-West and Eastmerge under the Atlantic Group, then the staff and management changes at Warner Bros., including corporate and label executives Rhone, Goldberg, and Jimmie Lyon, the chief of Interscope, to take the reins at the group. Atlantic is expected to report to Mr. Warner in the near future, but it doesn't already own from Ertegun and partner Ted Field.

Although the realignment places Warner Bros. Group of the company's record labels in the U.S., several operations will continue to report directly to Mr. Ostin. These are the Sony Music Group (Chappell Music, the publishing arm; Warner Music International; the special products, direct marketing, and television businesses); WEA, the U.S. manufacturing and distribution arm of Warner Music.

Mr. Warner has been quoted, as said in an interview with Billboard that his job is "to oversee the three labels." Prior to the appointment, there had been no executive in place between Morganato and the chiefs of Atlantic, Elektra, and Warner Bros.

Recall that with Doug on the selling and scheduling of releases, and in fact will take his direction on that from Doug," says Morganato.

The reorganization also has stirred talk about the future of joint ventures and distribution deals Warners Music has with other labels. For example, Warner Bros. has a pass-through arrangement that allows Jazz Records Hollywood's Records Hollywood may break its distribution pact with WARNER. Morganato, in an interview, said, "There's absolutely no truth to that speculation on any level... I expect to be running Warner Music Group until the millennium."
CLIVE: NOT YET ON NEW FORMATS
Diversity is giving Arista Records a banner financial year (see story, page 11), but label president Clive Davis doesn’t think the company needs more diversity via new configurations like the MiniDisc or digital compact cassette. There may be marvels of technology, he tells Billboard, but “there is too much emphasis by [label] corporate parents that have hardware interests over software technology. The CD has a way to go, and the cassette has strength now.”

ALLIANCE TO BUY U.K. LABEL
Bulletin hears that Alliance Entertainment Corp., owner of wholesale distributors Bassin and City One Stop, among other holdings, is negotiating to buy Castle Communications, a publicly traded, U.K.-based label. Castle, which primarily distributes CDs, has only released one catalog product and had revenues last year of 33.4 million pounds, has announced that it is negotiating its acquisition, but has not identified the suitor. Alliance execs were not available for comment.

SONY ON SESAME STREET
Sony Wonder is reported to have won the hotly contested home video rights to the Children’s Television Workshop’s “Sesame Street” in competition with several kid vid heavyweights, including A Vision Entertainment and Disney. Random House, the current distributor, has a lengthy roll-off period, so the transfer won’t happen immediately.

B’HURST PARK GETS APPROVALS
Blockbuster Entertainment has received approval from two Florida counties for the creation of a self-governing “special district” for its proposed Blockbuster Park in South Florida. The conglomerate now needs an OK from the city of Miramar, which will hold a hearing in August. The planned sports and entertainment complex will occupy 2,500 acres. Besides sports stadia and theme parks, the complex will include a 15- to 20-screen movie theater, studios for movie and TV production and music recording, TV and radio broadcast facilities, retail stores, and virtual reality centers.

ADDED DAY AT WOODSTOCK
Woodstock ’94, the Aug. 13-15 festival in Saugerties, N.Y., is expanding to include another day of music. According to sources, the organizers have added several bands to the bill who will play Aug. 12. Following appearances by several upstate N.Y. acts, ticket holders will be treated to performances by Candlebox, Sheryl Crow, Collective Soul, James, and King’s X.

GUERRINOT EXITS A&M
Jim Guerrinot has left his post as senior VP/GM of A&M Records, effective July 15, to form his own company in Laguna Beach, Calif., where he will consult with the label on an exclusive basis and manage artists. Reports indicate that a replacement will not be named immediately. Guerrinot, who joined A&M in 1988, has been moonlighting as manager of Epic’s act the Offspring and 5500/Epic’s Social Distortion.

ROSSI TO NEW BMG POST
Terri Rossi, Billboard’s director of operations/R&B music group, is moving to BMG Music Distribution to fill the new post of VP of marketing. Suzanne Baptiste, who currently manages Billboard’s rap, jazz, gospel, reggae, and world music charts, will become senior chart manager/R&B music upon Rossi’s departure. No date has been set for the change.

A FOUNDERS’ AWARD
This year’s British Music Industry Award will go to the driving forces behind the Nordoff-Robbins Music Therapy charity, Willie Robertson and Andrew Miller, who will be honored in London Nov. 28. The charity celebrates its 20th anniversary this year.

OUT FOR GLOBAL SUCCESS
Madonna’s Maverick label hopes to break Candlebox, its first platinum domestic act other than its supersarial owner, in other markets. While Candlebox is touring domestically for the next six weeks with Metallica and Alice In Chains, the label will be taking its first steps in breaking the group’s album overseas via the European festival circuit, starting at the end of August with a date at the Reading Festival Aug. 28 in the U.K. Also on tap are bookings in Holland, Germany, and Belgium, plus some additional U.K. appearances.

**PATSARULES REGGAE CHART**

**THE LEADER OF THE PACK** on the Top Reggae Albums chart is Patra, whose “Queen Of The Pack” album reigns at No. 1 for the 13th week. That is the longest run at No. 1 in the history of this chart. Of course, it’s a fairly short history. There have only been two No. 1 reggae albums since the chart was introduced Feb. 5, “Promises And Lies” by UB40 and No. 1 for 12 weeks. “Queen” succeeded “Promises,” and this week it zips past the record set by the latter disc. Seven of the 15 albums on the list have been ranked during all 25 weeks of the reggae chart’s life.

**ALL-4-ONE-4-TEN** “I Swear,” the sophomore single by All-4-One, joins an elite club by racking up a 10th week at No. 1 on the Hot 100. Only five other singles in the two-weeks-ago-of-the-year history of the chart have been No. 1 for 10 weeks or more. Of this week, All-4-One is tied with Debbie Boone (“You Light Up My Life”) and Olivia Newton-John (“Physical”). If “I Swear” holds on for one more week, it will tie “Don’t Be Cruel” by Duran Duran as “Hound Dog” by Elvis Presley. The only challengers left standing will be “End Of The Road” by Boyz II Men, No. 1 for 13 weeks, and “I Will Always Love You” by Whitney Houston, No. 1 for 14 weeks.

“I Swear” has been a No. 1 single for a total of 14 weeks this calendar year; John Michael Montgomery’s version held away over the Hot Country Singles & Tracks chart for four weeks.

TAKE THAT! AND THAT! This one may have sneaked up on you, but Kiki Dee and Rick Astley are back in the top 10 on the Hot 100, albeit uncredited. They provide backing vocals on the No. 7 single, “Can You Feel The Love Tonight” by Elton John. Dee has been John’s partner on two singles, including the No. 1 hit “Don’t Go Breaking My Heart.” Astley has had five top 10 singles, with “Cry For Help” being the most recent. Joining Kiki and Rick as backing vocalist is Gary Barlow of Take That, one of Britain’s hottest groups. Its current album, “Everyday Changes,” is the first in U.K. history to yield four No. 1 singles. That record could have stretched to five if Take That’s latest single, “Love Ain’t Here Anymore,” had managed to get past its No. 3 slot on this week’s singles chart.

Who’s in Take That’s way? All-4-One, as one, as “I Swear” is No. 2 in the U.K. Also Wet Wet Wet, whose “Love Is All Around” is on top for the seventh week.

PEACE OF THE ACTION: War breaks out on The Billboard 200 as the Southern California band’s first album in seven years enters the survey.

“Peace Sign” on Avenue Records in the 19th War album to chart—the act’s first was “Eric Burdon Declares War” in 1970.

RETURN JOURNEY: Another seven-year absence has been broken, as Steve Perry makes a giant 44-place leap up to No. 100 with “You Better Wait.” It’s his first single to chart since 1987, when the last Journey release, “Why Can’t This Night Go On Forever,” peaked at No. 60. Perry’s last solo work to chart was “Fooled,” No. 18 in 1985.

WHO’S COUNTING CROWS? The highest new entry on Modern Rock Tracks is “Eliston On The Beach” by Counting Crows. Right behind it is “All I Wanna Do” by Sheryl Crow.

And let’s not forget that “Big Empty” by Stone Temple Pilots is featured on “The Crow” soundtrack.

UPCOMING IN Billboard Specials

VSDA SUPERSECTION
ISSUE DATE: JULY 30
CLOSED

JAPAN
ISSUE DATE: AUGUST 6
CLOSED

GOSPEL
ISSUE DATE: AUGUST 13
AD CLOSE: JULY 19

SOUTHEAST ASIA
ISSUE DATE: AUGUST 20
AD CLOSE: JULY 26

HOLIDAY PRODUCT SHOWCASE/VITAL RE-ISSUES/CHILDREN’S ENTERTAINMENT
ISSUE DATE: AUGUST 27
AD CLOSE: AUGUST 2

CD REPLICATION
ISSUE DATE: SEPTEMBER 3
AD CLOSE: AUGUST 9

DONNA SUMMER 20TH ANNIVERSARY
ISSUE DATE: SEPTEMBER 3
AD CLOSE: AUGUST 9

UK SPOTLIGHT
ISSUE DATE: SEPTEMBER 10
AD CLOSE: AUGUST 16

CLASSICAL - GLOBAL PERSPECTIVE
ISSUE DATE: SEPTEMBER 10
AD CLOSE: AUGUST 16

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BILBOARDS JULY 23, 1994

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As an artist, songwriter and producer, he has captured the very essence of popular Rhythm & Blues and made it his own. Although never short on recognition, he has, once again, received a well-deserved honor.

Toni Braxton
“Breathe Again”
“You Mean The World To Me”
“Another Sad Love Song”
“Love Shoulda Brought You Home”

Tevin Campbell
“I’m Ready”
“Can We Talk”

Mariah Carey
“Never Forget you”

Johnnie Gill
“Long Way From Home”

Babyface
“Never Keeping Secret’s”
“For The Cool In You”
“And Our Feelings”

Congratulations, Babyface on being named Billboard #1 Songwriter Of The Year for Pop and R&B. We are very proud. Epic Records and Sony Music Publishing.

“For The Cool In You,” his platinum-plus album, still going strong. Featuring the latest single, “When Can I See You Again.”
Knock, Knock. Who's there?

I am, Mutha#$*%!s!

SirMixaLot Chief Boot Knocka

Includes the less-than-bashful dashboard, "Put 'Em On The Glass," "Ride" and twelve other reflections on cashing checks, snapping necks, having sex and the IRS. From the man who's always in the mix.

Produced by Sir Mix-A-Lot.
Cartel Representation: Ricardo Frazer

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