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Indie Labels Vie For Asian Niches

Changes ABOUND in Up-and-Coming Market

BY ADAM WHITE

SINGAPORE—Independent record companies want their share of Asia's booming $1 billion music business, and are aggressively pursuing that goal through various new business relationships and by broadening their repertoires.

This appears to be one of those win-win trends. Indies within Asia want to license more international repertoire, while indies from elsewhere are looking for ways to tap into the world's fastest-growing economies. Among the significant developments:

- Ad hoc partnerships between like-minded Asian independents are on the rise. For example, Sony Private of Singapore gained regional rights to Prince's "The Most Beautiful Girl In The World," then sublicensed it to a network of fellow indies in markets where the company did not have its own affiliates.
- International repertoire in such genres as new age, blues, R&B, jazz, folk, and classical is making incre-mental gains away from the pop mainstream increasingly dominated by the majors. Taiwan’s Himalaya Records, for example, is generating business with releases from Britain’s Charly Records and from Narada

(Continued on page 123)

Video Games Threatening B Movies In Rental Market

BY SETH GOLDSMENT

NEW YORK—A year ago, multimedia suppliers were welcomed with open arms to the annual Video Software Dealers Assn. convention in Las Vegas. Game makers, in particular, were singled out as allies in the fight against information highwaymen.

Now some home video suppliers wonder whether the fox is loose in the henhouse.

Vendors of B movies say unit volume has declined 30%-50% since 1992 as game rentals in video stores exceed 10% of total rental revenue, heading toward 25% for smaller stores like MGM Video in New York. The quick return on investment that games offer—better than the B films—is considered irresistible to retailers.

So while few industry observers lay the blame solely at the feet of Sega, Nintendo, and the like, many put games high on the list of cul-prits—along with an increase in "A" rental titles and more direct-to-video-through hits—that are cannibalizing B movie sales.

Big retailers like New Jersey-based chain Palmer Video maintain that games will never exceed 15%.

(Continued on page 129)

Book, Compilation Due Jointly From Marianne Faithfull

BY CHRIS MORRIS

LOS ANGELES—Book publisher Little, Brown & Co. and Island Records are mounting an ambitious cross-promotional campaign to push Marianne Faithfull's autobiog-raphy, "Faithfull," to be published Aug. 29, and a like-titled compilation of the singer's work, due Aug. 28.

The record label hopes the "Faithfull" promotion will help set up the March 1995 release of a new Faithfull (Continued on page 133)

Radio Discovers Channel X; Melts Hip-Hop, Alternative

BY PHYLLIS STARK

NEW YORK—A new top 40 radio format, Channel X, may soon be added to the already perplexing list of programming permutations.

In recent years, the constantly evolving top 40 format has settled into three distinct groups: top 40/mainstream, top 40/rhythm-crossover, and top 40/ adult. Channel X, the new version in the industry as the "MTV format" because it combines most of the musical genres played on the video network, may turn out to be a fourth category, although it is too early to tell whether it is simply a format du jour or a genuine con-tender.

Already it is causing confusion among labels that don't quite know how to classify it. Stations programming the format even report to Billboard in different cate-gories. KUBE Seattle, for example, is a top 40/mainstream reporter, while WHBY Detroit and WHJX Jacksonville, Fla., are top 40/rhythm reporters.

Musically, Channel X stations concentrate on two genres that, on the surface, appear to be polar opposites—alternative and hip-hop. They also include some mainstream pop and rock, but no metal.

WHYT's current playlist, for exam-ple, includes Da Brat, Sound (Continued on page 121)

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Ian Neville Gives 'Thanks' For Voodoo

He plays rock'n'roll the way it meant to be: lowdown and swampy, with a searing edge and an uncanny sense of doom and delight, kindled by a voice as undeniable as a nagging conscience. The sound of Ivan Neville on his new "Thanks" album (Canyon International, Japanese import) and the arresting earlier "If I Had My Way" (Second Spell Records) shows nothing less than the sure maturation of a roaring young lion.

"I'm a black man who's into rock'n'roll that's ratty and funky and hopefully inspiring, too, the way Sly and the Family Stone, the "Hendrix," J.R. Blackwaters, and Larry Williams' "Bad Boy" were for me as a kid," says the outspoken New Orleans native, son of renowned singer Aaron Neville. "It passes me off sometimes that there's pre- civilization and prehistory, even amongst black people about the kind of music we're supposed to be playing and who we're supposed to do it with. I mean, Sly had a white drummer back then, and I thought that was bad! That's why I feel there's a bond that people like Count Basie as a Living Colossus and Lennox Kravitz and I have in terms of the rock'n'roll thing. Our message is that we're all born and we're all gonna die, and the rest is just icing, so we've gotta get just what doesn't matter and express the deeper truth."

What that means in terms of Neville himself is a dedication to the underlying "creatin' ambition" in everything he plays, the ability to "take your own part in any song or group and reap the rewards of helping make it into something bigger for everybody else."

As the son of one of the most acclaimed singers ever to emerge from New Orleans, Ivan Neville was taught from the start to be a team player. He served a seven-year apprenticeship behind his father in the Neville Brothers band, leaving in 1981 to become a member of the (post-Chaka Khan) Rufus, before embarking on the years of session work that seasoned his first solo album, "If My Ancestors Could See Me Now." One of the most distinctive and foreshadowing rock records of the last decade, "Ancestors" was produced by Danny Kortchmar and featured the personnel (drummer Steve Jordan, guitarist Waddy Wachtel) who joined Ivan that same year on his X-Pensive Winos album, "Keith Richards" T'alk Is Cheap album. "Ancestors" had a top 90 hit in 'Not Just Another Girl,' and also charted via Neville's duet with Bonnie Raitt on the entrancing "Falling Out Of Love," but it was the dramatic, percussive ferocity of tracks like "Primitive Man" and "Money Talks" that left a lasting impression on Ivan's peers and the man himself.

"I was in debt when I wrote 'Money Talks,'" he says with a laugh, "and I'm proud I could bring something good out of that time when I was watching television. [Waking up to see 1988 presidential candidates if you were here you'd know what you represent'.] But, ironically, the 'Ancestors' album was written about things I witnessed yet hadn't really seen in my life, or at least wasn't aware of or didn't care about. When the record was done, I stopped being an observer and wound up in the middle of those songs about heartbreak and pain, I didn't realize how open and sensitive I'd been to what was coming: I was surprised I was capable of feeling it."

"It's crazy, but I listen to my own record and said, 'Damn, I should hear my words!'

At that point, Neville had been touring with Bonnie Raitt after helping her cut her "Nine Lives" album (on which she recorded a Neville song, "All Day, All Night"), which candelared with Raitt's being dropped from Warner Bros. and undergoing the personal and artistic transformation that preceded her stunning current success.

"Bonnie was always like a surrogate mother to me," he says, "and I also saw my own father turn around in that same 1989-90 period and get his own shit together, literally changing his life and career. They were amazing lessons for me." As a result, Neville sheved a 1991 album he'd been working on and decided to start fresh with "Thanks."

"The title of the new record describes how happy I felt that the last project didn't come out as I hoped for. 'It was fragmented, slick, and machine-like. 'Thanks' has more of the spirit of 'Ancestors,' the humanity and the humbleness."

Aug. 10, 1990, in New Orleans, the first of three sons and a daughter by his famous father and the former Joel Roux, Ivan was christened Aaron Jr. but his name was changed when he was six months old. "My family realized," says Neville, "that it was a blessing to name me after my father, with all the honor and pressure it would bring."

Growing up on Valence Street in the Crescent City's 13th Ward, Ivan played football in the Pontchartrain Park League and attended Aaron's alma mater, Walter L. Cohen Senior High. He considered pro ball as a vocation, "til I heard Jaco's "Boo" on piano—I said, 'Shit, that's for me!'"

He bought his first Fender Rhodes keyboards with money earned washing dishes and working as an orderly in the Stanton Manor old-folks' home on St. Charles Avenue. After winning a citywide talent contest in 1976, he formed his initial group, Ivan Neville and Renegade, and gigged citywide with the legendary 501 Club, known then as Tipitina's.

Now married a 3-year-old daughter, Neville continues as a member of the X-Pensive Winos, and also appears as keyboard player and/or backing vocalist on eight of the 15 tracks on the Rolling Stones' new "Voodoo Lounge" album.

"Keith phoned me up as the Stones were recording in L.A.," he said, "Man, we want to get you on this." Standing in the studio singing with Mick, Keith, and Bernard Fowler was the most fun I've ever had, and I just love 'Brand New Car' and 'Baby Break It Down.'"

But Neville rightly believes his own best efforts consolidate the unselfish vigor of his session contributions with the tingling vulnerability of his solo work. Anyone obtaining a copy of "If My Ancestors Could See Me Now" would be astounded that a record so spellbinding in its pre-Seal storytelling could possibly have been overlooked (although it sold a respectable 175,000 units).

"Thanks" is just as revelatory—and earns out for release in this country—with tracks like "Same Old World," "Dont Cry Now" (with Bonnie Raitt), "Meet Up With You," and "Hell To Tell" framing the swaying lift of Neville's rhythmic sense as well as the almost frightening intensity of his raucous tenor. Friends Richards, Glover, and Branford Marsalis, and his dad Aaron also lend support to the latest stunning installment in an emerging line's of bounge in how to play "modern music."

"These new songs," says Ivan Neville, "are about learning the difference between happiness and pleasure, and understanding the hope people get from seeing somebody play for more than just himself. Music isn't about me, it's about us."
In response to Tim Collins’ excessively internal corporate psychological treatment and drug addiction, the media industry (Billboard, June 4) has been highly reviewed for its real-time and accurate coverage of the new treatment methods and services. It is important that the entire range of services be well-known and made available, because providing the wrong treatment can have disastrous consequences.

In the music industry there is a proliferation of one type of treatment for chemical dependency, and that is intervention. It is certainly a worthy beginning when drugs are a part of the problem. The most common treatments are adequate, as are well-known places like the Betty Ford Center and Hazeldon. For music an inharmonious effect—i.e., those who are often important that they are treated, and can build support, at their home base.

A little research can help concerned managers and their purchased and hired professionals, and can provide the unique needs of your musicians.

Most private-owned treatment programs are based on hard-earned and true 12-step principles. Clients pay for a stay that provides a combination of chemical dependency education, cognitive-behavioral support groups, and a heavy dosage of what is hoped will be the core of ongoing recovery—the anonymous 12-step programs. It’s worth finding the 12-step meetings that appeal to you, “rightly,” i.e., where most who attend are immune to the celebrity of the face-recognizable. Therefore, your client can be treated per using in the “humble fashion” that is key to a solid 12-step program. Here’s the one catch: it is important to know that chemical dependency treatment, once cutting edge, has become psychology’s version of elevator music. It is “canned” treatment, identical in any given city. Treatment is considered rigid, and “righteous”—the very cultural attitudes and practices that are rebelled against by the musicians we are trying to psychologically. It is increasingly difficult to force highly creative people into treatment that is “canned.”

In my experience, the popular and most available services are untenable to creative young people. They reject the services’ conformist nature and refuse to consider them as a treatment possibility. Treatment must involve the client’s self-knowledge and collaborative participation in what is effective for them—hardly a “canned” approach.

What is going on in the publishing world (more or less creative artists are extremely skeptical of it. Their well-founded suspicions cause those who fervently resist what is being offered to them appear, at the outset of treatment, to be the most troubled and highly paranoid. If they are listened to seriously, and if treatment modalities are adjusted to their “demands,” they frequently prove to be among the most healthy clients—never the most local-accepted to be treated as they first appeared. They then become more solidly creative, easier to manage, and more highly productive of marketable products and tourism stamina.

The Big Book, on which the 12-step program is based, was written in the 1930s for a group of alcoholics, not musicians or artists. The Big Book was never exposed to drugs, certainly not to the extent that we are today at such young ages. Twelve-year-old old-timers did not find a solid recovery for the majority of their lives. As young people, they got to be wild and carefree; it took them years to hit bottom and get to the program.

Ongoing recovery for our youthful culture is completely unaddressed and requires a discussion of intervention and early-recovery specialists.

When treatment is not creative... artists are extremely skeptical of it.

Jill Cooper is a San Francisco-based打破 the publication of a misleading in chemical dependency treatment.

While standard chemical dependency intervention and 12-step treatment work well for many in the beginning, they have resulted in an affiliate immune model of treatment. The treatment dependency experts who have had initial successes have been repeatedly peacemakers by the industry, and are a small and exclusive group. As a result, unmet needs are not being met. For example, one treatment provider may privately treat more than one member of a single group. One cannot maintain an individual’s highly personal growth (much less true confidentiality within the group) with such a practice. One clinician cannot be unbiased under these circumstances.

These clinicians know how to do one thing well—intervene and provide early treatment that can last for the first 8-10 years of recovery. What will happen to musicians who have completed years of long-term recovery and are still relatively young? Recovery will become more difficult after around 10 years, and it will be at tremendous imprisonment. Management might control the clinician’s environment so that formal “slips” are made impossible. Instead, we see “recovery symptoms,” i.e., the development of other dangerous and out-of-date patterns of behaviors. Conspirations. Sexual, spending, and gambling behaviors are common. Unfortunately, when such reoccurring symptoms occur, the treatment is provided, under the guise of another 12-step program. The unconscious root of the problem remains unaddressed.

We will witness a decrease rather than an increase in personal creativity. Rather than becoming more individualistic, treat-worthiness, creative, and solid, musicians can carry the rigidity of their treatment into their creative efforts. Collaborators will be hired to supplement the artist’s decreasing creative edge. The need to conform one’s self to the treatment model or theory results in the loss of one’s individuality, of the very uniqueness that initially brought creative success.

After years in the hands of this rigid philosophy that, for many, is not conducive to creative, youthful development, one will become a caricature of one’s former self, technically abstinence with roving symptoms, interpersonally depressed, or hyped up on adrenalin; perhaps materially successful in the hands of promoters or handlers, but developmentally and creatively dead.

One can speculate that Kurt Cobain, like many creative artists, was hardly a person who could be “lacedo” into standard treatment, or into another’s view, by traditional means. He was a very young man, lonely, senstive and depressed, whose worst fears likely were entrapment, controlled conformist by others, and a belief that established authority was exploitative or oppressive. Under such treatment, his worst fears would have come true—that his interests were not seen and his fears not recognized. His creativity and his depression would have steamrolled. Unfortunately, the treatment solution available to high risks in the music industry feeds such fears.

If one takes base IFPI U.S. dollar figures for 1992 (Billboard, June 19, 1995), Japan would appear to show much higher growth in 1992-93: 17.3% against the posted 10.6%. In Germany and Britain, in contrast, growth seems much smaller: 2% instead of 9%, and 1.1% instead of 10.1%.

On the other hand, the IFPI is considering delaying figures of 1992 at 1993 exchange rates, it would be fair to point out that annual growth calculations will be distorted by currency fluctuations. Countries like Germany and Britain, whose currencies devalued against the dollar in the course of the year, will show better sales performance in the chart. Japan, with a rising yen, will fare worse.

There is, finally, a possibility that percentage changes could be measured in a more accurate and meaningful way. It can be calculated.

Editor’s response: The data provided by the IFPI is based on local currency converted to U.S. dollars at 1994 exchange rates.
Global Pub Royalties Hit $4.71 Bil In 1992

By IRV LICHMAN

NEW YORK—Worldwide music publishing royalties hit $4.71 billion in 1992, according to an expanded 45-country survey sponsored by the National Music Publishers’ Assn.

The U.S. continues to be the top world market, with revenues generated by U.S. publishers in 1992 reaching $1.05 billion, for a market share of 22%.

As in the past, the survey suggests a strong correlation between copyright laws and music publishing revenues, says NMPA president/CEO Ed Murphy. The top 10 market countries account for almost 90% of reported revenues, indicating that most legitimate revenues continue to be generated in those markets with the strongest copyright laws—the U.S., Western Europe, and Japan. NMPA was expected to formally unveil the report at its annual meeting in Los Angeles July 25.

While a previous NMPA study, released in February 1993, indicated global activity at $4.4 billion, with a U.S. figure of $1.1 billion (or a 25% share) has already exceeded $1 billion, with the 1990-91 period rather than a full calendar year, and scrutinized 10 fewer markets.

In addition to the calendar-year statistics and the increased number of territories surveyed, Murphy describes another change in NMPA survey methodology: “We have determined to concentrate on domestic

(Continued on page 127)

Calm Follows Warner Music Group Storm
 Electra, EastWest To Stay Separate Under Rhone

By DON JEFFREY

NEW YORK—As the dust settles after the upheaval at the Warner Music Group, it appears that Electra and EastWest will operate as separate label groups under their new chairwoman, Sylvia Rhone. Although no new appointments have been announced, sources say that in time, each label will have a new chief who will report to Rhone.

Rhone said in an interview that there is no substance to speculation that the labels will be folded under the Atlantic Group. In fact, the establishment of a combined entity, Electra Entertainment/EastWest Records America, along with the ascension of Doug Morris to the newly created position of president/COO of Warner Music-U.S., may signal the breakup of the Atlantic Group as it now exists.

The Atlantic Group has been the umbrella for Atlantic Records, EastWest, the joint ventures Interscope Records and Rhino Records, the home video division A Vision, and Time Warner Video Books. It appears that each of these units will operate independent and continue to report to Morris, who had been co-chairman/COO of the Atlantic Group. Atmer Entertainment president and sole chairman/CEO of the group, may assume new roles within Warner Music. A spokesperson says that Ertugrul has not been involved in day-to-day operations at Atlantic, and that he serves as a special advisor to music group chairman Bob Morgado.

China Making Progress On C’right Issues

HONG KONG—New laws protecting intellectual property in China may not be the final solution, but they appear to be the most promising effort yet in controlling the world’s most notorious pirates.

Piracy is a decision by the mainland government to remove piracy from civil statutes and instead make it a criminal offense, which carries stiffer penalties.

Changes were announced July 5 on the heels of the USTR’s June 30 decision to keep China on its 301 trade-sanction investigation list. But it was 18 months of tough negotiating by IFPI to control music piracy that was the real breakthrough.

Two categories of penalties call for maximum jail terms of three years and three-to-seven years, as well as a $1,000 fine. Depending on the severity of the offense, officials also may seize equipment used in piracy, which can be as much as $500,000.

“Just in the past few months, we have seen some astonishing developments,” IFPI president John C. Giouw said. “This is an incredible amount of progress.”

A Jolly Good Fellow, PolyGram president/CEO Alvy Levy became an honored fellow of the London Group, the seventh one, and is committed to settling piracy by building “a European-based global business that is at once creative, efficient, and profitable,” and noted that PolyGram “has a unique combination of art and finance.” Levy, right, is seen here at the ceremony with the school’s principal, Professor George Baim.

Blockbuster Same-Store Sales Rise

NEW YORK—Blockbuster Entertainment Corp., reporting a strong increase in same-store sales at its video stores, posted significant gains in revenues and profits in the second quarter.

For the three months that ended June 30, the Port Lauderdale, Fla.-based company reports net income jumping 21.3% to $43.7 million from $35.9 million in the same period last year.

Revenues rose 37.5% to $672.2 million from $492.4 million a year ago. Operating profit (before taxes and interest) soared 45% to $118.8 million from $81.7 million.

Blockbuster’s 2,829 company-owned and franchise video stores took in revenues totaling $414.1 million in the quarter, 29.8% above last year’s $320.5 million.

The company says that same-store sales—from company-owned video outlets open at least one year—were up 13.1%, a higher comp than most specialty retailers are reporting. David Potts, assistant treasurer, says sell-through accounts for about 17% of video store revenues.

Blockbuster declined to release a same-store sales figure for its music outlets. It owns 521 stores that are being consolidated under the Blockbuster Music banner, and it has a joint venture with Virgin for 20 Megastores. Blockbuster says music was “enhanced by the continuing consolidation of our buying, distribution, and administrative functions.”

During the quarter, Blockbuster agreed to increase its ownership stake in software developer Virgin Interactive Entertainment Plc. to 75% and transfer that interest to Spelling Entertainment, which produces and distributes TV shows such as “Melrose Place.” Blockbuster, which now owns 71% of Spelling, will increase its stake to 77%. Spelling reports that net income rose 13.3% to $26.6 million in the second quarter, or 18.1% increase in revenues to $84.2 million.

ABC Vid Arm To Get Net’s Kiddie Specials

By EILEEN FITZPATRICK

LOS ANGELES—In its first long-term form agreement with its network parent, ABC Video will release a series of specials and movies from ABC Children’s Entertainment.

Prior licensing agreements have prevented ABC’s video division from obtaining a steady flow of product for its network parent. For example, MPI Home Video distributes all ABC News product, and Video Trea sure handles distribution of children’s product under the ABC Kid time banner. ABC Sports also is scattered among several distributors.

Under the Children’s Entertainment venture, the network will periodically air a Saturday morning series of as budget product.”

Peisinger equates the release of “The Secret Garden” with the pattern followed by “The Little Engine That Could,” which MCA/Universal Home Video syndicated, then released on the MCA/Universal label.

Since MCA/Universal released the title in March 1993, “The Little Engine That Could” has sold nearly 1 million units.

“We are following the success of MCA/Universal, but unlike a syndicated show, this show will have a uniform slot,” says Peisinger. “The special will air at 11 a.m.”

ABC Television is planning to air a Kids Mattinee special every quarter.

Study Says Interactive Media Will Pace Industry’s Growth

By MARYLYN A. GILLEN

NEW YORK—Interactive digital media—everything from online services and home shopping to video games and reference CD-ROMs—will pace the communications industry over the next five years, expanding at an 11.7% compound annual rate to $22.3 billion by 1998, up from $12.8 billion in 1993, a new study predicts.

Total spending on recorded music, movies, and video games will grow at a second-best 9.2% compound annual growth rate during the next five years, to $14.9 billion by 1998—a slowdown from the 9.9% growth rate of the previous five years. Home video spending also will retreat from its 11% pace over the last five years to a 7.7% growth rate over the 1994-98 period, totaling $18.6 billion by 1998.

An expanding demographic base and the continued strength of the music CD will help drive the industry’s growth, while selling music and a rental rebound will help push the home video side, which faces no danger so far from either PPV or video-on-demand.

So says the eighth annual Communications Industry Forecast from investment bankers Veronis, Suhler & Associates, who included the interactive market segment in their five-year forecast for the first time this year.

“The interactive digital media is the hotter end of the growth spectrum for the whole industry, and the absolute dollars involved in it are not in material,” says John S. Suhler, president of the New York-based firm. “Some industries that we think are pretty big—like recorded music and radio—are small in comparison. And this isn’t just a nascent, emerging business. This is a relatively well-formed business that everyone’s got to ‘catch up to’.”

The explosion in the interactive

(Continued on page 129)
Eddi Reader Is The Main Attraction On New Album

[BY JEFF CLARK-MEADS and THOM DUFFY]

LONDON—Life as a Fairground Attraction can mean just going around in circles. But for Eddi Reader, the flavorful former singer with that now distinctive, and patented, name act, something new has come along with every turn the audience will react, because it's a whole new generation of listeners.

Sandhosph says that the singles "O Superman," from Anderson's 1982 album "Big Science," and "Sharky's Day," from her 1984 album "Mister Heartbreak," are still staples on the station's recurrent rotation. "She's too avant-garde," says KTSW San Francisco APD Spud, who adds that Anderson hasn't been in rotation at the modern rock station for years.

"Modern radio is just now catching up to Laurie," says John Griffin, KEDG Las Vegas PD, who has not heard the new material. "I would think that if it is a good song, then we'll play it. If anyone can make mainstream grunge movement, then Laurie is it. If 'O Superman' came out today, it would be a huge song at the modern [rock] format.

Some radio executives say album alternative radio may be warming to the off-center sounds like those found on the new Anderson record. "Laurie absolutely fits into this format," says KLIT Los Angeles PD Mike Morrison. "Some stations may be reluctant to play her, but we look forward to hearing the new record. If it is like her early spoken-word records, then we may have a hard time programming it, though. It has to be somewhat radio-friendly.

No commercial single is planned from the album, which is Anderson's sixth for the label. Instead, three em- phasis on "Puppet Motel," "World Without End," and "Poi- son"—will be served to album altering, commercial modern rock, and college radio with the release of the album.

"We will concentrate on those three formats," says Linda Goldstein, who manages Anderson for Original Artists. "The album alternative format didn't even exist when Laurie's last album came out, so we are hop- ing that this new outlet of exposure (Continued on page 135)

The Gin Blossoms' A&M Singles Won't Fall Away

[BY ERIC BOEHLENT]

NEW YORK—Few tales chronicling the winding paths taken by hit singles are stranger than that of the Gin Blossoms' stubborn hit "Hey Jealousy.

Released to modern rock radio 24 months ago, the song, after an aborted run, resurfaced last sum- mer and became an across-the- board radio hit that helped establish the Tempe, Ariz., band as a pop-rock radio force (Billboard, July 31, 1993).

Now, 13 months later, defying programming odds, "Hey Jealousy" remains on the tip of the modern rock album, rock, and top 20 charts. That's a full 31 months after the song began making waves, nine months after it peaked at No. 25 (Billboard Hot 100), and six months after, by all ac- counts, it should have played itself out.

Instead, for the week ending July 12, the song enjoyed nearly 900 plays across the country, ac- cording to Broadcast Data Sys- tems. What's remarkable is that scores of major-market top 40 stations are spinning the song not as a single but as a station staple, off WHTZ (Z100) New York has been churning the song out for nearly 12 months straight. For three weeks and, for the week ending July 10, VH-1 more than doubled its airings of the "Jealousy" clip over the previous week.

"It's a phenomenon," says Rick Stone, senior VP of promotion at A&M, home of the Gin Blossoms. (Continued on page 115)

Sparrow's Chapman Launches Gift Drive For Prisoners' Kids

[BY BOB DARDEN]

Contemporary Christian superstar Steven Curtis Chapman is part of a multi-organization effort to ensure the future of children of pris- oners who have presents this Christmas.

Chapman's upcoming 70-city tour is sponsored by Prison Fellow- ship Ministries. Together with Sparrow Records astride the giant Parable Group Inc. chain of Christian bookstores, Chapman and PFM will make hundreds of thou- sands of copies of Chapman's "Heaven In The Real World" casette available free to the children of incarcerated parents, through PFM's Angel Tree program.

"Heaven In The Real World," Chapman's latest release for Spar- row, was released July 12.

PFM—founded by Charles Col- son, former special counsel to President Richard M. Nixon—claims to be the world's largest prison outreach and criminal jus- tice organization, working with churches ministering to prisoners, ex-prisoners, victims, and their families.

The nationwide nonprofit or- ganization has a $25 million budget. (Continued on page 127)
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**Epic Label Puts Disclaimer On Hardcore Album**

**MC Eiht’s Anti-Cop Lyrics Earn Unique Advisory Sticker**

**Y CHRIS MORRIS**

LOS ANGELES—Professing its sensitivity to "intense and often graphic" lyrics, the Epic Street label has taken the unprecedented step of stickering "We Come Strapped," the new album from top-selling raper MC Eiht of the rap act Compton’s Most Wanted, with a label distancing the company from the music.

"We’re not comfortable with the things that he has going on his album," according to Mark Simonds, Epic’s A&R director. "We don’t want people to have the perception that the company endorses any of those things." The label also feels that the album is "very graphic" and "neither safe nor family friendly.

Simonds says the labeling will not affect Epic’s promotion plans. "We’re basically trying to put it in the public’s hands and let them decide," he says.

**New Music Now**

Programmer Puts Videos Online

**BY DEBORAH RUSSELL**

Regional video programmer Tom Sodeur is blazing a trail into new technologies, taking a alternative rock sensibilities of his Vermont-based "New Music Now" show to the users of online computer services.

Sodeur, whose weekly show reaches some 710,000 households via the independent network NWDS of Derry, N.H., recently linked with information systems developer Group Overia to showcase music videos in a forum other than television.

Overia is the founder of the year-old National Asn. of Music Shareware, a network of underground musicians seeking to deliver their product to the public without having to use conventional radio or TV. NAMS uses the Byte Information Exchange (BIX) and Delphi Internet Services, two online services that reach an estimated combined audience of 1 million-1.5 million users. Both services are always on the Internet, which serves about 33 million users worldwide—a number that is increasing by 15% per month, according to Overia.

"It’s not our intention to put forth a television experience on the computer; it’s not like my show is on television," Sodeur says.

**Hollywood Seeking New Distribut**

Label Lays Off 14, Eyes New Acts

**BY CRAIG ROSEN**

Hollywood is going through a period of major restructuring and cost-cutting, according to industry sources. The studio has laid off 14 members of its promotion department, and several key executives have been moved to other positions.

The cuts come as the studio is trying to restructure its business in the face of declining revenues and increased competition from cable and satellite television.

Several industry sources say that the cuts are part of a broader restructuring effort at the studio, which is trying to streamline its operations and reduce costs.

The moves come as the studio is also trying to increase its focus on digital and internet-based distribution, in order to reach a younger audience.

The cuts have been met with mixed reactions from industry insiders, with some saying that the studio is taking a brave step to restructure its business, while others say that it is cutting too deeply and too quickly.

**E X E C U T I V E T U R N T A B L E**

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**Mc Kinney Music**

Walt Disney Records has announced that it will release the soundtrack of the upcoming film "The Lion King" in early August.

The soundtrack, which features songs by Broadway stars such as Lea Salonga and Matthew Broderick, is expected to be a major hit, and is already generating considerable buzz in the music industry.

Disney hopes the release of the soundtrack will help boost sales of the film, which is currently in pre-production.

The soundtrack will be available for download on the Disney website, and will also be available on CD and cassette.

**RELATED FIELDS**

Susan Peinberg is promoted to VP of interactive media advertising sales at MTV Networks in New York. She was director of market development.

John Day is named A&R manager for Columbia House. He was field marketing manager for MCA Records in Nashville.
The music industry salutes Mr. Jenkins.
Body Count Is Back On The Block

Virgin Unleashes Ice-T's Hard Rock Band

BY CHRISS MORRIS

LOS ANGELES—The last time rapper Ice-T’s hard rock band Body Count released an album, it created a national incident. “Cop Killer,” the police-baiting track off the band’s 1992 debut album, was loudly condemned by then-President George Bush and Vice President Dan Quayle, a chorus of police organizations, and vocal opponents as actor Charlton Heston and opened anachine Warren board member Beverly Sills. In early 1993, Ice-T and the band parted ways with Sire/RCA/Warner.

During the “Cop Killer” upbeat, a number of prominent retail chains pulled the Body Count album from their shelves. But now, with the controversy long past, the band’s first Virgin album, “Born Dead,” due Sept. 6, may be less of a hot potato among shoppers.

Camelot Music was one of the chains that pulled the last record, but purchasing VP Lew Garrett says, “I’m sure we’ll buy (the new record) unless there’s something on it so totally off the wall we’d have to look at it... ‘Cop Killer’ was what really held up the last one. I don’t think he’d do that again.”

“We try to do stuff on this record that will lead up the same guns of energy,” he says, “trying to pick different targets.” Ice-T says, “We said, ‘Ok, this is what we sung about on the last one, let’s not repeat ourselves... Let’s talk about some other shit.’

Long after the dust settled in the matter, Ice-T has nothing but praise for his former label and its executives. “They were in trouble, man,” the musician says of the Warner Bros. brass. “It was got down—$150 million getting sweated, because of me. I was like, ‘Y’all gettin’ sweated, man. I’ll leave man. It ain’t like that.’ That’s what a friend would do.”

He adds, “You got one little rapper kid over here makin’ noise and the whole stock of the company is dropping, it’s a problem. It’s business. I never once confused business with music.”

After the split with Warner, Ice-T took his solo rap projects to L.A.-based indie Priority Records. Virgin picked up his solo work for Europe; the American arm of the company began courting Ice-T to bring Body Count to the label. Ice-T says that at first he resisted (Continued on page 17)

Atlantic, EMI Pub Weave New ‘Tapestry’; Alice In Chains Cancels Summer Tour

WILL YOU LOVE ME TOMORROW? In a twist on the slew of cover albums hurtling toward planet Earth, Atlantic Records and EMI Music Publishing have joined together to remake Carole King’s classic 1971 album “Tapestry” with various artists. Helming the project are Jason Flom, senior VP at Atlantic, and Evan Lamberg, VP of creative for EMI Music Publishing, East Coast.

Lamberg says he was looking through EMI Music Publishing’s vast catalog and that King’s material had been sorely under-utilized.

Lamberg began a preliminary round of meetings with various labels to release a tribute album, at that point not limited to “Tapestry” material, and the meeting at Atlantic—with Flom, EMI Music Worldwide chairman/CEO Marty Bandier, and Doug Morris, president/COO of Warner Music-U.S.—took hold. According to Lamberg, plans for the project progressed, it was Morris’ idea to turn it into a cover album into a remake of “Tapestry.”

Says Flom, “It’s an opportunity to breathe new life into one of the greatest collections of songs ever put together on one LP. That sums it right there.” Indeed, it does. If the album is not one of the more than 15 million people in the U.S. who bought the album, among its tracks are “It’s Too Late,” “I Feel The Earth Move,” “Will You Love Me Tomorrow,” “(You Make Me Feel Like) A Natural Woman,” and “You Got A Friend.”

“Tapestry Revisited” is slated for release in the second or third quarter of 1996. Lamberg says, Negotiations with several major artists are taking place, but Flom and Lamberg are keeping names close to the vest until contracts are signed and tracks are cut. The only song already recorded is a Curtis Stigers remake of “Home Again.”

Atlantic’s home video arm, A/Vision, is documenting the proceedings and plans to release an accompanying video.

BREAKING THOSE CHAINS: Alice In Chains has canceled its summer tour, which included opening for Metallica and performing at Woodstock ’94. The official reason is “health problems within the band.” Although there has been speculation that the band is breaking up, the members will return to the studio in the fall, according to a statement from the band’s management.

In the meantime, Metallica is looking for a replacement on its tour. Alice In Chains and Suicidal Tendencies were slated to play on 25 dates. For nine of the dates, a fourth act, Candlebox, had been added. Now Candlebox will play all 25 dates, and another band will be added for those shows that were slated to have four acts.

It’s All Greek To Me. Michael Bolton and Celine Dion relax following their tour sold-out shows at Los Angeles’ Greek Theater. Shown, from left, are Greek Theater GM Susan Rosenbluth, Bolton, Dion, and Ken Scher of the Nederlandor Organization.

Great Expectations For Ryko’s 2nd Sugar Album

BY BARBARA DAVIES

NEW YORK—Expectation is the word of choice when it comes to the second album by Sugar, the power-popper trio led by punk luminary Bob Mould.

After a strong showing by Sugar’s 1992 debut album, expectations are running high at Rykodisc that the new disc, “File Under: Easy Listening,” could be the one to break Sugar on a new level.

And label execs are busy cultivating expectations among Sugar’s core fans in preparation for the album’s Sept. 6 release.

In addition to the other labels, perhaps hoping to get in on the excitement, have put compilations of Mould’s pre-Sugar work on the market in the past several months. One, from Warner Bros., comprises Mould’s work with punk trio Hüsker Dü. Another features his solo output on Virgin Records.

Meanwhile, on the artistic side, the surge in Sugar activity was a factor in the band’s decision to scrap the first version of “File Under: Easy Listening” and begin anew, says Mould.

“There’s so much expectation and all built around this record. I think maybe there was some kind of pressure to make an incredibly radio-friendly record,” Mould says, adding that “spiritually, something wasn’t working” in the “high-class” Atlanta studio where the band made its first go at recording the album in March.

“The fans, the companies, you can tell when everybody’s buzzing about something. You’ve got to learn to block that out. Maybe in Atlanta that wasn’t blocked out.”

Mould, along with bassist David Barbe and drummer Malcolm Travis, retreated to his new home base of Austin, Texas, and began recording all over again.

“In Atlanta we worked for about three weeks and almost had the record finished,” he says. “Something about it didn’t sit well with me, so we basically brought the tapes back here to Texas and erased them.

"In Austin we worked for about four months, it was enough faith in the artist, and we know he’ll give us something great.”

The second take of the album was completed in early June. “Where this one came from, I’m really not sure,” Mould says, laughing. “I’ve almost given up on trying to decide. We just let it go, let the mistakes stay in, let it take its own shape, just [played] in stead of getting uptight. I think it’s...” (Continued on next page)
SUGAR RETURNS
(Continued from page 14)

got some real high moments, and the
way it kicks off is definitely a wake-
up call. You'll either stay with the rec-
tord or turn it off immediately."

Wherever the album came from,
Ryk product manager Jeff Rougvie
expects good things from it. "I think
radio prospects are probably better
than 'Copper Blue' [the band's 1992
debut album, which spawned the
modern rock hits 'Helpless' and 'If
I Can't Change Your Mind'] There's
just as much of the great, noisy, pop
songwriting, but also the radio cli-
mate has changed" into something
more receptive to louder, noisier mu-
ic, he says.

"Bob has a unique production
style—even though it may sound a lit-
tle more raw, it's still a polished
sound. It's very radio-friendly."

The label's promotional machina-
tions have begun ahead of schedule,
according to Hammond, with the aim
of getting people talking ASAP.
"We're heavily front-loading the cam-
paign, with a lot of things going on in
August on the trade and consumer
levels. We'll be doing a listening
party at the New Music Seminar [and
giving out commemorative T-shirts]."

Flyposting efforts are under way,
and Hammond says consumer ads
will appear a full month before the
album's release. "We want the exci-
tement among the core fans to be at a
fever pitch."

Two videos, shot in 100-degree
Texas heat and directed by John
Bruce, are already in the can ("I think
I'm still recovering from heat poison-
ing," Mould says). Beginning in Au-
gust are one-stop programs, a pro-
tional appearance tour, and a mailing
of in-store CDs with special tracks
and first single "Your Favorite
Thing" (due at radio Aug. 16).

Mould is his own manager and,
along with business partner Kevin
O'Neill, runs his own publishing com-
pany, Granary Music. "It's starting
to drive me nuts," he says. "When Sugar
started, no one was expecting to sell
400,000 records [of 'Copper Blue'].
We're very protective of the situation.
We're not looking for a merchandiser
or a publishing deal—the catalog of
material is very important, because
that's all I have—and we don't farm
songs out to soundtracks."

However, Mould does have his eye
on future projects. "I've spent my
whole life making records that are
pretty easy to play live, and I'd like
to make a record that would be impos-
sible to duplicate live—anything, hip-
hop, acoustic, chamber—things that
don't necessarily translate to gitarra.
I just don't want to get bored with
Sugar. The fact that we live so far
apart [Barbee in Georgia, Travis in
Boston] does introduce a new set of
challenges."

"I've got a lot of stuff lined up, and
I wish in a way that I didn't have to
go promote this record. I think this is
going to be a fun fall, but to be honest
I've got other things on my mind al-
ready."

Before Mould can get to work on
other projects, there's plenty of work
at hand. In addition to everything the
label has lined up for August, the
band will head to Europe for a few
weeks of press and publicity, and a
U.S. tour is slated to begin in
October.
Artists & Music

Betsy In Own Spotlight On Debut Album
Garth's Sister Is First Act For NorthSouth Label

BY JIM BESSMAN

NEW YORK—Best known for playing bass in baby brother Garth Brooks’ band, Betsy (née Betsy Stryker) will soon step into her own spotlight with the release of “Rough Around The Edges,” both her album debut and the premiere release from NorthSouth Records.

The likely street date for the album is Sept. 6. At press time, three songs—“All Over My Heart,” “Don’t Take Much,” and “This House”—were still in contention for the first single.

“We’ll reserve NorthSouth’s immense staff and put it to committee vote,” says label president Andrew Fracesco jokingly, noting that besides himself, the NorthSouth staff primarily consists of CEO Pam Lewis, Brooks’ co-manager and Frances’ wife, VP Iris Frazig; marketing consultant and former Liberty Records VP Joe Manfredi; and promotion consultant Gary Davis. Additionally, NorthSouth will check in with sister company, PLA Media, which likewise has offices in both Nashville and Los Angeles.

Decisions also are made in coordination with Atlantic Records, which markets, promotes, and distributes all NorthSouth product.

NorthSouth’s “mission statement,” Frances notes, “is essentially about making records for adults...a big segment of baby boom people want heartfelt melodies and lyrics they can hear and understand. They don’t want to be grunged, rapped at, or made to feel old. Our goal is to talk to adults.”

Betsy fits NorthSouth’s mission statement perfectly, says Frances. “She’s a great first release because she solidifies everything we want to do with the label,” he says.

“Rough Around The Edges” shows a broad stylistic range. “It’s country and rock and bluesy all in one,” says Betsy, who has been playing guitar in touring bands for some time. “I even did disco in that era, because that’s what you did if you wanted to play music.”

The Tulsa, Okla. native also played for a decade in country singer Garth Harris’ band—one of the 50-odd bands Betsy performed with over the years prior to picking up the bass in support of her brother’s cause.

As for Betsy’s stance, Frances points to “You Can Look (But You Can’t Touch),” a feminist-tinged rocker co-written by Betsy, which stokes out her position as a ‘90s woman quite capable of holding her own. On the other hand, there’s the ballad “This House,” a duet with Betsy’s mother and current manager, Colleen Carroll Brooks, a former Capitol Records artist, who sang on Red Foley’s TV and radio shows in the ’50s.

“It was our dream to do that one,” says Betsy, who likens her solo project to “every kid’s dream when they picked up a guitar at 12 years old.”

NorthSouth plans to market “Rough Around The Edges” in an “adult manner,” says Frances, “not necessarily focusing on the chart game,” but teasing PLM Media with Atlantic’s New York and Nashville publicity offices in getting word out on Betsy.

“There’s a lot of interest in Betsy because of her position in Garth’s band and family, and the key is to take that and turn it into feature stories which fill in the complete picture—which is a lot more than that,” says Frances.

Recalling Brooks’ recent European tour, including, “as a lead in Ireland, when the audiences chanted Betsy’s name,” Frances looks to use Brooks’ forthcoming August/September Australian tour to help break Betsy, whose album will be rush-released Down Under to exploit media activity there. While Betsy will be back stateside in time for the domestic release of “Rough Around The Edges,” she goes out again with Brooks on his full European tour the fall. “We’ll go out strong in ’95 while Garth does movies and family stuff.”

6th Annual Billboard Song Contest Gets Under Way

SONG CONTEST: The sixth annual Billboard Song Contest is under way, with the grand prize winner receiving $5,000 in cash, a BMG Publishing contract for the prize song, plus a Gibson Chet Atkins SST guitar, and an Orange amplifier. Contestants may enter in the following categories: pop, R&B, Top Latin, jazz, and gospel/contemporary Christian. The six first-place winners receive $1,000 each, a BMG Publishing contract for the song, and the Gibson guitar. An Epiphone PR-50 acoustic guitar will be awarded to the second-place winner in each category, while third-place winners will get Gibson strings and an accessory pack. Each of the top 500 songwriters in the contest will receive a pair of ThalBrother Sunglasses. After a multi-tiered screening process, finalists in each category will be selected by music industry figures. Quincy Jones, chairman of the blue ribbon panel since the contest’s inception, selects the grand prize winner. A $1,000 fee is required for each song entered in the contest.

The deadline is Oct. 31. Entry forms can be obtained by writing to the Billboard Song Contest, P.O. Box 30346, Tulsa, Okla., 74134-0346, or by calling 918-627-0351.

Along with the announcement of the new competition, 1993 winners have been revealed. The grand prize winner is Connie Herrington of Nashville, for her song “If I Were.” Other winners are Tim Mathews of Nashville and Josh Bernard of North Hollywood, Calif. (co-writers, country); Bill White Acre of Glendale, Calif. (rock); Thomas Lee Horner and Gaye A. Thornton of Chatsworth, Calif. (R&B); Joe Kurnas of Railway, N.J. (jazz); Osiel Garza of San Antonio, Tex. (Latin); Cabiona Crawford of Morena Valley, Calif., and John P. Fluker of North Hollywood (co-writers, gospel). Also, John D. Fisher of Los Angeles won first prize for video, a category not featured in the new competition.

FINAL CUTS: Before his death June 14, it was well known that composer Henry Mancini was involved in writing the score for a Batman version of "Victor/Victoria," the 1982 comedy with music for which Mancini won an Oscar for best scoring. He and lyricist Leslie Bricusse, his partner on the songs from the film, had penned some 25 numbers. Little known was Mancini's involvement in a re-release of the soundtrack album on GNP/Crescendo, which is celebrating its 40th anniversary. The original soundtrack album of "Victor/Victoria" was released by PolyGram, but GNP/Crescendo got rights to the album in an arrangement with Ted Turner, owner of the MGM film catalog. Mancini’s involvement with the new version of the "Victor/Victoria" soundtrack concerns his personal selection of four numbers cut from the film’s soundtrack album. Three of them are instrumental: "The Big Lift," "Elegant," and "Le Maitre Club." The fourth feature that the present version of "The Shady Dame From Seville," which was performed only by Julie Andrews in the previous version, is due for release Aug. 17.

DEAL: EMI Music Publishing has renewed its worldwide agreement with New Line Cinema Corp., the film development and production company, whereby EMI Music will continue to administer the music on all films now owned by New Line and its affiliates. Among the newer New Line or affiliate titles are "Corina Corina," "The Mask," "Mortal Kombat," and "Don Juan Macero And The Centerfold."
OAK RIDGE, N.J.: Sounding like a blend of Jackson Browne, early Eagles, and Gram Parsons, Neal Casal is a 29-year-old singer-songwriter whose resonant voice is soothing to those who are lifting as well as driving. Casal focuses on songs with subtle-yet-infectious hooks amid acoustic guitar pleasures and even vocals. This month he released his debut album, "Nighthawks," which was recorded with the help of Benji Brown, early Eagles keyboardist. The album is a collection of beautifully written, soulful songs that have the power to move even the most hardened listener. Casal is also associated with Rolling Stone columnist, Joe Pugliese, and the band's music is heavily influenced by Parsons' laid-back style. Casal's debut album is sure to be a hit with fans of classic rock and folk music alike.

Rochester, Minn.: Undoubtedly, one of the most influential bands in rock history, The Clash, have released a new album, "London Calling," which is a testament to their musical prowess and social consciousness. The album features a variety of tracks that explore themes of love and life, as well as politics and social issues. "London Calling" is a classic album that has stood the test of time and continues to influence musicians and fans alike. This release is a must-listen for any fan of The Clash and classic rock music.

Pittsburgh: Pittsburgh's own Continental Drift has released a new album, "The Hard Rock," which is a collection of songs that explore themes of love and life, as well as politics and social issues. "The Hard Rock" is a classic album that has stood the test of time and continues to influence musicians and fans alike. This release is a must-listen for any fan of Continental Drift and classic rock music.

VIKING UNLEASHES ICE-T'S HARD-ROCK BAND
(Continued from page 12)
Virgin is building up with another major for its hard-rock band, "Ice-T's Hard Rock Band." The band, which has been in the studio recording its debut album, is being managed by renowned producer, Michael Portnow. The album is expected to be released in the fall, and will feature a mix of hard rock and metal tracks. Virgin is excited to work with Ice-T and his band, and the label is confident that the album will be a hit with fans of hard rock and metal music alike.
**DOWN WITH IT:** Los Angeles-based hardcore rockers Downset have decided to release a harder version of Rage Against The Machine, re-titled **-11016 (9.98/15.98)**. The album is expected to be released on the independent label NINJA. The group is also working on a new album, tentatively titled **-1100 (9.98/15.98)**, which is due out in early 1995.

**In Flight, Step One With The Rosettes:** The Rosettes, a band from the United Kingdom, have been working hard supporting their latest album, **-1103 (10.98/15.98)**, which is due out on the independent label NOISE. The band is currently touring the United States, with plans to release a new album in early 1995.

**The Heatseekers Album Chart:** The Heatseekers chart lists the best-selling titles by new and developing artists, all of whom are recommended for inclusion in your collection. The chart is updated weekly and is a valuable resource for discovering new talent. The chart is compiled by Billboard and is available in both print and electronic forms. For more information, visit www.billboard.com.
### Billboard Hot R&B Airplay

WEEK ENDING JULY 30, 1994

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### Billboard Hot R&B Singles Sales

WEEK ENDING JULY 30, 1994

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<td><strong>BACK &amp; FORTH</strong></td>
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**Notes:** Numbers are based on airplay and sales for the week ending July 30, 1994. The data is used in the Hot R&B Singles charts.

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**Additional Information:**

- Billboard is a weekly music magazine that covers the music industry, including charts for various genres and genres.
- The charts are based on airplay, sales, and streaming data from radio stations, record sales, and online music services.
- The data for the charts is compiled and released on a weekly basis.
- The charts are a combination of the Hot R&B Airplay and Hot R&B Singles charts, which track the most popular R&B songs on radio and in stores, respectively.

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**Related Content:**

- Billboard Hot 100
- Billboard 200
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**References:**

- Billboard (magazine)
- Music industry
- Radio and television

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- The data is compiled from various sources and is subject to change. For more information, please visit billboard.com.
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<td>&quot;Summertime&quot; (10.98/15.98)</td>
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<td>The Notorious B.I.G.</td>
<td>&quot;Mo Money, Mo Problems&quot; (10.98/15.98)</td>
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*Packed with comprehensive listings that give you the information you require to reach record retailers, phone and fax numbers, store names and addresses, chain store planners and buyers. Plus the 1994 RDR packs all this essential information into one compact fax directory — so it's easy to handle and take on the road.*

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IN STORES NOW
DOUBLE THE PLEASURE: Charisse Rose and Cassandra Lucas appear to be twins. In fact, they are best friends, and now they’re Big Beat’s newest act, Changing Faces. The duo’s first single is written and produced by R. Kelly and earns the Greatest Gainer/Sales award. The single moves up the Hot R&B Singles chart 87-7. It enters both the sales-only and airplay-only charts this week at No. 11 and No. 43, respectively. “Street Love” gets top 10 airplay at two stations: It’s No. 9 at WAMQ Pittsburgh and No. 10 at WOWI Norfolk, Va. It’s top 20 at eight other stations.

GIANT STEPS: “Slow Wine” by Tony Toni Toné (Mercury) makes an impressive chart entry at No. 24, earning the Hot Shot Debut honor. Just like the band’s earlier single “Anniversary,” airplay points were accumulated early because of strong radio reaction. Both tracks were played from the album before they were available as singles. “Wine” is No. 1 at KJLH Los Angeles and top five at two other stations, RACE Los Angeles and WVZV Chicago.

ANOTHER HIGH STEPPER is “Top Gun” by Ice Cube Featuring George Clinton (Priority). “Top Gun” jumps 40 positions up the Hot R&B Singles chart, landing at No. 48. In its second week on the chart, the song receives double-digit airplay at six stations, ranking No. 4 at KKBV Los Angeles, No. 14 at WQJX Jackson, Miss., and No. 20 WWZZ Charleston, S.C. It enters the Hot R&B Singles Sales chart at No. 21. This is a remarkable performance, considering that Ice Cube’s album “Lethal Injection” was a Christmas ’93 release. This performance attests to the continuing popularity of George Clinton.

EVERYTHING MUST CHANGE: On July 6 I celebrated my eighth year in the Billboard organization. During those years, so many of you contributed to the countless changes in our chart-compiling methodology. We haven’t always agreed on what should be done or how the rules should be implemented. Yet, in the end, all of our charts are better than ever and stand up very well against any other industry system for measuring the best of our music. Now it’s time for me to move on to see what else can be done. But leaving all that I worked so hard to build is even harder than I thought it would be. I fought hard for charts, editorial, and advertising opportunities within Billboard, and now the Monitor, because these publications provide readers with more than chart facts; what people read about our music is sometimes the total representation of who we are as a people. So I had no choice but to demand the best from everyone. Fortunately, as I prepare for my future, I can do so knowing that you will be left with the best chart system available. I’m confident that the management of Monitor and the chart department knows what you do, how you do it, and who you are. You can be confident that what they tell you matters. Suzanne Baptiste is no stranger to the business. She is currently responsible for six charts, including jazz, rap, reggae, and gospel. Help her and help yourselves. Please uphold the tradition that we were all just getting used to. I can’t wait to see all of you at our radio conference in September.

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THE RHYTHM & THE BLUES
(Continued from page 19)

This year, the dinner will honor entertainment moguls Russell Simmons and Andre Harrell, both of whom are involved in raising funds for diabetes research. Last year’s dinner raised $450,000, and this year the organization hopes to double that amount. For information call 212-757-2069.

LIVE MUSIC HANGOUT: Trendy L.A. restaurant Cevita offers music jams in its back room. The quarters are small, but that’s sauce for the goose because it creates an intimate cabaret feel. Guitarist Michael King opened a recent set with some sizzling string work, before local blues vocalist Millie Kaiserman tore up the room with guitar, drum, and keyboard trio in tow, issuing soulful blues standards. At one point, she waded into the audience, gaining rousing, impromptu sing-alongs from crystal clear vocalist Mary Wilson, Tina Turner bandmember Kenny Moore, and others.

L.A. HOUSE OF BLUES NAMED FOUNDATION HQ
(Continued from preceding page)

Montgomery says music can serve as the “vehicle” to touch hard-to-reach kids. “We use their established interest in music to interest them in blues by showing how the two are related—historically and musically.”

The foundation and its programs were designed not to duplicate other organizations’ efforts and programs “to make sure we reach a nice cross section, and especially including under-privileged kids,” says Montgomery.

She continues: “Blacks are well-represented on the foundation staff, too, and we all go out into the community to the teachers at the schools, who are hands-on with the issues we’re trying to address.”

Tigrett’s personal desire is to see music and art return to the public school curriculum around the country. “If science and math are the backbone of education, then art and music are its heart and soul,” he says.

“I’ve been an artist for years. The Hard Rock gave away $25 million over the years. I’ve been behind a lot of environmental, social, and community interests, and it’s our duty to do something positive about problems in our society.”

Robinson’s next music supervisor credits are for the Mario Van Peebles-directed “Panther,” and director Cundieff’s follow-up flick, “Tales From The Hood,” executive-produced by screen maestro Spike Lee.

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R&B ARTISTS & MUSIC

THE RHYTHM & THE BLUES
(Continued from page 19)

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JACK’S HOUSE: Guest speakers for Jack The Rapper’s Family Affair, Aug. 18-21 at The Buena Vista Palace Hotel in Orlando, Fla., include motivational speaker Les Brown and George Fraser, author of the book “Success Guide.”

L.A. HOUSE OF BLUES NAMED FOUNDATION HQ
(Continued from preceding page)

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R&B ARTISTS & MUSIC
Two more sports titles are due from Issues Oct. 4: "Full Court Press," a coaching guide featuring NBA Hall Of Fame coach Jack Ramsay, and "My Life Behind The Microphone," a guide to sports broadcasting by NBC football announcer Charlie Jones.

The first scheduled non-sports Issues release is "Buddy Colette: A Jazz Audio Biography," which details the veteran reed player’s musical journey. The recording centers on Colette’s association with three legendary jazz musicians—Charlie Parker, Eric Dolphy, and Charles Mingus. Colette also plays horns and flutes on the project. Rolling Stones drummer Charlie Watts contributed liner notes to the double-disc set, due in stores Oct. 4.

This recording really demonstrates a beautiful merging of music and spoken poetry," says Harvey R. Kubernik, who independently produces Issues titles for BarKupCo Music. "I think that the way this historical content is presented here will intrigue even newcomers to jazz."

The Lawndale, Calif.-based New Alliance is not confining its new state of spoken-word titles to the Issues imprint.

The label is planning a follow-up to its "Internal Journal" release, which is an audio-only soundtrack to "L.A. Journal," a Voyager laserdisc audio and visual art project on the city of Los Angeles.

Another New Alliance title will feature the writings of Julie Ritter, a singer in the disbanded alternative group Mary’s Danish.

Other musicians with recordings in the works include former Tom Waits jazz/rock bassist Dr. Naso Young and Lisa Coleman, of Wendy & Lisa fame, who contributed vocals and keyboard accompaniment to the upcoming spoken-word release by poet Miles Call."We are not interested in releasing vanity projects for rock acts," says Ginn. "Many of our releases come from artists with musical origins, but the emphasis is on the artist who is dedicated to the spoken-word form."

Releases in the works include titles by poet Michelle T. Clinton, actor Harry E. Northup, poet and teacher Elise Klein Healy, "Cool Runnings" screenwriter Tommy Swardlow, and screenwriter Joel Lipman.

Ginn estimates that the average New Alliance spoken-word title sells approximately 1,000 units. Some 25% of that total comes from alternatives to traditional music retailing, including book stores and coffee houses.

It is the in-store spoken-word readings at both traditional and unconventional locations that often spur sales, according to Ginn, who adds that many music retailers now have spoken-word bins.

Once a month, New Alliance holds an in-store "Word Wednesday" reading at the Los Angeles SST Superstore, which is owned by the label.

"The rise of audio books has really paved the way for us in terms of being able to successfully distribute these releases in alternative outlets," says Ginn.

"In terms of sales, they honestly have not been remarkable," adds Ginn. "I’m not concerned with that. I don’t choose to work on projects based on the sales potential. Spoken-word projects are certainly not a way to get rich. We release what we can afford to release."

Radio airplay on the commercial airwaves for spoken word has been almost non-existent, but public broadcasting outlets have embraced the genre.

Kubernik cites "Man In The Moon," a nightly program on KCRW Los Angeles, as well as programs on crosstown stations KXLU and KPCC-FM as key regional supporters of the genre.

KXLU Los Angeles will air "Echo In The Sense," a 90-minute program spotlighting New Alliance and its commitment to spoken word, Aug. 26. Spoken word is getting prominent placement in this year’s Lollapalooza tour. A spoken-word stage is touring alongside the music stage as part of the festival’s side show.

Elizabeth Belile, whose spoken-word debut on New Alliance is due this fall, is on 42 Lollapalooza dates. "It’s been an incredible experience," says Belile. "There is an audience of young people who haven’t even been introduced to the concept of poetry. These are 12- and 13-year-olds who are finding their own voice."

Lollapalooza is sponsoring "poetry slams," where local poets are invited to read their work and compete for a chance to read on the main or second stage, according to Belile.

"This will reach a lot of new people," says Kubernik, who will read on the Los Angeles stop of the tour. "What is really remarkable about this is that it is an all-age show. The youth has access. That is important. Spoken word is for all the people. It has given a forum to present strong voices for all communities—African-American, Latin, gays, and lesbians. It is not an exclusive white boys’ club."
IN THE MIX: Gee whiz, David Morales sure is visible these days. The truly tireless producer is remixing singles like mad—and quite possibly, he might add. Now, he has also taken to issuing one-off 12-inch singles as The Boss, which are on a newly minted Rhythm & Rhyme label. "Congo," a juicy instrumental that gains its fuel from a phat, fuzzy line of African marching drums and whirling bass, is perhaps the catchiest of these. But that's not all—Morales is also on the hunt for new material for a future album. (Photo: Tina Paul)

INDEPENDENCE MUSIC

DANCE ARTISTS & MUSIC

Morales Takes Charge; Vicious Rolls With Loleatta

THE SWEETEST ILLUSION: This single has all the marks of a major hit, given its moody range of mixes. (Continued)

Dance TRAX

by Larry Flick

Three versions would create a strong bridge between peak-hour revelry and late-hour darkness—just pick one. Another yummy treat released by the folks at Love From San Francisco Records.

WORLD OF WONDER: When Profile A&R executive and limber turntable artist DB chose to call the label's collection of jungle/breakbeat music "The History Of Our Funk Part One," he could not have been more accurate. The album boldly sets out to take listeners on a trip into what may be the last true public music in the U.K., serving as a whirlwind traveling through the last few years of cutting-edge dance music.

Over the course of 23 obscure cuts, seamlessly assembled by DB, the listener continually is assaulted by patches of mini-trends and major breakdowns, tightly sewn into a ratting array of rigid beats. The selections stem straight from jams originally released by five small but influential labels: Moving Shadow, Suburban Base, Reinforced, Production House, and Formation. The journey begins with "Mr. Kirk's Nightmare" by 4 Hero, a splice between a father and a cop, delivering news of their teenage boy's death over a jingly rhythm, wrapped with a plush keyboard line that takes on an unexpectedly dark and ominous toque. And that's only the beginning.

Isolating other highlights would only disjoint an album that must be ingested as a whole. Few compilations released this year will be as important and essential as this. In many ways, it serves as undisputedly and (necessary) proof that the second generation of dance music disciples did more than cock their ears to the '70s.

SOME LIFE: Belouis Some is out to prove that there is life beyond mid-'80s dance/pop stardom. The singer who acceded with "Imagination" and "Some People" at the height of the second British invasion of 1984 is back with commercials and February's "Comin' To Hollywood." Waving the slate clean with "Sometimes," a dark and jangly mover produced by Robin Goodfellow (known for his work with East 17 and Right Said Fred). Some's voice has developed a worldy edge that lends a somewhat cynical bite to his intelligent lyrics. Jon and Helena Marsh of the Be<br />

Three On Mike. Sire/Reprise artist Marc Almond, right, recently offered a surprise performance at the Squeeze Box party at Don Hills night club in New York. He joined the evening's featured act, drag personality/singer Matty Formika, and sang the favorites as "Tears Run Rings" and "Tainted Love." Almond is currently penning new material for a future album. (Photo: Tina Paul)

DANCE ARTISTS & MUSIC

MORALESTAKESCHARGE;VICIOUSROLLSWITHLOLEATTA

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egades are adjusting to shifts and changes in club culture. Some are venturing into the New Age, which has
among the better of the batch are “Dance With The Devil” by Boys Of A New Age, which has
song John Springate twisting admirably over a bright and racing beat with a U.S. label looking for
something light and peppy ... Alternative dance mavens should be on the lookout for “The Conversation,”
Cabaret Voltare’s latest album on Instinct Records. Experimental and exciting music from a band that
now has a melange of butt-shakin’ beats and atmospherical vocals with Springate.
Dance Trax (Continued from preceding page)

DANCE TRAX

(Continued from preceding page)
IBMA Sets 1st Regional Confab Calif. Site Chosen For March ’95 Event

**BY EDWARD MORRIS**

NASHVILLE—the International Bluegrass Music Assn. will hold its first regional showcase in March 24-26, in Palo Alto, Calif., at the Hyatt Rickey Hotel and the Spangenberg Theater. To enlist and choose showcase performers, the IBMA is soliciting audition packages, which it will accept through Oct. 15. A spokesman for the Owensboro, Ky.-based trade association says the IBMA selected California for its first regional conference because of the high level of membership in that area and the “availability of excellent facilities.”

Among the groups the IBMA is targeting for the conference are artists, record company executives, talent buyers, broadcasters, music-orientated associations, music publishers, national country music organizations, and bluegrass fans. Admission to the three-day event is expected to cost about $60 a person, with an additional charge for tickets to the “IBMA Award Winners Concert.”

Full details of the conference will be sent to IBMA members near the end of this year. However, the tentative schedule calls for three days of exhibits, the showcasing of eight acts on the opening day, six seminars on the second day, and membership meetings on the final day. The concert is scheduled for the evening of the second day, Saturday, March 25. Acts wanting to be considered for the showcases must send four complete promotional packages (of which must include a representative cassette or CD recording) to the 1986 IBMA Regional Showcase Committee in Owensboro. The acts selected must pay their own expenses to the conference and, if they are not already IBMA members, must join before showcasing.

**Legends Celebrated At Nashville’s Great Escape**

**BY PETER CRONIN**

NASHVILLE—As country music booms and a record number of up-and-coming artists continue to flood the market, fans of classic country have fewer places to find the music and the musicians they love. Among the more passionate of those fans is Gary Walker, and, as owner of Great Escape, a Nashville retail store specializing in used country records, the former songwriter has decided to do something about it.

Working with seminal Nashville music business figure Charlie Lamb, Walker has launched a weekly Saturday series of in-store appearances by country music legends at Great Escape’s locations in Nashville and nearby Madison, Tenn.

The program, dubbed “The Great Escape Presents Legends Of Country Music,” began July 9 with an appearance by Grand Ole Opry star Charlie Louvin, who came to fame as one of the Louvin Brothers.

“This idea started out as a year-round extension of the Fan Fair concept,” says Walker. “We’ve gone out of our way to make every one of these appearances a recognition of the artist’s contribution to the industry, rather than just an in-store appearance.”

Walker certainly succeeded in that goal with Louvin. What started out as an autograph session turned into a full-blown tribute, with letters pouring in from mayor Phil Bredesen (who declared Saturday, July 9, Charlie Louvin Day in Nashville), BMI, the Country Music Assn., Opryland Music, and the Denyo Music Group, to name a few.

For Walker, a songwriter who says he “burned out” on the music business shortly before opening Great Escape in 1977, the appearances are much more than a way to attract customers.

“From the time I was 11 years old, I was obsessed with music and aspired to a career in the business myself,” he says. “All these years later, I realize how important it has been in my life, and I feel so grateful to it that I wanted to give something back.”

The series already is beginning to tie in with country music-related causes. On July 25, bluegrass artist Mac Wiseman will appear. Wiseman is also president of ROPE (Reunion Of Professional Entertainers), a benefit organization whose current objective (Costawurp on page 44)

**Showing Their Metal**

Mercy Records president Luke Lewis, left, presents the first of a new series of gold albums to the Statler Brothers. Standing from left, are Don Reid, Phil Balsley, Jimmy Fortune, and Harold Reid. Included in the presentations were a triple-platinum album for “The Best Of The Statler Brothers” and gold albums for “Pardners In Rhyme” and “Holy Bible: The Old Testament.”
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<td>A Decade of Hits</td>
<td>Epic 387510/1 (7.58 EQ/1.58)</td>
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<td>George Strait</td>
<td>Greatest Hits</td>
<td>MCA 40235 (7.98/15.98)</td>
<td></td>
<td>154</td>
</tr>
<tr>
<td>George Strait</td>
<td>George Strait's Greatest Hits, Vol. 1</td>
<td>MCA 40276 (7.98/15.98)</td>
<td></td>
<td>155</td>
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<tr>
<td>George Strait</td>
<td>George Strait's Greatest Hits, Vol. 2</td>
<td>MCA 40312 (7.98/15.98)</td>
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<tr>
<td>Vince Gill</td>
<td>Turn Me Loose</td>
<td>MCA 40495 (7.98/15.98)</td>
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<tr>
<td>Alabama</td>
<td>Alabama Live</td>
<td>MCA 46525 (7.98/15.98)</td>
<td></td>
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<tr>
<td>Conway Twitty</td>
<td>The Very Best of Conway Twitty</td>
<td>MCA 3928 (14.98/11.98)</td>
<td></td>
<td>159</td>
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<tr>
<td>Alabama</td>
<td>At His Best</td>
<td>RCA 31045 (19/15.98)</td>
<td></td>
<td>160</td>
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<tr>
<td>The Judds</td>
<td>Greatest Hits</td>
<td>CBS 81968/9 (19/15.98)</td>
<td></td>
<td>161</td>
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</table>

**Top Country Catalog Albums**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label/Number Distributing Label</th>
<th>Suggested List Price or Equivalent for Cassette</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Patsy Cline</td>
<td>Greatest Hits</td>
<td>MCA 10817 (10.98/19.98)</td>
<td>145 weeks at No. 1</td>
<td>1</td>
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<tr>
<td>The Judds</td>
<td>Greatest Hits</td>
<td>CBS 225 (7.98/13.98)</td>
<td>Collector's Series</td>
<td>87</td>
</tr>
<tr>
<td>The Charlie Daniels Band</td>
<td>A Decade of Hits</td>
<td>Epic 387510/1 (7.58 EQ/1.58)</td>
<td>52 weeks at No. 1</td>
<td>50</td>
</tr>
<tr>
<td>George Jones</td>
<td>Super Hits</td>
<td>Epic 407690/3 (5.98 EQ/2.98)</td>
<td></td>
<td>152</td>
</tr>
<tr>
<td>Reba McEntire</td>
<td>Greatest Hits</td>
<td>MCA 4791 (7.98/15.98)</td>
<td></td>
<td>153</td>
</tr>
<tr>
<td>George Strait</td>
<td>Greatest Hits</td>
<td>MCA 40235 (7.98/15.98)</td>
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<td>CBS 81968/9 (19/15.98)</td>
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<td>161</td>
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BANTAM BOOKS CONGRATULATES

REBA MCEntRE

YOURS IS THE BESTSELLING HARDCOVER AUTOBIOGRAPHY EVER BY A COUNTRY MUSIC PERFORMER!

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• A top Wall Street Journal Hardcover Bestseller!
• More than 500,000 copies shipped!

THANK YOU,

Reba McEntire, for your wonderful book and for your tireless efforts to promote and publicize it!

THANK YOU,

Narvel Blackstock and everyone at Starstruck Entertainment, for being the hardest-working, most efficient—and creative—management organization ever!

THANK YOU,

Frito-Lay, Inc., for help in the success of our groundbreaking joint on-bag rebate promotion—the talk of the publishing community!

THANK YOU,

Walt Wilson, Scott Borchetta and all the staff at MCA Nashville Records, for your cooperation and participation in our joint on-air hardcover and "Read My Mind" album giveaway promotion, which had unprecedented penetration and resonance at country music radio.

BANTAM Bantam Doubleday Dell

www.americanradiohistory.com
<table>
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<tr>
<th>No.</th>
<th>Week Ending</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Number</th>
<th>Distributing Label</th>
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<tr>
<td>1</td>
<td>July 30, 1994</td>
<td><em>Pocket of a Clown</em></td>
<td>Dwight Yokam</td>
<td>BMG Records</td>
<td>MCA 84948</td>
</tr>
<tr>
<td>2</td>
<td>July 30, 1994</td>
<td><em>Wherever You Come Around</em></td>
<td>Barbra Streisand</td>
<td>Sealed</td>
<td>BMG 84948</td>
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<td>3</td>
<td>July 30, 1994</td>
<td><em>I Wish I Didn't Know Now</em></td>
<td>Toby Keith</td>
<td>Mercury</td>
<td>BMG 84948</td>
</tr>
<tr>
<td>4</td>
<td>July 30, 1994</td>
<td><em>What a Thrill</em></td>
<td>The Mavericks</td>
<td>Mercury</td>
<td>BMG 84948</td>
</tr>
<tr>
<td>5</td>
<td>July 30, 1994</td>
<td><em>Why Haven't I Heard from You</em></td>
<td>Reba McEntire</td>
<td>MCA</td>
<td>MCA 84948</td>
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<tr>
<td>6</td>
<td>July 30, 1994</td>
<td><em>Down on the Farm</em></td>
<td>Confederate Railroad</td>
<td>Atlantic</td>
<td>BMG 84948</td>
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<td>7</td>
<td>July 30, 1994</td>
<td><em>How Can I Help You Say Goodbye</em></td>
<td>Patti Loveless</td>
<td>BMG</td>
<td>BMG 84948</td>
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<tr>
<td>8</td>
<td>July 30, 1994</td>
<td><em>Spilled Perfume</em></td>
<td>Pam Tillis</td>
<td>BMG</td>
<td>BMG 84948</td>
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<tr>
<td>9</td>
<td>July 30, 1994</td>
<td><em>I'll Go Down Loving You</em></td>
<td>She &amp; Doug</td>
<td>BMG</td>
<td>BMG 84948</td>
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<tr>
<td>10</td>
<td>July 30, 1994</td>
<td><em>Someday</em></td>
<td>Marty Stuart</td>
<td>BMG</td>
<td>BMG 84948</td>
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<tr>
<td>11</td>
<td>July 30, 1994</td>
<td><em>Love Me Like You Means It</em></td>
<td>Reba McEntire</td>
<td>MCA</td>
<td>MCA 84948</td>
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<td>12</td>
<td>July 30, 1994</td>
<td><em>Nobody's Gonna Rain on Our Parade</em></td>
<td>Kathy Mattea</td>
<td>Epic</td>
<td>BMG 84948</td>
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<tr>
<td>13</td>
<td>July 30, 1994</td>
<td><em>State Fair</em></td>
<td>Doug Supernaw</td>
<td>BMG</td>
<td>BMG 84948</td>
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<tr>
<td>14</td>
<td>July 30, 1994</td>
<td><em>Love Don't Do It</em></td>
<td>Linda Davis</td>
<td>BMG</td>
<td>BMG 84948</td>
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<tr>
<td>15</td>
<td>July 30, 1994</td>
<td><em>I Wouldn't Be Over</em></td>
<td>Steve Wariner</td>
<td>BMG</td>
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<tr>
<td>16</td>
<td>July 30, 1994</td>
<td><em>Sweetly on the Line</em></td>
<td>Al Green</td>
<td>BMG</td>
<td>BMG 84948</td>
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<td>17</td>
<td>July 30, 1994</td>
<td><em>I've Got You Baby</em></td>
<td>Cheley Wright</td>
<td>BMG</td>
<td>BMG 84948</td>
</tr>
<tr>
<td>18</td>
<td>July 30, 1994</td>
<td><em>Lore of Love</em></td>
<td>Radney Foster</td>
<td>BMG</td>
<td>BMG 84948</td>
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<tr>
<td>19</td>
<td>July 30, 1994</td>
<td><em>Mama's Got a Boy</em></td>
<td>Gibbon/Miller Band</td>
<td>BMG</td>
<td>BMG 84948</td>
</tr>
<tr>
<td>20</td>
<td>July 30, 1994</td>
<td><em>Mamas Don't Let Your Babies Grow Up...</em></td>
<td>Gibson/Miller Band</td>
<td>BMG</td>
<td>BMG 84948</td>
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<tr>
<td>21</td>
<td>July 30, 1994</td>
<td><em>Who's That Man</em></td>
<td>Toby Keith</td>
<td>BMG</td>
<td>BMG 84948</td>
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<tr>
<td>22</td>
<td>July 30, 1994</td>
<td><em>By the Way She's Lookin'</em></td>
<td>Jesse Hunter</td>
<td>BMG</td>
<td>BMG 84948</td>
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<tr>
<td>23</td>
<td>July 30, 1994</td>
<td><em>Can All Fired Up</em></td>
<td>Patty Loveless</td>
<td>BMG</td>
<td>BMG 84948</td>
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<tr>
<td>24</td>
<td>July 30, 1994</td>
<td><em>I Try to Think About Elvis</em></td>
<td>Michael White</td>
<td>BMG</td>
<td>BMG 84948</td>
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<tr>
<td>25</td>
<td>July 30, 1994</td>
<td><em>One Good Man</em></td>
<td>Michael White</td>
<td>BMG</td>
<td>BMG 84948</td>
</tr>
<tr>
<td>26</td>
<td>July 30, 1994</td>
<td><em>Jukebox Junkie</em></td>
<td>Ken Mellons</td>
<td>BMG</td>
<td>BMG 84948</td>
</tr>
<tr>
<td>27</td>
<td>July 30, 1994</td>
<td><em>Woman, Sensuous Woman</em></td>
<td>Mark Chesnutt</td>
<td>BMG</td>
<td>BMG 84948</td>
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<tr>
<td>28</td>
<td>July 30, 1994</td>
<td><em>Cowboys Don't Cry</em></td>
<td>Daron Norwood</td>
<td>BMG</td>
<td>BMG 84948</td>
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<tr>
<td>29</td>
<td>July 30, 1994</td>
<td><em>Hard Luck Woman</em></td>
<td>Garth Brook</td>
<td>BMG</td>
<td>BMG 84948</td>
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<tr>
<td>30</td>
<td>July 30, 1994</td>
<td><em>The Cheap Seats</em></td>
<td>Tim McGraw</td>
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<tr>
<td>31</td>
<td>July 30, 1994</td>
<td><em>Love and Luck</em></td>
<td>Tim McGraw</td>
<td>BMG</td>
<td>BMG 84948</td>
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<tr>
<td>32</td>
<td>July 30, 1994</td>
<td><em>In the Arms of My Baby</em></td>
<td>Tim McGraw</td>
<td>BMG</td>
<td>BMG 84948</td>
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</tbody>
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* Records showing an increase in detections over the previous week, regardless of chart movement. Airplay available on stations within 2500 detections for the first time.
**Country Artists & Music**

**Folk, Country Stars Pay Tribute To Gibson Influential Songwriter Has Parkinson’s Disease**

NASHVILLE—Some of the biggest names in the American folk music movement—as well as a number of country stars—will be in the studio here Monday (25) to sing and pay tribute to fellow folkie Bob Gibson.

Gibson's album has been a popular one among both folk fans and country fans as well as a performer and songwriter, Gibson began his career in the late 1940s and was a major figure in the folk scene by the mid-50s. He has recorded for the Riverside, Elektra, and Capitol labels, and has worked with such acts as Joan Baez and Judy Collins. Silverstein credits Gibson as one of his main songwriting influences.

**Country Single Sales A-Z Publishers/Performance Sheet Music**

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<thead>
<tr>
<th>Title</th>
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<td><em>A Good Run of Bad Luck</em></td>
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**COUNTRY CORNER**

by Lynn Shults

**It's Two Weeks and Counting for Alan Jackson's "Summertime Blues," Sitting atop the Hot Country Singles & Tracks Chart.** At this time last year, Jackson's "Chattahoochee" was in its third consecutive week at No. 1. Many might say that two consecutive summertime hits by the same artist is luck. But the more you know about Jackson, the more you realize there's a lot of hard work involved. The Georgia native knows a lot about summer livin', Southern style. Among his passions are cars, motorcycles, pickup trucks, lakes, and water skiing behind a beautiful and powerful ski boat. He was born into a culture that believes in the old adage that a fish known as a "boat" once upon a time, a lot of hard work involved. The Georgia native knows a lot about summer livin', Southern style. Among his passions are cars, motorcycles, pickup trucks, lakes, and water skiing behind a beautiful and powerful ski boat. He was born into a culture that believes in the old adage that a fish

**Leaders Celebrated at Great Escape**

(Continued from page 29)

1. The 1980s: The Birth of Country Music
2. The 1990s: The Rise of Country Rap
3. The 2000s: The Rebirth of Country Pop
4. The 2010s: The Golden Age of Country

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Gloria’s *Mi Tierra* Enters Platinum Territory

3rd Spanish-Language Set To Sell 1 Million In U.S.

**Platinum “Tierra”:** As you may have noticed on last week’s Billboard Latin 50, Gloria Estefan’s “Mi Tierra” (Epix/Sony) has reached platinum status for sales of 1 million units in the U.S. “Mi Tierra” becomes only the third Spanish-language album to strike platinum status in the U.S., following Julio Iglesias’ “Julio” (Sony)–certified platinum in 1984—and Linda Ronstadt’s “Conquering My Pa- dre” (Elektra), which earned a platinum disc in 1991. After the U.S., the greatest sales for “Mi Tierra” have been registered in Spain, where the album has sat in the top 10 on Spain’s retail charts and sold more than 900,000 units—the second-highest sales tally ever for a single album in Spain, Me- cano’s 1991 million-plus seller, “Ala- da” (EMI) remains the market’s all-time sales leader. Estefan currently is working on an English-language release due sometime in October.

**Appointments: Aloysio Reis has been named VP of marketing at EMI Latin International. A longtime executive with Sony, Reis most recently was marketing director at Sony Music Mexico. Reis, whose starts at EMI Aug. 1, replaces Mario Ruiz, currently president of EMI Ca- pitol of Mexico ...**

**ANDERSON’S LATIN AMERICA VIRS:** With little fanfare, Windham Hill/BMG has released “Desço,” a diverse and powerful Latin American soundscape painted through the ears of Yes frontman Jon Anderson. While gainingly attacking Spanish- and Portuguese-language paes of universal love and passionate romantic intentions, Anderson’s obvious enthusiasm for his musical adventure shines through via spirited vocal de- liveries, often sung in tandem with notable guests such as Milton Nasci- mento, Boca Livre, and Glenn Mon- roig. On “Notas,” Anderson comprises an impressive, emollient performance from María Conchita Alonso, who is not for her vocal prowess. NAC stations in leaning toward this new music, and even new age likely will embrace this grab-bag of Spanish American cul- tures adorned with Anderson’s familiar vocal eeriness.

**Getting Caught Up: Record Research has put out the 1995 Music Yearbook, which contains the titles that reached No. 1 on the Hot Latin Tracks and Billboard Latin 50 charts. Compiled by Joel Whitburn, the au- nal compendium of Billboard chart information has included the Latin chart toppers since 1960. Research- ing that Julio Iglesias is the highest- paid Hispanic entertainer in the U.S., Hispanic Music Business magazine esti- mates that the Spanish superstar bal- ladeer will gross $61.5 million during

**Latin Notas**

**by John Lannert**

1993 and 1994, Gloria Estefan comes in second, with gross earnings of $38.5 million ... New York club S.O.B.’s beefs up its Latino slate this summer with several strong shows, including salsa superstar Jerry Ri- vera July 25; legendary Cuban bass- ist Israel “Cachao” Lopez Aug. 15- 17; Latin jazz icon Eddie Palmieri with sonorout standout Ismael Quin- tana Aug. 22; and former Fania great Larry Harlow Aug. 29. Cachao has just released his label bow for Emilio Estefan’s Crescent Moon/ Epix imprint, titled “Master Sessions, Volume 1” ... Million Nascimento has canceled his appearance at the Bethel 94 concert.

**Water Brother Flowing:** Miami promotion office Water Brother Productions has kicked into high gear with seven tours in South America, the first of which began July 20 when reggae legend Steel Pulse launched its 10-city Brazil/Argentina run in Rio de Janeiro. Among the other tours: David Byrne’s 10-city Brazilian tour, which commences Aug. 10 in Sao Paulo; Kiss’ four-date Far South trek Aug. 27-Sept. 5, taking in Brazil, Chile, and Argentina; UB40’s 13-pan, Latin American swing, starting Aug. 26 in Mexico City; and Bryan Adams’ four-city Far South jaunt, beginning Oct. 13 in Santiago, Chile. Also, Jon Secada has two dates confirmed for Sao Paulo (Nov. 14) and Rio (Nov. 18), and Stone Temple Pilots are locked in for three concerts at Sao Paulo (Nov. 16), Buenos Aires (Nov. 19), and Santiago (Nov. 22).

**Chart Notes:** The eight-week chart-topping run by Selena’s “Amor Prohibido” (EMI Latin) on the Hot Latin Tracks chart no longer appears to be under threat; last week the cumb- ia smash latched on 60 points, while Jon Secada’s No. 2 single, “Si Te Vas” (EMI Latin), gained a smattering of points. Thus, the point gap is still about 350 points.

What’s more: “Si Te Vas” is coming under pressure as Ricardo Arjona’s “Te Conozco” (Sony) moves robustly from 5-3, knocking Ricardo Mon- taner’s “Quisiera” (EMI Latin) into the No. 4 slot, “Quisiera,” however, still gained enough points to retain its bullet.

Other singles posting strong ad- vances are Los Fugitivos’ Rodven entry “Diablo” (17-9) and Juan Luis Guerra y 40’s KBMM/KM- Track “La Coquililita” (83-1), a fast-paced, old-school merengue ditty that sur- prisingly has met little resistance at radio. Like “Quisiera,” Lorenzo Antonio’s “Cuando, Cómo, Y Porqué?” (WEA Latina) garnered sufficient points to hold on a bullet, even though it moved down 18-18.

New artists on the HLT are Nuy- turnic hip-hopstress Lisa Lisa and Ecuadorian-born rapper Gerardo, two artists who have scored top 10 hits on the Hot 100. Lisa Lisa’s seduc- tive “Cuando Me Enamoro” (Pendu- lum) moves up three this week to No. 16. “Cuando Me Enamoro” is Pendu- lum’s first HLT single as well. Gerardo, meanwhile, makes his HLT de- but at No. 29 with the rap/salsa thumper “María Elisa,” taken from his EMI La- tin debut, “Asi Es.” The saucy video of “María Elisa” features a sensual, co- quettish performance from Gerardo’s back- ground dancer, Linda Ceballos.

Also making his bow on the HLT is Crescent Moon/Universal’s Los Piloto, whose “El Baile De La Vela” enters at No. 38. A dance remix of the song-flavored track moves 84-30 with a bus- let set on this week’s Billboard Club Play chart. “El Baile” is the leadoff single from Cheito’s self-titled debut for Crescent Moon. And finally, this chart anomaly: “Merengue Mix” (Max), which moves 23-18 this week, is the first single on this week’s Billboard Club Play Chart, “El Baile” is the leadoff single from Cheito’s self-titled debut for Crescent Moon.

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Classical Keeping Score

by Christie Barter

There have been reports in The New York Times and Newsday that Mostly Mozart, a popular fixture in the city's musical life for more than 25 years, is in danger of being severely cut back or even dismantled altogether. And while the news, as of yet, is only hearsay and rumors, I can report that the Associated Musicians of Greater New York (Local 802, AFM) and the members of the festival's splendid orchestra have formed a Committee to Save Mostly Mozart.

Committee members distributed letters to the friends of Mostly Mozart attending an open rehearsal at Avery Fisher Hall a week or so ago, while other members of Local 802 distributed leaflets outside the hall. Basically, the message to those who cared was, "Do you even want to think about New York in July and August without Mostly Mozart?"

No. The festival's artistic and financial fortunes have done nothing but grow over the years. Last summer's box office receipts, according to all reports, were the second-largest in the festival's history, and its cultural contribution to life in New York during the summer is undisputed.

Anyone interested in adding his or her voice to the growing chorus of support for this "jewel in Lincoln Center's crown" should write the new chairperson of Lincoln Center's board, Beverly Sills, at 70 Lincoln Center Plaza, New York, N.Y. 10023. Or call 212-875-6111.

Instead of celebrating Bastille Day this year, Harmonia Mundi USA has launched a Christmas-in-July promotion with some exciting young labels. Headlining the list is a new recording of Handel's "Messiah" by William Christie and his Arts Florissantes (due Aug. 1). But also upcoming, and new, is an album of carols "from the Old and New Worlds" sung by an outfit called the Theatre of Voices under the direction of Paul Hillier, and a collection of medieval carols and motets, "On Yoolie Night," sung by the singing group Ansermet. A Christmas package has been released featuring soprano Lucia Popp with the Prague Radio Symphony Orchestra. And from dust (are you ready for this?) comes an album of Serbian Orthodox Christmas carols sung by the Radio And Television Choir Of Belgrade.

Jordi Savall, who was responsible for the lovely soundtrack to the unexpected worldwide hit film "Foum Les Matins du Monde" (the soundtrack was released on Andiva, a Harmonia Mundi USA-distributed label), has done it again with his score for the new Jacques Rivette film "Jean of Arc" (also on Andiva). The music is drawn from works by Guillaume Dufay, various 16th-century sources, and Savall himself.

HMUSA also brings in this month a complete recording—the only one in the catalog right now—of Paul Hindemith's opera "Mathis der Maler," conducted by Gerd Albrecht (three CDs, on the Wergo label).

The Authoritatively Prolific pianist Charles Rosen has come up with a new book titled "The Frontiers Of Meaning: Three Informal Lectures On Music," just published by Hill and Wang. To support it, Sony Classical has released, in its midpriced Essential Classics line, Rosen's recordings of the late Beethoven sonatas (Nos. 27-32) and Bach's "Goldberg Variations." The lectures, delivered in Rome a year and a half ago, aim (and go a long way toward answering) questions like: How is taking pleasure from music related to understanding it? And what, if anything, does music mean?

Jazz Blue Notes

by Jeff Levenson

It's becoming increasingly evident that Montreal knows best the ways and means of big-time get-togethers. This year's just-completed edition of the Montreal jazz fest (actually, the Festival International de Jazz de Montreal for those looking to save on their Berlitz), is a model of organizational efficiency: 11 days, 14 stages, hundreds of free concerts, 40-or-so premium performances featuring headliners, 1.5 million fans, and a thematic focus wide-reaching enough to attract all manner of music lover without alienating jazz purists. (Wringing with jazz purists is not recommended.)

How does this annual bash run so smoothly? Beats me, though one clue is the festival's prevailing disposition of ensuring that fans have a good time. Artists, I'm told, are treated none too shabbily, either. Couple that with the organizer's belief that in order to manage a successful festival, music must be enjoyed, and you encourage support by fans and sponsors alike (including underwriting) the moment a dollar is put into the vaults of the festival's name, which is drawn up in the new edition of the Canadian music reality, "Montreal Jazz Festival: A Festival For Lovers" in the title, and according to the pianist, "I aimed for a recording that I would want to listen to in a moment of reflection—something with some sophistication, and sensuality." A lot of it's there, too. Manchester, a subsidiary of Drive Entertainment, is issuing a series of CDs drawn from the vaults of the TKO/Ember Recorders. There are nine titles from the festival: customers of Mingus, Woody Herman, Billie Holiday, Louis Armstrong, Charlie Parker, Sarah Vaughan, Duke Ellington, and Dinzy Gillespie. Upcoming: works from Sidney Bechet, Freddie Hubbard, and Art Tatum, among others... Shanachie-Capitol has signed pianist Kim Pensyl. The label debut is slated for September.
The classical market is constantly growing, changing and evolving in order to capture a wider audience. In an effort to increase awareness of this important musical genre, President Clinton has named September “Classical Music Month.” Coinciding with this national celebration, our September 10th spotlight will examine the on-going worldwide development and marketing of classical music. We’ll also explore the recent contributions of classical composers in the areas of filmscopes and soundtracks.

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**BILLBOARD SPOTLIGHTS**

**THE CLASSICAL APPEAL: A GLOBAL PERSPECTIVE**

**TOP CLASSICAL ALBUMS**

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* A albums with the greatest sales gains this week. ** Recording Industry Assoc. of America (RIAA) certification for sales of 500,000 units. *** RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. ** Asterisks indicate vinyl available. © 1994, Billboard BPI Communications and SoundScan, Inc. 36
MAJOR LABELS DISCOVERING GAY AND LESBIAN MUSIC

(Maintained from page 5)

dollars on entertainment annually.

Mainstream and Frank Corelli's early efforts to develop long-term plans for this market by targeting publications and nightclubs catering to the gay community. However, label executives say the wheels to create more detailed strategies in these areas are in forward motion—and long overdue.

"You have to do your research and educate the people you work for," says Michael Rodriguez, marketing/product development manager at Atlantic. "I do feel like strides are slowly being made here. I don't think anyone can argue with the numbers: Gay people have disposable income and they're spending a lot of it on music."

According to the Simmons Market Research Bureau, which polled approximately 25,000 homosexual people in 1986, 76% purchased CDs in 1990, 64% of which spent more than $5,000 a year. Roughly 52% of those polled were men, 48% women.

Major record labels are primarily gay-conscious today. It's the gay community. However, Simmons research indicates audiences for rock and country, as well as several other genres. Though dance music continues to hold substantial interest for the homosexual market, with 40% of those polled preferring that genre, 37% to stereo-type gay, primarily to country and rock, while 23% are partial to classical and opera."

"If there is a common denominator in gay record-buying, it is probably an orientation toward music with heart and passion," says Dale Bennett, a manager and buyer for the single-spinners in Atlanta. "It would be totally inaccurate to stereotype gay music. Gay people respond to music that looks into the struggles facing the human condition—and that can be from a heavy beat, or a soft, classical violin."

The image of gays going to the disco while women go to coffee houses may be strong, but it is slowly starting to fade.

In identifying the characteristics of the typical queer consumer, there is no definitive picture to be drawn, although some clubs or discothèques indicate a well-educated, somewhat affluent audience. Of the people polled by Simmons, 29% live in the West, 28% live in the Northeast, and 22% in the Midwest. Nationally, 90% of those people polled polled said they had been to a gay household of two people, and 38% live alone.

While some labels are spending time and money cultivating gay and lesbian dollars, there is still no signal toward a surge in signing openly homosexual artists. According to Atlantic's Tom McEvoy, "I'm not aware of any label that is promoting a rock-rooted album on his own Spotted Dog indie label, breaking through stereotypes remains difficult.

"I remember speaking with two A&R people at a NARAS meeting recently, and after asking them what the response would be to a demo by a non-dance gay artist, I was told that getting signed was just as tough as it was for the revived rock band, name, and the early albums."

According to the recent survey, the gay community looks into the human condition. When this happens, the gay community looks into the human condition. This can be a heavy beat, or a soft, classical violin. Gay music is not just about the gay market, but individual retail is a prominent piece in the puzzle. It is also the message calling on the gay community. Therefore, independent retail is an in-store appearance with a gig at a local gay club. "Although I have never asked anyone to his or her family, or that lot of music to gays," says Jerry Maher, manager of M&R's, a dance specialty shop in San Diego. "Gay men have to a club on Friday or Saturday, see a singer or hear a fierce record, and come in the next day to buy the record. It's like that."

Epic is using this information by circulating "Working You The Right Way: Epic Summer '94," an "information" one-shot questionnaire that goes to mom-and-pop shops across the U.S. "It is targeted to get feedback on the samplers and dance compilations," says Epic's direct response specialist.

Records executives were not paid by press time.

It was unclear at press time how the offer would affect Factory artists in the U.S., where New Order is licensed to Sire.

Other rights understood to be owned by the Factory record labels include song material from the Durutti Column and early works by James. Factory's property assets also have been sold, for Factory president Ed Banger is himself a record collector in Manchester is now a nightclub.

One of the problems in sorting out the Factory record labels' involvement in the months has been the lack of contracts with major artists, a feature that formed part of the deals on which the label was based.

London Resurrects Factory Records

London—Factory Records, the former label of New Order and the Happy Mondays that collapsed in 1992, will be resurrected through PolyGram imprint London Records following a deal with the former label's creditors, Factory Communications. Former Factory Communications president Tony Wilson will be A&R consultant for Factory, as the revived label, which will be known as Factory 2.


"We are delighted to have done a deal," says receiver Domett Power. "We are delighted to be in a position to look at potential deals for the revived label and its music, which would be known as Factory 2."

London has acquired several assets of the original label, including the new label's name, and the early albums. It's also looking into the human condition. This can be a heavy beat, or a soft, classical violin. Gay music is not just about the gay market, but individual retail is a prominent piece in the puzzle. It is also the message calling on the gay community. Therefore, independent retail is an in-store appearance with a gig at a local gay club. "Although I have never asked anyone to his or her family, or that lot of music to gays," says Jerry Maher, manager of M&R's, a dance specialty shop in San Diego. "Gay men have to a club on Friday or Saturday, see a singer or hear a fierce record, and come in the next day to buy the record. It's like that."

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It was unclear at press time how the offer would affect Factory artists in the U.S., where New Order is licensed to Sire.

Other rights understood to be owned by the Factory record labels include song material from the Durutti Column and early works by James. Factory's property assets also have been sold, for Factory president Ed Banger is himself a record collector in Manchester is now a nightclub.

One of the problems in sorting out the Factory record labels' involvement in the months has been the lack of contracts with major artists, a feature that formed part of the deals on which the label was based.

London Resurrects Factory Records

London—Factory Records, the former label of New Order and the Happy Mondays that collapsed in 1992, will be resurrected through PolyGram imprint London Records following a deal with the former label's creditors, Factory Communications. Former Factory Communications president Tony Wilson will be A&R consultant for Factory, as the revived label, which will be known as Factory 2.


"We are delighted to have done a deal," says receiver Domett Power. "We are delighted to be in a position to look at potential deals for the revived label and its music, which would be known as Factory 2."

London has acquired several assets of the original label, including the new label's name, and the early albums. It's also looking into the human condition. This can be a heavy beat, or a soft, classical violin. Gay music is not just about the gay market, but individual retail is a prominent piece in the puzzle. It is also the message calling on the gay community. Therefore, independent retail is an in-store appearance with a gig at a local gay club. "Although I have never asked anyone to his or her family, or that lot of music to gays," says Jerry Maher, manager of M&R's, a dance specialty shop in San Diego. "Gay men have to a club on Friday or Saturday, see a singer or hear a fierce record, and come in the next day to buy the record. It's like that."

Epic is using this information by circulating "Working You The Right Way: Epic Summer '94," an "information" one-shot questionnaire that goes to mom-and-pop shops across the U.S. "It is targeted to get feedback on the
Music Video

ARTISTS & MUSIC

‘New Music Now’ Host Puts Videos Online

(Continued from page 10)

Internet,” says Soder, who will continue to program “New Music Now” for broadcast TV independently of its relationship with Loveria.

But Loveria will not let Loveria provide the NAMS service, acting as a broker with record labels and serving as an interface to introduce a number of NAMS videos, particularly those that are also programmed on “New Music Now.”

“There’s a ton of material I would love to get on TV, but can’t,” Soder says. “This affords me a greater opportunity to introduce videos to the public. And once a clip is on the service, it goes on forever.”

Loveria plans to introduce the NAMS service Monday (25) with about 20 music videos from labels including Warner Bros., Continuum, Epic, and A&M.

To view the videos, a user must download the material onto a computer’s hard disk. Once downloaded, a patented interactive framework allows the user to interact with the clips, providing access to liner notes, discographies, and other biographical and promotional data. The system is designed to work on Windows-based PCs; a Macintosh interface is in development.

To date, the quality of the visual image remains below broadcast standards in both frame rate and resolution. The most problematic issue surrounding the digital delivery of video has been the unwieldy size of the computer files and the length of time it takes to download the audio and video components. Loveria says the NAMS service will allow users with a standard 9600-baud modem rate to download a 45-second 480-line, 400-kilobyte clip comprising five megabytes, at 12-15 minutes per megabyte. An average video could take about 75 minutes to download, which translates into a cost of about $1.25 on Delphi.

Rates and fees vary depending on the size and complexity of the file, as well as the speed of the modem. Once the user has downloaded the video, it can be transmitted to other users via free bulletin board services featuring quicker download times.

Labels pay a $500 annual membership fee to NAMS, which digitizes and distributes each video for an additional $1,400. NAMS provides labels with demographic research data indicating the use of each clip. The per-clip fee covers the cost of scanning information, inputting and encrypting text, and uploading and distributing the files. In addition, labels have the option to submit audio tracks for a $200-per-track fee.

NAMS also is offering labels a fraction of the $500, per video, and $200 per audio track. Labels can even submit tracks that already have been digitized, and NAMS will distribute the files for a $50 fee. However, that fee does not include NAMS' patented interactive framework.

Despite the fact that the visual quality remains below broadcast standards, a number of executives are eager to tap into the new technology and test its promotional value.

“This is the evolutionary next step,” says Sergio Silva, national manager of video promotion at A&M. Silva is submitting the Gin Blossoms video “Until I Fall Away” for the initial trial. He sees the system’s greatest potential as a competing underdog act that receives little mainstream airplay.

“The computer user is more likely to get involved with the video and follow the story,” says Silva, “which can totally help a new artist.”

Mark Klein, Epic’s director of video promotion, sees the system as an effective distribution conduit touching millions of music consumers who may not view music television, but are nonetheless avid listeners in leading-edge technology.

“If you have a computer screen and have a choice between hearing and seeing a clip, you’ll have a better chance of you going out and buying the record if you have a video stimulus. That’s the basic idea,” Klein says. “If I’m spending 1% of the cost of a $100,000 video to get 33 million people potentially seeing it, I don’t think kick it around for the next 10 years—that is definitely an added value to us.”

With the NAMS tag line, “Watch the Machine clip “Freedom,” which is scheduled to be part of the initial NAMS trial, features an introduction by Soder. Clips that feature Soder will be designated as “New Music Now” videos. As new clips are introduced to the system, they will appear at the top of the menu. All will be identified by the NAMS tag.

Production Notes

LOS ANGELES

• Collective Soul’s new Atlantic video “Breathless” is an IBS Production directed by Sam Boler. Bart Lipston produced.

• DNA director Kevin Bray is the eye behind Dred Scott’s new A&M clip “Check The Vibe.” Max Malkin directed photography on the shoot; Kieran Walsh produced.

NEW YORK

• Portfolio Artista Network’s Marcus Nispel directed Crystal Waters’ new Mercury video “Ghetto Days.” Marc Reshovsky and Jamie Rosen directed photography. Anouk F. Nora and Brendan Heath produced and executive-produced, respectively.

• Peter Hammaclen’s latest Epic outing, “With You,” is a Squeak Pictures production directed and shot by Nigel Dick. The shoot was staged in Wisconsin, Ohio, and New Jersey. Brook Altman and Catherine Finkenstein produced.

• ArtFilm Video director Daniel Zirilli recently reedited Bobby Womack’s new Continuum/ MCA video “Forever Love” at Con- tinuum Hall in Chicago. W. L. Boyd and Dave Tucker produced; Ericson Core directed photography. In addition, Zirilli directed and produced the Main Attraction’s Satin Records video “I’ll Be Whatever You Want Me To Be” on location in San Francisco, Oakland, California. Luc Niskick directed photography.

• Nispel also is the eye behind All-4-One’s Atlantic video “A Better Man.” David Knoll directed photography; Nons produced.

Other Cities

• Propaganda Films director Nico Beyer shot They Might Be Giants’ “Shali Shell” video on location in Berlin. In addition, Propaganda’s Max & Relax directed Olivia Newton’s “Dance Away” video.

• On the heels of the Emage’s Mercury shoot “The Choice Is Yours” and Tony Toni Tone’s “Wing/Mercury clip “Slow Wine.” George Young and Nicole Hirsch produced the video. Tony Toni Tone produced.

• Peter Hammaclen’s latest Epic outing, “With You,” is a Squeak Pictures production directed and shot by Nigel Dick. The shoot was staged in Wisconsin, Ohio, and New Jersey. Brook Altman and Catherine Finkenstein produced.

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Canada’s CMT Move Ominous, Group W Executive Insists

O H CANADA: A recent decision by the Canadian Radio-television and Telecommunications Commission to remove CMT from the Canadian airwaves as soon as a viable country clip service is ready is bound to have serious implications for all American programmers seeking distribution in that country. So says Lloyd Werner, senior VP of sales and marketing at CMT parent Group W Satellite Communications.

The CRTC recently approved a license for the proposed Country Network, controlled by Canada’s Music Now & Media Services Ltd. (Billboard, June 25). But with the new service comes the deletion of CMT, which has attracted about 1.9 million subscribers since bowing in Canada in 1984.

The CRTC’s rationale for eliminating CMT from the airwaves is that the new programmer’s service will use a format similar to CMT, and in cases in which a Canadian service is competing with a U.S. national channel, the domestic provider wins.

‘It’s one thing if you want to promote your cul- ture; it’s another to usurp someone’s business posi- tion,’ says Group W’s Werner. Says, ‘What [the CRTC] has done is say, “Here’s somebody who’s got a nice business. Let’s take it away from them and give it to one of our own guys.”’

The Canadian broadcasters such as Da- vid Kinons, the newly appointed director of music operations at Canadian pop programmer MuchMusic, says CMT shouldn’t have been given the benefit of the doubt because it repre- sented business as usual in Canada’s regulated environment.

At Werner’s Request, the new service was shocked by the ruling, and the net- work has filed a “leave to appeal” with Canada’s Federal Court of Appeal (Billboard, July 10). If the appeal is granted, CMT will receive the chance to convince the government that competing country-music net- works would be better for Canadian artists and viewers than the single channel the government has approved to license in Toronto, which has a base of 3.5 million Canadian subscribers, is unaffected by the current activity.

The forthcoming Canadian Country Network will be free to distributed to the service for free as a basic service. A minimum of 90 pro- grams will consist of country music, with at least 70% being country or country-oriented. During the first year of the license term, a minimum of 25% of the clips will represent Canadian artists, increasing by 2% per year to a minimum of 40% per year by the end of the second year of operation. Werner estimates that CMT plays about 10% Canadian clips.

The Canadian business press has reported that the new network hopes to stimulate Canadian country clip production by committing some $1.76 million to the artistic community in its first year of operation. The network also plans to have as many as 10 clips in rotation on each broadcast-quality video.

CMT remains on the air at least until January, when the Canadian process is expected to debut.

The First Round of Staff Changes at VH-1 is Beginning under New President John Sykes

Julia Davidson, senior VP of programming at the network, is moving into a creative role, and Sykes, who joined Turner Broadcasting System this spring as VH-1’s first general manager, is no longer interested in a formal title has been announced. It appears that Davidson, who once held the position of creative director at VH-1 and VP of creative services at MTN Net- works, will be handling duties related to new busi- nesses, including the network’s foray into home shopping.

REEL NEWS: Lisa Napoli is preparing for the entertainment adventures at New York-based home shopping network (Q2... London-based M-Ocean Pictures has signed direct- ing duo-brothers David and Raphael Vital-Dur- and, as well as Roland Mouret ... Director William Stobaugh has joined the roster of L.A.’s Planet Pictures... L.A.-based Daisy Force Pictures has signed directors Richard Levine and Alex Parker ... Andy Scott, formerly of Venice, Calif.-based HSI, is the executive producer at his own Venice company, Soho Pictures ... NBS Productions, the video production and sales/ licensing media firm TCR Inc. has added video promotion to its list of services. Jan Gray is VP of media promotion and is in charge of the new division.

Quick Cuts: Two of rock video’s earlier pioneers are back in the spot- light with groundbreaking clips that run the gamut from quirky to wierd... Vid-N-YX father David Fincher blows the Rolling Stones up to 80- foot behemoths in their new Virgin clip “Love Is Strong.” The director is the new chief composing technique known as Flame Software to make the rockers into larger-than-life figures tins rolling through the streets of New York. If you’re going to come back, you might as well do it big ... And Julien Temple gets serios with his new Jeve clip “Get Me Out of This Life” he is an unning and suspensful Warner Bros. clip that chronicles the stalking of a young woman, portrayed by Jody, who eats her way through London and escapes her late-night attacker. The tune was inspired by the July 6 both and murder of Sweatville, N.C., based poet Mo Zapatia of the Gits. Zapatia’s assassin has never been found.
**FOR WEEK ENDING JULY 17, 1994**

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

<table>
<thead>
<tr>
<th><strong>NEW ADDS</strong></th>
<th><strong>LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED OF THE WEEK AHEAD</strong></th>
</tr>
</thead>
</table>

**BILBOARD JULY FOR**

**The Warren Mac Nashville, 2013**

- Aretha Franklin, **Willing**
- Crystal Waters, **100% Foot Jesus**
- The Place Where Winbush, **Props Over Here**

**ADDS For**

- Lie Love Dog, **Regulate**
- I Could Have, **Forgive**
- I Give, **Don't Turn Around**

**Continuous programming**

- 49 Faith Hill, **Don't Can't**
- 38 Wu Tang Clan, **Tony Bennett, Moonglow**
- Continuous programming Volume 10, **Sunbeams (Remix)**
- 10 Public Enemy, **Clay McLachlan, Supernaw**
- **The Money Don't Turn Around**

**NEW ADDS**

- James Harris, **A Has A Good Way To**
- Rodney Crowell, Big Heart**Tim McGraw, Down On The Farm**

**Rolling Stone's Love Is Strong**

- Boy Me Me, **I Love You To**
- Justin Timberlake, **Return**

**Américal's One**

- 5/13 Bream, My, **NY**

**The Nashville Networks**

- 1500 In St, Nashville, **TN**
- 1 Tom McGraw, **Take 6, Biggest Part**

**NEW ADDS**

- 31 John Michael Montgomery, **By My**
- 30 Will Hoge, **One In A While**

**SOTA, Sioux Falls**

- 8000 South (Herman Walz), Unsolved The Swingers Song

**BOX TOPS**

- 69 Boyz, Tootsie Roll Poppies, **Frey 1-7 C**
- 57 Patti, **Whole Latte Love**
- 54 Dan + Shay, **Worry Over Here**
- 45 Mary Chapin Carpenter, **I'll Stand By You**
- 40 Joe Diffie, **Big Bad World**

**ADDs Arrowed Development**

- **Linkin Park The Floral**
- Linkin Park The Sweet**

**Continuous programming**

- 12300 10th St Blvd, Miami, FL **10318**
- **AMERICA'S ONE**
- Si (Live-On The Gram

**THE CLIP LIST TM**

**A SAMPLING OF PLAYLISTS SUBMITTED BY THE**

**MOR**

**VIDEO OUTLETS FOR THE WEEK ENDING JULY 1994.**

**SUMMER OF LOVE: THE INDOOR STORY OF LSD, ROCK & ROLL, FREE LOVE AND HIGH TIMES IN THE WILD WEST**

By Joel Selvin (Dutton, $22.95)

**THE RICE ROOM: GROWING UP CHINESE-AMERICAN FROM NUMBER TWO TO NUMBER ONE**

By Ben Fong-Torres (Hyperion, $22.95)

For some 30 years, San Francisco and its music scene have been synonymous with our culture in the forces of youthful self-fulfillment. For many, this notion has been a romantic and

**political one, the bygone Haight-Ashbury “hippie” sensibility lending a badge of determinism to Vietnamese-em
discount for America’s hyperboras as a social experiment. Others simply admired

the cosmopolitan port city for its historical ability to continually renew the bohemian spirit of creative license; and since rock ’n’ roll was a music with

out limits or propirities, it now want

100%” this variant perfectly fit within a cal

mil fairly tolerant of many forms of
pubilc testing.

In the years since 1967’s so-called

Summer of Love—an idyll heralded by

the Monterey Pop Festival that June—

there has been a tendency to treat with tain praise or affectionate dismissal the

early music, life views, and drug

steeped upheaval of that exploratory

time, as if they regretted chronicling and
earning merit. It’s that two exceptional

books about this influence period are provided by veteran journa-

lists The California 60s against particular

and its fruits: San Francisco Chronicle

music critic Joel Selvin, and longtime

Rolling Stone writer/sellor Ben Fong-

Torres. Moreover, both of these ob-

servers (who themselves helped shape national perceptions of the Bay Area scene) have fresh approaches to
detailing the saga.

Selvin provides a rigorously re-

searched and fiction epic that, for

perhaps the first time, offers a glimpse

der the explosive 1965-1971 outpouring of

careless will and innovative whiles. In

contrast, Fong-Torres reveals the of-
ten-painful dimension of individual unfound—rooted in the city’s time-

honor role as multi-ethnic American
gateway—that paralleled the gener-
tional fling with personal freedom. Wisely, both authors remain focused on the frail humanity of their tales—however hilarious or harrowing the day-to-day headlines made the whole celebration seem.

Fong-Torres’ father was a Chinese

immigrant who elucidated restric-
tive policies by adding “Torres” to his surname to convince officials he was Filip in. Fong-Torres and his other U.S.-born siblings would feel even greater distance from their forbears because of their inability to converse in Chinese with their own parents. Indeed, the early scenes in “The Rice Room” (the generic term for main fong, a back area of the family res-

rents), during which the adult Fong-

Torres finally communicates in-deep

with his mom and dad through a trans-

lator in order to learn the family back-

ground for his book, set a moving tone for the rest of this semi-tragic, but ulti-

mately uplifting story.

As Fong-Torres recounts, “What we have here is a language barrier as for-

misleading, to my mind, as the Great Wall of China... I talked to my parents for our entire family, to allow all of us to have a good, long look over that wall.”

Selvin skillfully disappears be-

hind the rich elements of his tale, he

shows a caring flair for keen notions in recounting the numerous colorful trig-

ger mechanizations for the entire lav-

ish phenomenon—from the acid-stoked reveries of the Virginia City, Nev.,

leaching paid post as the Red Dog

Saloon to the haphazard sense of com-

munity later conjured by key players like Jerry Garcia, Janis Joplin, Chet Atkins, and Tom “Big Daddy” Don-

alve.

In Selvin’s bold words, “The Sum-

mer of Love never really happened. What happened in a small neighbor-

hood in San Francisco among a rela-

tively small circle of people was never fully understood even by the people in-

volved... This is the personal story of

the San Francisco rock musicians.”

Selvin’s in their civic and psychic and social unemmalement in their repor-

tory scrutiny, these books are inhabi-

able portraits of a mythic place in time and more sordor meaning in the heart.

As much, great journeys, all a long, a strange, and largely unpremed-

itated trip.

**TOMMY WHITE**
Blockbuster Invading Australia

Video Biz Greetings With Caution

BY JUSTIN ELIEZER

MELBOURNE—U.S. giant Blockbuster Entertainment is buying into Australia’s $648 million ($900 million Australian) home video industry, unveiling plans to spend $72 million to develop a national chain over the next five years. The company, which owns a half-dozen local Virgin Mega store chain, intends to expand from its current 16 video outlets to 60 by December, and to 200 by the year 2000.

According to the company’s Asia-Pacific vice president, John Mlynarski, a typical Blockbuster store will be 500-550 square meters (5,250-5,775 square feet) on a single level, will stock about 10,000 videos representing 8,000 titles, and will be open from 10 a.m.-midnight. The chain also is taking an aggressive “no waiting” approach to the latest blockbuster moviestheicking for existing chains can boost: each Blockbuster store will average 80 copies of each hit title to satisfy demand.

“Instant gratification super-market” policy is bound to be enticing to Australia’s 17 million citizens, who every year take home 220 million videos. Blockbuster aims to sustain an annual $160 million sell-through market, and to be one of the world’s largest VCR penetration rate.

Blockbuster’s entry into the market comes at a time when its two main competitors, Video Ezy and Civic Video, already have started expanding their national operations.

But Blockbuster will likely have the edge. Its considerable financial base will allow the chain to own its stores. It will launch with a definite national policy, and its strong Homeboxed connections could send its trump card when dealing with local film distributors.

While the managing director of one rival chain was quoted as saying “we don’t intend to lay down and get kicked around by an American company,” the new kid on the block’s arrival generally has been greeted with cautious enthusiasm by the owners of Australia’s 2,400 outlets.

“We don’t see them as a competition, but a welcome addition to our industry,” says George Kafaris, managing director of the Civic Video chain and board member of the Video Retailers Assn. “That major players like us should want to invest here is a confidence booster. The professional presentation of their stores will add to our overall professionalism and image, which will, hopefully, continue to open up the small, shoddy, and dingy video stores which closed in during the 1980s.

“There’s no doom and gloom about Blockbuster coming into the picture. In fact, success they have will only consolidate us against outside competition like new technology.”

The nation’s major players emerged during the heady growth of the ‘80s. The largest are New South Wales’ Video Ezy (currently 220 stores) and Civic Video (180), Victoria’s Movieland (80) and Premier Home Entertainment (46), Queensland’s Video 2000 (40), and South Australia’s Focus Video (30).

Because they were franchises, initial forays outside home state stores were cautious. But with the market settling down to an expected 5%-10% growth rate for the next decade (a rate that will increase to be affected by the arrival of this year pay TV), it is anticipated that within five years, the independent operators will disappear and only three or four major chains will predominate.

Video-Ezy, now in three states, is searching for new opportunities to maintain its lead in number of stores. Civic Video, which bought out a Queensland franchise to add to its presence in the Northern Territory and West Australia, has announced

(Continued on page 42)

Almo Sounds Establishes London Office

BY JEFF CLARK-MEADS

LONDON—Almo Sounds, Herb Alpert and Jerry Moss’ 1990s successor to A&M, is set to break European boundaries in its search for talent.

The company, already established in the U.K. under the name Almo Music, now has set up a U.K. and European office in London under Alan Jones, international A&R director of Rondor Music in London.

Jones says, “There are no rules. European talent is very important to me and I’ve already looked at acts from Sweden and Germany. I don’t want to be one of those Asian artists—people who just stand at the back of the Marquee in London.”

Jones says he wants the label to have an independent feel. “Herb and Jerry came out of PolyGram and came away determined not to be involved with the big company thing again. They are both their own men and they can’t abide working for anybody else.

“We don’t want this to be an Imago, or even an Echo [Chrysalis group startup label], where you put tons of money into setting up a huge machine that you have to feed. I want things to grow from the grass roots.”

The first signing to Almo is rock guitarist Jan Czyrka who previously recorded his instrumental albums for Music For Nations. Jones says, though, that Czyrka does not set the musical tone for the company. “I’d sign the Caregar for $0.1 million,” he states.

Almo currently is negotiating a U.K. distribution deal, and it looks like Almo Music will find itself with an indie company. Jones says that non-U.S. sales initially will be made through license deals.

Jeff Clark-Meads is U.K. bureau chief for Music & Media.
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EMI SPHERE

IN TUNE WITH THE WORLD
France’s MCM Plans Radio Station Emphasizing Domestic Music

BY EMMANUEL LEGRAND

PARIS—The French music industry organization SNEP has backed the decision of music TV channel MCM-Euromusique to bid for an FM radio frequency in Paris, in an attempt to find a window for new French talent.

MCM plans to broadcast radio programming similar to its TV fare, but also would carry information about what is available on cable TV. French broadcasting authority CSA is expected to offer a frequency in Paris in the next weeks, for which there are already a half dozen potential applicants. Frederic Vinzia, president of MCM, says MCM-FM will "be the radio window for cable channels which are currently underexposed, but in a musical environment that will attract young listeners."

Vinzia said the station will have programming based on MCM’s current mix of music, with 70% European content and at least 50% French content. He says he believes that if the project is successful, it will benefit the whole music industry by offering “a new window for local acts.”

SNEP says "the MCM radio project, which is targeted at the 12-24-year-old, seems perfectly suited to complement the other musical FM stations, which put emphasis on French content but reach older demographics.” Henri de Bodinat, president of Sony Music France, which is a shareholder in MCM, also has expressed his support for the project.

Vinzia declined to provide figures about the operating budget, but says it will rely on the current MCM structure, especially MCM’s current program director Jean-Pierre Millet, who has worked previously for top 40 station Fun Radio and for MTV Europe in London. Vinzia says, “We have the team, we have a know-how in terms of programming, we have the logistics, and there will not be a lot of overhead. From that point, it makes sense. And from a programming aspect, there are a lot of synergies to anticipate.”

MCM is France’s music cable TV channel and often has been seen as a French alternative to MTV, though it only reaches some 600,000 homes in France. Its operating budget is in the region of 60 million francs ($11 million), and is poised to break even by 1996-97. It currently is celebrating its fifth anniversary.

MCM has among its shareholders the three main cable operators (Lyonaise Communication, Generale d’Images, and Com-Dev), along with pay-television channel Canal Plus, leading FM radio network NRJ, and record companies PolyGram and Sony Music.

BLOCKBUSTER

(Continued from page 40)

that it will have 300 stores by the end of 1995. This has fueled speculation that it is planning to buy out Premier Home Entertainment to further consolidate itself in Victoria. When asked by Billboard if any negotiations were in place, PHE general manager Steve Prideaux responded, "We’re certainly aware of the big picture of the industry, but if there are any changes, it’ll be on a 50-50 basis. We’re not for sale.”

Blockbuster recently attempted to get a hold in the Australian retail market by bidding for the Brashs chain, which went into voluntary liquidation May 2 (Billboard, June 25). Brashs is still trading, and has found new investment from companies owned by Singapore entrepreneur Ong Beng Seng, whose interests include Hard Rock Cafe franchises in Asia.

After a November 1992 deal between Blockbuster and Virgin Retail, the Australian Megastores became a 50/50 joint venture between the two partners. Virgin operates four Megastores in Australia: in Adelaide, Melbourne, and two in the Sydney area.

MARIAH CAREY

(Continued from page 49)

that boosted “Music Box” past the 100,000 level. Before that, sales were around 60,000 pieces. The campaign there was implemented by Sony Music marketing manager Ian Ng and international A&R manager Joseph Loo.

Both Phung and Allison say they hope Carey will add their markets to any future tour itineraries. “If she were to organize a concert in Singapore now,” says Phung, “it would definitely be a huge success.”

For his part, Yavasis expects to see further use of TV advertising in the future. South Korea and Malaysia may be next for Carey’s album, “Television marketing isn’t revolutionary, but in Asia it hasn’t been used widely for international acts,” Yavasis says. “If employed correctly, it can be a major tool.”
New FIMI President Aims To Revive Market
Caccia To Oversee Italy’s First Sales-Based Chart

BY MARK DEZZANI

MILAN—A new president and a purely sales-based chart could help Italy’s major-label industry group FIMI turn around the country’s floundering market.

Warner Music Italy’s vice president/managing director of its CDG label, Gerolamo Careca Dominioni, has been elected FIMI president, replacing BMG Ariola’s managing director Franco Rinaldi, who could not stand for re-election according to the principles of “organizational bylaws.”

FIMI is the IFPI-recognized body that many industry analysts believe represents some 75% of the market.

Careca describes his election as representing “continuity with the past” and says the organization will launch initiatives to fulfill three major objectives:

“We will continue on the road to transparency to the market with a flow of reliable statistics and information. Better information management will help us to form a better picture of the market,” says Careca.

FIMI’s next priority will be to fight piracy and seek increased rights protection: “We will implement new EC directives on rights in the fight against CD rentals, bootlegging, and parallel imports,” says Careca, who adds that FIMI’s collaboration with IFPI has already shown results (Billboard, July 23).

“The market will rely more and more on copyrights for revenue. Piracy is no longer a local phenomenon or an internal problem.”

The third objective will be to renew the emphasis on the industry’s artistic dimension. “We have to convince those within the industry and the country to react to music on a cultural level. We are not selling pieces of plastic, but an artist’s work. A record is a product which has been created by an artist. We need more recognition of the industry’s creative merit at a political level.”

FIMI has unveiled plans for the first “official” sales charts, and has commissioned the Danish market researcher Nielsen to establish a network of 1,500 stores to supply sales information using computerized point-of-sale information from bar codes.

Careca says the chart will help record companies keep a clearer picture of the market and create new promotional space for music on TV, radio, and other media.

“The new chart is the first signal that we will establish clear and transparent sales information based on ‘sell out’ (actual sales rather than ‘sell-in’ data or shipments) and not opinions or feelings.” This data will also form the basis for gold and platinum awards, says Careca.

Italy’s charts have been criticized for unreliability through record company influence and a lack of adequate methodology in their collection. Negotiations are under way to license the chart.

Italy’s independent record association, AFI, confirms that it has been invited to participate in the chart and is likely to accept.

Full details on the chart will be released at Milan’s September audio fair, SIM.

Nielsen currently compiles the Danish charts and compiled the French charts until last year, when its contract was not renewed by France’s SNR.
**Hits of the World**

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**Eurochart Hot 100**

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**Germany**

**Switzerland**

**Finland**

**Bulgaria**

**Spain**

**Jamaica**

**Portugal**

**Chile**

**Belgium**

**New Zealand**

**Belgium**

**Makeup**

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**European Music News**

**Spain**

**Bulgaria**

**Jamaica**

**Portugal**

**Chile**

**Belgium**

**New Zealand**

**Belgium**

**Makeup**

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**About the Chart**

The Eurochart Hot 100, also known as the Billboard Eurochart, is a music chart published weekly by the publication *Billboard* that ranks music based on airplay in a number of countries across Europe. It has been published since 1981 and is one of the most widely recognized music charts in Europe.

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**Editor's Note**

The New Zealand chart is produced by *Billboard* and reflects the most popular songs in New Zealand.

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**Contact**

For more information, please visit www.americanradiohistory.com.
Foreign Music Imports Make Inroads in Japan

BY STEVE McCLURE

TOKYO—Foreign music retained its roughly one-quarter share of the Japanese market in 1993, while imports showed significant gains due to yen appreciation and the expansion of foreign retail chains.

Imports now account for some 40% of all foreign music sold in Japan, up from 10% the previous year, and they have jumped 12% in wholesale value terms, due mainly to Japan's high manufacturing/distribution costs.

"Over the last 12 months, you'll find that some wholesalers who've only ever dealt with Japanese product have gotten into imports," says Peter Buckleugh, EMI Music Japan's resident director.

Japan's imports of prerecorded CDs and LPs totaled 42.39 million units in 1993, up 8% over 1992, for a total value of 27.35 billion yen ($279.1 million), up 11%, according to figures from the Tokyo Industry Association of Japan.

Major record companies' in-house import departments—which handle about 40% of imported product coming into Japan, according to the RIAJ—also have kept up with the interest in imports.

"For example, with 'Finders Keepers!' from Trine Rein from Norway, we've done almost 30-old thousand on and are now giving into domestic production," says Buckleugh. "That came out of an import shop somewhere where they phoned up and said, 'Hey, we played this in the shop the other day and it sold out.'"

I guess there are similar stories from other companies," adds Buckleugh, who sees the beginning of a market trend in the recent popularity of import product.

With shipments of foreign music manufactured here for the first five months of the year up roughly 20% in unit and value terms— compared to declines of roughly 10% for domestic music—prospects for foreign repertoire in 1994 seem good.

CD imports rose 9% in quantity to 38.95 million units, and were up a healthy 14% in wholesale value terms, to 25.38 billion yen ($290 million), LP imports for Japan's small but dedicated specialty market rose 2% to 4.44 million units, falling 19% in wholesale value terms, to 1.78 billion yen ($18.12 million).

Foreign repertoire shipped by Japanese record companies in 1993 totaled $1 million units and was worth 119.42 billion yen ($1.22 billion) on a wholesale basis. This figure comprises licensed product and imports handled by labels' in-house import departments.

After adding imports not handled by the majors, the total figure is 104.43 million units of foreign product distributed in Japan last year, comprising 24% of the market in terms of quantity. Total wholesale value of foreign product, again including imports, was 155.83 billion yen ($1.83 billion), or 26.62% of the market.

The origin of imports in 1993 was as follows:

- The U.S. remained the top source of imports with 16.72 million units, up 17%, worth 15.23 billion yen ($1.75 billion), up 14%.
- German imports to Japan totaled 9.38 million units, up 51%, and were worth 4.37 billion yen ($46.6 million), up 27%.
- British imports to Japan registered 5.12 million units, up 43%, worth 3.89 billion yen ($439 million), up 6%.
- South Korean imports totaled 4.41 million units, up 3%, for a value of 54.1 billion yen ($6.37 billion), down 28%.

The exchange rate used in this story was 90 yen = $1.

Newfoundland Folk Group Brings Fans Home

Canada

ACT Rings Up Surprising Sales For Indie Third Wave

BY LARRY LEBLANC

TORONTO—One of Canada's cultural treasures, the Newfoundland folk group The Other Fellers is noted for leaving audiences breathless with laughter.

"We have a funny Kevin Blackmore (mandolin, fiddle, guitar, vocals) and featuring Ray Johnson (accordion and fiddle) and Wayne Chaulk (guitar, banjo, the vocals)," Buddy—the Maritime geographic term for someone you don't know or whose name you don't know—is one of Canada's most popular and independently distributed recording acts.

The trio's shows feature recitations, monologs, skits, and mimes. Members also perform jigs; "ditties" (non-serious with satirical, derogatory, or bawdy lyrics); traditional, British-based Newfoundland folk songs; and such hilarious original tunes as "Chainsaw Earl," "Thank God For Drugs" (about pharmaceuticals), and "Peein' In The Snow.""Explanating the band's broad approach, Chaulk says, "Our mandate is to entertain. When we began, we decided to try to entertain people from age 5 to 90 with a variety-type, three-member show."

For those thousand of Newfoundlanders who have moved to other parts of Canada over the past few decades, the trio's show is a time to escape the island's chronic economic problems, Buddy's performances summon intense memories of childhood and growing up.

"It's an emotional experience to go to Fort McMurray [in northern Alberta] or Brantford (Ontario)," says Chaulk. "When you get a theater almost full of Newfoundlanders," says Chaulk. "(For Newfoundlanders), we touch a part of the core of the life and the culture that surrounds us. We have a strong tie in rural regions, whether it's the outports of Newfoundland or the middle farming communities of Ontario."

Adds Johnson, "(For those Newfoundlanders), we have a philosophy of life and the culture that surrounds us. We have a strong tie in rural regions, whether it's the outports of Newfoundland or the middle farming communities of Ontario."

The trio's show is also a way to raise money for the Newfoundland Folk Hall Association, which is working toward the building of a full-time venue for the group in St. John's, Newfoundland. The trio has a very broad appeal, but tends to sell mostly to people [older than 25] who are into country music."

Wary of overexposure, the self-managed trio limits its recordings to one every two years, maintains an 18-month gap between performances in a market, and limits radio, TV, and even benefit appearances. "We don't want to end up like other groups," says Johnson, "giving all the eggs in the basket to the radio."

When Blackmore, Johnson, and Chaulk met in Glacebay, Newfoundland, in 1985, Blackmore was working as a furniture salesman and in a folk band under the moniker Buddy Wasisname. He had previously been in the popular duet Free Beer for three years, singing Irish and Newfoundland folk music in local pubs. Johnson, working as an art instructor in elementary and high schools, was a highly respected island musician who had recorded six solo albums of traditional fare for Atlantic Records. Chaulk, then teaching industrial shop at a nearby high school, performed with local groups.

After meeting, the three performed together for fun at hours in a school classroom, with no intention of taking it further. That soon changed. Johnson says, "We were asked to do a piece or two at a school assembly. It was so magical, we decided to work together."

After the trio's debut album received enormous support in Newfoundland, both Johnson and Chaulk quit their teaching positions in 1986 so the group could go full time.

Buddy Wasisname & The Other Fellers album was planned on Buddy Wasisname & The Other Fellers being a long-term proj ect. It was decided, for instance, that the band would refrain from performing in clubs and concentrate on concerts and fairs. Says Blackmore, "We've stayed out of [clubs] entirely.

We cannot do what we want to do in those places. Concerts have finesse, depth, and some emotion.""Admitting to ourselves, 'Let's look way down the road so that when we're in our sixties, we're still doing projects. That was the vision.' "The trio is looking at interim releases, having some hard tastings early on. "Wayne had worked bands, but had never had to be a front man," Blackmore notes. "Ray had to go to university. Buddy, one thing he did have was a driving force with the center-stage spotlight. For me, I had to develop musically. I had gotten by in bands previously by winging it."

While it was Blackmore's improvisational antics that dominated Buddy's early shows, music took on a greater role as Blackmore and Chaulk began developing as songwriters and Blackmore sharpened his comedic skills.

"We've developed the most loose and [wild] comedy thing I've ever done. It is more improvisational stuff that will keep people coming back," says Blackmore.

Buddy's members pooled $5,000 (Canadian) to record their debut, and since then their albums, consisting of concert and studio tracks, have been recorded with similar budgets. "We've learned to go into a studio knowing our stuff," says Blackmore. "We've gotten it down to two days in the studio. We generally get a song in a take or two."

Blackmore says the trio's fans don't expect its recordings to be sophisticated, and they're not sure we belong in the high-production edge," he says. "We probably belong down with [90s American folk group] the Holy Modal Rounders. We really want a rough edge [with our records]."

Blackmore, like the others, also rejects any notion that he or his band members is a folk saint asking the public to think about politics or what's best for people.

"That's something we always want to control."

BILBOARD JULY 30, 1994

MAPLE BRIEFS

T O CELEBRATE the 1994 World Basketball Championships, which take place August 4-19 in Toronto, EMI Music Canada is releasing the compilation "Keep It Slammin.'" Among the highlights are featured in tracks or remixed versions of previously released songs are international acts Kurts Blow, Riff, Shaquille O'Neal, Ray, Hot Chip, Pat Neely, Marky Feller, Raye Libby, and Canadian acts the Dream Warriors and Devon.

CANADIAN COMEDY troupe Corky and the Juice Pigs has signed a development deal for a TV series with the Walt Disney Co.
Cleveland Greets Repeat The Beat
Unique Marketing, Product Helps Sales

CLEVELAND—Roman Kotrys looked all over the Cleveland area this past winter, braving unusually brutal weather to scout locations for his first Repeat The Beat store outside greater Detroit. What finally sold him on the 8,100-square-foot site in the Biddulph Plaza shopping mall in the Brooklyn section was low rent ($5 a square foot), a long-term lease (10 years), and a bunch of people who would work all over the area to patronize his store. This is a man in business for the long run.

Seems Kotrys’ intuition was right. Since the store opened on April 27, sales have been 56% above expectations, regularly posting $1,000-plus day. Perhaps that’s because Repeat The Beat in this southern area of Cleveland sells its stock at $1 below list, offers customers weekly specials of at least $3 off per disc, discount many of its offerings by 20% or more, advertise aggressively, and carries 30,000 SKUs, including lots of used CDs.

That last point is one of pride for Kotrys, a 36-year-old Detroit native who spearheaded a well-publicized, successful battle against the major record companies when they tried to control grassroots, wholesale sales from independent stores that sold used CDs.

The general public, those who buy new and used CDs, were on our side,” Kotrys told a Cleveland newspaper last year. “They know new CDs are already vastly overpriced, and record companies already make plenty.

Kotrys, who has developed his business into a multimillion-dollar operation, says he expects sales at his Cleveland store to hit $1 million this year. Once they hit $2 million, he’ll open yet another Repeat The Beat, though he doesn’t know where yet.

Before he settled on the new site, Kotrys checked out character locations as Clover’s Warped Records (an established alternative operation with outlets in suburban Lakewood and Cleveland’s University Circle); Queen’s Hut, an Akron mini-chain; and Cleveland Heights’ Wax Stacks.

“They’re all good stores, but they don’t do the same things we do,” Kotrys says. “There used to be two kinds of record stores. There are those with a great selection and bad promotion, and ones with a bad selection and good promotion. We try to combine great selection and great promotion 365 days a year. You don’t have to make money every day.”

Kotrys seems to be sitting pretty; last year, his four stores took in $6 million and he expects them to post $7 million this year. The mother ship, which doubles as a one-stop, is a 5,000-square-foot retail unit in Dearborn, Mich., part of a strip of out of which his operation also services jukebox, radio, TV and record stores. He also owns stores in the Michigan suburbs of Royal Oaks (4,000 square feet) and Flushing (3,700 square feet). Total payroll is “in the 70 range,” says Kotrys.

Not a bad growth pattern for a person who got the business at the tender age of 20, opening his first store in 1989 in the Detroit suburb of Wyandotte a week after John Lennon was assassinated. Word is that Kotrys is metropolitan Detroit’s second-largest independent record seller behind Harmonic.

The son of working-class Polish parents, he attended Garden City East High School and Schoolcraft Community College, majoring in business. He didn’t graduate.

He got his first taste for music listening to Steve Miller’s “Fly Like An Eagle” while in high school, began turning that taste into profit in 1980, and now runs four stores that carry a deep catalog of all kinds of music. (The three Detroit-area outlets don’t carry classical; there’s a small classical section in the Cleveland store.)

The three Detroit stores carry DAT and MiniDiscs; the Cleveland store will carry the latter, too, Kotrys says. Tape is dying, however; sales of cassettes have dropped by almost a quarter in the past year, he says.

The sales mix in the Repeat The Beat empire is 85% CD, 10% tape, and 5% everything else. The genre mix is 50% pop and rock, 20% jazz, 15% blues, and 10% other genres.

Kotrys is president of Repeat The Beat Inc. The VP, in charge of policy and operations, is Roe Rodriguez. The main buyer is Chris Richards, while Kotrys himself and John Broderick oversee the imports; Broderick also monitors jazz buying. In addition to this system, each store has its own buyer.

“There are no restrictions, no budgets,” Kotrys says. “The only rule is: Don’t buy more than you can fit on the sales floor. When our store managers run out of room, they look for things that have not sold and return them. At a rate of return of 9%, we’re way below what the majors consider an average.”

A fan of John Hiatt and Prine as well as Iris DeMent, Kotrys strongly emphasizes the individuality of each store. That’s one reason each Repeat The Beat develops a monthly “New Music Artist Spotlight,” a staff-written flyer highlighting those musicians store personnel feel deserve a cultural (and sales) push.

In July, the Cleveland Repeat The Beat spotlight focused on artists including poppish rockers.

(Continued on page 52)
**Retail**

**Record Store Stocks May Be Good Buys . . . But Maybe Not**

This week's column was written by Don Jewelry.

With UNIT SALES of music so far this year running about 6% ahead of last year, according to SoundScan, the general wisdom might be that music retail stocks are a good buy.

But it's always risky to generalize about an industry—especially when it comes to picking stocks.

Talks with Wall Street analysts reveal that the news on music retailers is both good and bad.

For this informal look at record store stocks, only publicly owned, pure retail companies have been considered. That eliminates entertainment conglomerates like Blockbuster Entertainment, operator of the Blockbuster Music chain, and Thorn EMI, the London listed owner of HMV, as well as privately held companies like Vavrides House Entertainment and Camelot Music.

Four companies are left: Musicland Stores, Trans World Music, Spec's Music, and National Record Mart.

In the most recently completed fiscal quarter, two of these four companies reported net profits (Spec's and National Record Mart), while two posted losses (Musicland and Trans World Music). But net-world Music doesn't always tell the whole story.

Wall Street often looks at the price/earnings ratio to get a sense of how well a stock is performing in relation to other companies in its industry, and in relation to the market as a whole. In general, a low P/E might mean a stock is undervalued. The ratio is obtained by dividing a stock's per-share price by its earnings per share over the past 12 months. Musicland's shares, for example, closed at $16.50 at press time; its earnings per share over the past 12 months have been 88 cents. Divide those numbers, and you get a P/E ratio of 19. Since the New York Stock Exchange says the average P/E for all its stocks is 20.7, Musicland looks like it might deserve a higher price.

In fact, analyst Craig Bibb of PaineWebber recommends Musicland, predicting that its stock could reach $28 in a year. That's a mighty 60% rise above its current price. Bibb likes the chain's Media Play supermarkets, saying they are performing as well as or better than expected. Overall comp sales (for stores open at least one year) were up 3.8% in the last quarter.

In that fiscal period, Musicland lost $2.1 million on sales of $229 million, but that's not a problem for analysts. They know that because Musicland rode the leverage-buyout wave in the 80s, its high interest payments on debt frequently depressed net profits, especially in a non-holiday quarter.

But Wall Street is not uniformly high on the stock. One analyst, who didn't want to be quoted by name, thinks the Media Plays might slip from Musicland's multi-based concepts like Sam Goody.

A retail stock that wins praise from analysts, but tends to be overlooked by investors, is Spec's Music, the Miami-based owner of 58 stores. Its stores, which trade over the counter and are listed on Nasdaq's National Market system, were selling at 86 at press time, about halfway between the yearly high of 88.25 and the low of 58. Over the past year, Spec's has returned 33023...

In the most recent quarter, Spec's posted a net profit of $475,000 (compared with a loss of $11.8 million in the same period last year) on a small gain in revenues. The stock is trading at $18.36. But comp sales jumped 5%—a better performance than all the other retailers.

And if you factor out video rental, a business Spec's is rapidly getting out of, the comps were up 8%.

A low price/earnings ratio doesn't always excite stock pickers looking for great values, though. It's well-known on Wall Street that when a stock has a low P/E, there might be a very good reason for it. Trans World Music, for example, closed at $10.875 a share on Nasdaq, which means the stock is trading at 11 times earnings, well below the average. But analysts don't see that low ratio as a signal to buy now. They say the chain still hasn't realized its long-awaited turnaround. In the first quarter, Trans World lost $1.8 million on a 5.8% sales increase, to $207 million. Worst of all, when everyone else's comps went up, Trans World's declined 4%. Still, analysts are hopeful that the company's bad news is behind it, and the proverbiallyperformed system will start to produce desired results.

As for National Record Mart, analyst Barry Bryant of Ladenburg Thalmann says it could post an improvement. The company's comps-sales gain of 7% in the current quarter. But he is not recommending the stock. "Their earnings have been falling short of expectations," he says. In the last quarter, total sales rose 14.3% (mostly due to acquisitions; comp sales were up 3.2%), but net profit plummeted 79%, to $800,000. "The primary reason," says Bryant, "is that non-mall competition has gotten very difficult." He mentions the threat from direct competitors like Best Buy and Circuit City, discount department stores like Wal-Mart, and supermarkets like Media Play. "Right now, prices are under mild but persistent downward pressure," says the analyst.

**SOMETHING TERRIBLE HAPPENS WHEN YOU DON'T ADVERTISE . . .**

**KIDS TRAK**

**RETAIL TRACK**

**THE LION KING**

**ADVERTISMENT**

www.americanradiohistory.com
Priority Goes Magnapop; BOC Remade

PRIORITY POP'S L.A.-based indie Priority Records has taken steps to move beyond its core rap music business in recent years, starting up a rock/alternative division, picking up distribution of semi Valley, Calif.-based Metal Blade Records, and issuing a tough album by industrial unit Engines Of Aggression.

Now, Priority has taken perhaps its largest step toward capturing part of the modern rock audience with its release of "Hot Boxing," the second album by Atlanta-based Magnapop.

DI has been an enthusiastic supporter of this marvelous band since the release of its debut album—actually a collection of scattered tracks, including some produced by Michael Stipe of R.E.M.—on Play It Again Sam/Caroline two years ago. But the group, featured in Flag Waving in December 1992, has come into its own with "Hot Boxing," which was estimably produced by Bob Mould of Sugar fame. As Billboard's Popular Uprising column noted last week, Priority has set an ambitious marketing campaign for the group.

Smart enough to tout its own horn, Priority threw a July 13 album release party for Magnapop at the free-for-all fashionable L.A. club Dragonfly. Indicative of the current of hipster interest, the room swarmed with local scenemakers and industry types. One, Wherehouse Entertainment buyer Bob Bell, confessed that the Magnapop album was his current fave—and that's saying plenty, considering the deluge of material Bell deals with every week.

The evening's honorees hit the stage for a set, and Magnapop did not disappoint. Vocalist Linda Hoppe didn't let a severe cold sink her, and she exhibited the persistent sunniness that is a hallmark of her bell-like voice. Guitarist Ruthie Moraia batted out terse solos and a set-closing Neil Young-like hurricane, while bassist Shannon Mulvany and drummer Dave McNair solidly held down the rhythmic fort.

The strikingly played show included a brace of pop-smart Magnapop originals, including the sweetly hard-rocking single "Slowly, Slowly," as well as (bringing joy to this listener) a pungent cover of the Big Star tune "Thirteen."

Credit Priority with a savvy pickup, and Magnapop with every indication that a bright commercial future lies ahead. Needless to say, we remain in this band's corner, big-time.

QUICK HITS: Relativity Records has moved its New York offices; the label is now located at 79th Street Avenue, N.Y., N.Y. 10003, and the new phone is 212-337-3000... Red Pajamas Records in Nashville will release "The Steve Goodman Anthology" in the fall. The label, founded by the late singer/songwriter Goodman along with Oh Boy! Records principals Al Buatta and Dan Einstein, will compile 40 of Goodman's songs, including many rarities, on two CDs... Former C/Z Records promotion man Tim Cook has started up El Records in Seattle. The imprint's first signing is a former C/Z act (and Flag Waving subject), the alternative quartet Silkworm... New rock/alternative label Buzz Records will be distributed via JAMM Records through Independent National Distributors Inc. Buzz, based in Los Angeles, will be headed up by Jeffrey Deane, son of veteran promo man Marvin Deane... Shonachie's adult imprint, Cachet Records, has signed pianist Kim Pensyl, a familiar face on Billboard's Contemporary Jazz Albums chart. Pensyl's first set for the label, "When You Were Mine," is due in September.

FLAG WAVING: Blue Öyster Cult's importance in the world of hard rock/heavy metal is assured, if only because it was the band that brought the unlaughto rock'n'roll (cf. Mötley Crüe, Motley Crüe, Spinôl Tapi). DI remembers the band fondly for its exciting combination of power, riffology, intelligence, and lyrical wit.

After close to two decades on Columbia, BOC—today's lineup includes original members Eric Bloom (vocals), Donald "Buck Dharma" Roesser (guitar), and Allen Lanier (guitar, keyboard), plus bassist Jon Rogers and drummer Chuck Burghi (there's that umlaut again)—has recut a dozen of its most memorable tunes on the newly issued "Cult Classic," released by Caroline-distributed Herald Records.

(Continued on page 58)
By PAUL VERNIA, MARILYN A. GILLEN, AND PETER CRONIN

POPP

STEVE PERRY
For The Love Of Strange Medicine
Street Signs, Steve Perry & Tom Shalvey Columbia 44287

Singer Steve Perry has finally released an album since his smash single "You Better Wait." It follows up its album of songs of "Very Young Hearts Forever," which the band's <i>Young Hearts Forever</i>, "I Am," and "Tuesday Heartache," and the title cut, all of which were especially tailored to the various formats Journey has conquered in its two-decade rock-pop, and adult contemporary. Album's appeal is enhanced by its nostalgia value, since the Steve Perry era of the popular Scorpions band has been on the charts in almost a decade.

DECONSTRUCTION
PRODUCER: Desirius & Don Changaper American 45544

Rising from the ashes of Jane's Addiction, L.A. rock act rapidly lived up to its name last year. Writer Dave Navarro's sophomore effort in this album set the stage for the band's new Hot Chili Pepper. Pepper's <i>group's</i> "posthumous" debut is a musical mix of sliding guitar and theatrical vocals that doesn't quite reach its second half, with the epic "Big Sur," the hyped, apocalyptic last stand, and several driving instrumental numbers. A sedate album that is a work of art and a model for the band's wider appeal to a greater audience.

BLUES IN THE NIGHT
A Tribute To Dinah Shore
PRODUCER: William Scruggs ASV 51566/76

This is a fine collection of 24 records made from 1940-42 as a tribute to Dinah Shore, who is one of the great female vocalists of the swing era. Shore was always an ear for the better pop creations, a factor that brings together such additional stunts as "Smoke Gets In Your Eyes," "I'm In Love With A Wonderful Guy," and "I Love You." A great collection for those who appreciate classic jazz and its influence on today's music.

VALENTINE
CRAZED
Teenage Symphonies
PRODUCER: Mike Meker & Susan Meker Craze 10444

Utterly charming guitar-pop band delivers an album that is a blend of smooth harmonica, catchy hooks, and the requisite jangles on this fine album. Try to resist the sweet sounds of "Time Wraps Around You," the harder-edged "Hold Me Up," or the simply beautiful "Faster Days." Crisp and evocative lyrics, gentle vocals, and the whole outing the raw material for crossover appeal. In the currently crowded field of "guitar-pop," this is one group that definitely deserves a look.

VALENTINE
GOLDEN HARROW
Folk Echo
PRODUCER: Frank Garbo, George Hayman & John Siemon David 1993

Collaborating singer/songwriters and New York rock veterans Anne Golden and Franklin Harrow deliver a sharp, affecting poprock sound sometimes augmented by percussion, and occasional strings and brass. Mainstream pop fans will be attracted to the edgy harmonies of "All In My Mind," whose songs of "Don't Cry (For Me)," the lovely balladry of "Three Wishes," the acoustic-metal atmosphere of "Gone," "With Or Without," and the blues of "White Picket Fence," a stark tale of domestic abuse that has an eerie resemblance to the horror of the Buffalo Simpson slaying. A fan who appreciates the understated voice of George Harrison's "If I Needed Someone."
Single Reviews

EDUARDO FRANCO

New 

N &

NOTWORTHY

KCLL RICH

HIDE-A-WAY (1:09)

PRODUCERS: W. C. Green, E. Rotini

PUBLISHERS: Sony/ATV

SILVER BULLET

I Got The Whole World (1:44)

PRODUCERS: L. Paris, E. Louis

PUBLISHERS: Epic (c/o Sony) (cassette single)

ARRESTED DEVELOPMENT

United Front (4:35)

PRODUCER: Speech

PUBLISHERS: EMI Blackwood


cassette single

New releases with the greatest chart potential. CRITIC'S CHOICE (●): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTWORTHY: Highlights new and different artists and projects, or familiar artists and projects for more than one release or with a new direction. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Must Square W., Nashville, Tenn. 37203.

BILBOURD JULY 30, 1994

www.americanradiohistory.com
Cleveland Outlets True To Indie Roots

by CARLO WOOLF

Cleveland—No way will Cleveland’s Repeat The Beat shop become a “yuppie mall store,” vows Dave Swanson, the store’s manager.

“What the idea here is no bullshit, just music,” says Swanson, a veteran of the business both as a musician and in retail. “That’s why we can have a really large jazz section, as well as independent, underground rock.

“Most of the staff comes from independent stores,” says Swanson, a Merseybeat-style man who spent nine years working at Chris’ Warped Records in suburban Lakewood. “First and foremost, we’re music fans, as opposed to unit admirers.”

Swanson admits that the first Repeat The Beat in the Cliffs Hardware Band Helmet, and the top gross of Popularity. The flyer, which often doubles as an ad, gives each store an identity, a sales vehicle, and valuable ties to record companies.

Such activity is exciting for Kotry, a businesman who is enough of a music fan to carry a 12-disc CD changer in the trunk of his Lincoln. He could have stayed in Cleveland, opening small stores in a highly competitive market where his operation already services many independent (including the innovative, fan-oriented bands such as the kids). But in Cleveland, Kotry wanted to play a new game. “We did another store in Michigan, it’d be like pushing the buttons all over again,” he says. “Here, it was more of a learning experience.”

That was especially true when he encountered resistance from other music merchants in the area accustomed to owning the turf. Once we went so far as to attempt to trademark Repeat The Beat name in Ohio, thus blocking Kotry from doing business in the state. The effort failed.

Even Kotry admits the game is getting tougher. Not only is he in competition with Harmony House and other independents in Cleveland, he also battles such appliance-oriented chains as Circuit City and Best Buy, and they’re about to invade the Cleveland market.

Kotry and his knowledgeable staff aim to play by the rules, but they can be aggressive, too.

“We try to be legit,” he says. “That’s why we don’t carry bootlegs or promotional discs. We’re trying to preserve the cool, independent scene without all the bad things. We have people coming in and buying five or six CDs a week. They appeal to the serious record collector. The idea is to be really deep in catalog and in import CDs. We try to make Repeat The Beat a place to go, not a thing to do. You can buy a CD anywhere. Here, you can buy anything.”

Customers at Repeat The Beat in Cleveland include “teen-agers, elderly people, mutants, freaks,” according to Dave Swanson. (Photo: Carlo Wolff)

DECLARATIONS OF INDEPENDENTS

(Continued from page 19)

Eight of the album’s songs are heard in their current concert arrangements, in the four—20-arm “This War” for You,” “Cities On Flame With Rock N’Roll,” “Godzilla,” and the top 20 hit “Don’t Fear The Reaper,” the title single to the latest style of the original versions.

“We copied those as close as possible so they could be used in movies,” Bloom says. “We had to karaoke ourselves. We went back an engineer who made several records with us, to get the best copies.

The tracks are popping up everywhere. “Reaper” was recently used (at least three times) at Stephen King’s Batman II in the TV miniseries “The Stand,” while the mirth-filled “Godzilla” was used to promote a TNT “Godzilla” triathlon starring the building-toppling Japan- ese super-lizard.

Two other songs may see the light of day in an as-yet-unreleased “70s—80s Collection” called “Stoned Age.”

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Two other songs may see the light of day in an as-yet-unreleased “70s—80s Collection” called “Stoned Age.”

Bloom and Roesser appear in the movie; “We’re playing Blue Oyster Cult at a Boston T-shirt sellers,” Bloom says.

The band, which has influenced bands as diverse as Metallica and John Zorn, plans an album of all-new material this coming winter, and continue to maintain a heavy touring schedule. “We’re playing 55 or 20 shows a month right now,” Bloom says. Among its dates this month is a set at a one of the band’s old stomping grounds, the famous Manhattan’s Father’s Place in New York.

Don’t expect the lavish laser show that highlighted BOC’s ’86 concerts, though. “It was a huge pain in the ass, because the stuff was always breaking,” Bloom says. “We’ve had a licensed laser. OSHA was on our whole tour. I guess lasers in the hands of long-haired weirdos was a little too strange for the government.”

Customers at Repeat The Beat in Cleveland include “teen-agers, elderly people, mutants, freaks,” according to Dave Swanson. (Photo: Carlo Wolff)
70TH ANNIVERSARY

1924-1994

A BILLBOARD ADVERTISING SUPPLEMENT
Frank Mancuso:
A Q&A With The MGM CEO

BY KIRK HONEYCUTT

Do it big, do it right, and give it class." The legacy of Metro-Goldwyn-Mayer was celebrated in 1994 when it entered its 70th year of entertainment. The studio's successes and failures are well documented, and its current leadership team is dedicated to preserving the company's proud history.

Billboard: In light of the restructuring and rebuilding program put in place by Credit Lyonnais last summer, what lies in the immediate future for MGMUA?

Frank Mancuso: We are executing a business plan that we believe makes us fully competitive with the other major studios. We will be producing 12 to 15 films per year and releasing 18 to 20 films, including product under distribution deals with Carolco and PolyGram. We are able to do this because of the financial restructuring announced last summer, the formation of an experienced management team and a major credit facility, which will be announcing in the near future.

Billboard: What are the advantages to reviving United Artists Pictures and thereby creating two separate film divisions?

Frank Mancuso: The renewal of United Artists Pictures allows us to feed MGM/UA Distribution, MGM/UA Home Entertainment and MGM/UA Telecommunications (the theatrical, home video and television distribution arms of the company) with two sources of films produced by us. MGM Pictures and United Artists Pictures have separate development and production staffs, which allows each of them to maintain their own creative vision. We are able to pursue our creative visions.

Billboard: What is Credit Lyonnais' role in the restructuring?

Frank Mancuso: Although our relationship with Credit Lyonnais is excellent, we view the 1997 introduction of new partners and investors as a continuation, not the end, of the process of restructuring MGM to its rightful place in the industry. We have developed a business plan that carries us through that transition.

Billboard: Will MGM and UA film budgets have to show restraint, or can you make a huge picture or two if the elements seem right?

Frank Mancuso: We do not have any constraints on film budgets. On page 57

For 40 Years, MGM Has Produced
The Lion's Share Of Classic Films
And Hollywood Talent

BY JOHN FRICKE

If Hollywood had had no studio other than Metro-Goldwyn-Mayer, the town still would have been the movie capital of the world." The opinion is that of film historian Richard Allen, but the statement is incontrovertible. Now, in 1994, MGM celebrates its 70th anniversary year and begins an eighth decade of motion picture production and release. Its current schedule and an indefatigable, optimistic view of the future ensure the continuation of a tradition, reputation and history that surpasses legend.

Leo the Lion has been both the logo and mascot for MGM since the studio's inception 70 years ago. Throughout that time, "the lion's roar" has come to represent a quality of entertainment unsurpassed by any other filmmaking company. In the 65-year history of the Academy Awards, MGM has garnered nearly 60 Best Picture nominations, winning the Oscar for "Broadway Melody," 'Grand Hotel,' 'Mutiny On The Bounty,' 'The Great Ziegfeld,' "Gone With The Wind," "Mrs. Miniver," "An American In Paris," "Gigi" and "Ben Hur."

It all began on April 17, 1924, with the merger of the Metro Film Corporation, the Samuel Goldwyn Studios and Louis B. Mayer Productions. By contractual agreement, Goldwyn's name was retained in the title of the company, although he had no connection with the organization. Along with the name, however, came the Goldwyn film lot in Culver City, Calif., and its logo: a roaring lion, encircled by a banner reading "Ars Gratia Artis" (Art For Art's Sake). At MGM's official opening ceremony, the studio's stars included Greta Garbo, Lon Chaney, John Gilbert and Ramon Novarro. In its first year of business, the company earned a profit of nearly $5 million.

Within a decade, MGM was established as "the Tiffany of the business," and Debbie Reynolds later noted that the unofficial studio motto was "Do it big, do it right, and give it class." The unique Metro atmosphere of professional pride and family loyalty was initiated by Louis B. Mayer during his 25-year reign as VP; his philosophy, attitude and love for the industry permeated the entire company. In the 1970s, long-time studio propman Hal Miller succinctly summarized the emotions of Metro employees: "Other studios made good pictures. We worked for MGM. We made better ones."

Another of MGM's outstanding characteristics was the fervor with which the company embraced talent. As early as 1926, the studio claimed "More Stars Than There Are In Heaven," and the slogan was validated quickly and consistently. But the talent pool was far from limited to star performers. Such producers as David O. Selznick, Irving Thalberg, Hunt Stromberg and Bore Schary thrived at MGM, whether creating film versions of the classics, lavish costume epics or dramas of social commentary. Between 1939 and 1962, Arthur Freed headed up his own production unit and was ultimately responsible for many of Hollywood's finest motion picture musicals, including "Singin' In The Rain," "Gigi," "An American In Paris," "Meet Me In St. Louis," "Easter Parade" and "The Band Wagon." The studio's ace directors included Victor Fleming, George Cukor, Vincente Minnelli, Charles Walters and Richard Thorpe.

From "Ben Hur" To "Gone With The Wind," "Wizard Of Oz" To "Thelma And Louise," MGM Has A Long Line Of Legendary Films

By John Fricke

1924
Metro-Goldwyn-Mayer is founded on a merger between Metro Film Corporation, the Samuel Goldwyn Studios, and Louis B. Mayer Productions.

1928
MGM's mascot, Leo the Lion, makes his first sound recording for the studio's first film with sound, "The Birth Of A Nation," as a worldwide success.

1929
MGM's last silent film, "The Kiss," is a stellar vehicle for Greta Garbo. "Garbo talked?" in "Anna Christie" and, in the process, makes one of the very few successful transitions from silent-screen star to talking-picture star.

1932
The Best Picture Oscar goes to "Grand Hotel," which features five of the studio's biggest stars: Greta Garbo (as a mercenary ballerina with a conscience), Joan Crawford, Lionel...
CONGRATULATIONS

to MGM/UA for 70 years

of quality entertainment.

We are proud of

our partnership

and look forward

to the future.

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our film libraries. The distribution agreement with Carolco should provide our theatrical distribution organization with "high-budget" films. However, there is nothing to prevent us from producing films in that category.

■ Overall, will your films be star-driven or story-driven?
■ For any film to have widespread commercial success in this competitive marketplace, it must first tell a story, so all of our films will be story-driven. In addition, certain films will have major stars, because their presence enhances the value of the film and thus its marketability. Equally important, our films will have strong support casts whose names and faces will have positive appeal.

■ Do you foresee more overall producing deals, or will you attempt to create most of your product internally?
■ We will create most of our product in-house, although we will utilize overall production deals, such as Trilogy, on a selective basis.

■ Will you be looking for test-plex franchises, as you did at Paramount Pictures?
■ Yes. "Test poles" are films with high awareness levels because of story or cast. For example, upcoming we have "Speechless," with Geena Davis and Michael Keaton; "Cutthroat Island," with Geena Davis; and, of course, the upcoming James Bond project starring Pierce Brosnan.

■ What are the challenges of launching a new television division?
■ The television business is undergoing seismic changes. We are positioning MGM-UA Televison to respond to those changes.

Over the last six months, we have negotiated a substantial production commitment with Showtime, which calls for the production of 22 episodes of "The Outer Limits" (a prime UA library title) as well as a substantial multi-year commitment for made-for-cable movies to be delivered over the next seven years.

We are actively pursuing properties for first-run syndication and expect to be making announcements on two projects for fall '93 within the next few months. At the same time, we are actively developing movies of the week and mini-series for the networks. Late last year, we launched MGM Animation, which, in addition to Pink Panther, has a number of projects in development.

■ How will the UA and MGM libraries be exploited?
■ MGM-UA has always been the market leader in maximizing catalog sales. We made innovation in pricing and packaging library titles that have become the industry standard. We have implemented several simple, effective strategies with our films that have re-energized sales. In anticipation of the new Bond movie, "Golden Eye," we put the existing 15 titles on moratorium. The results were extraordinary, yielding five times our 1993 sales. We recently received many requests from corporate sponsors to aid in the relaunch of the Bond video library around late summer of '93.

■ What do you hope to accomplish with the announced expansion into animation?
■ Our plan is quite simple. We recognize there is an enormous thirst in the marketplace for animation. We have built the foundation for this by setting up MGM Animation as a separate unit within our company to create, develop and produce all forms of animation—it be features, series, specials or interactive games.

We are very excited about our current production slate, which includes a second season of "The Pink Panther" in first run, a special for ABC entitled

Continued from page 35

1933
Fred Astaire makes his screen debut at MGM, partnering Joan Crawford in "Dancing Lady."
1934
Producer David O. Selznick and director George Cukor bring "David Copperfield" to the screen, shooting the "all-British" picture entirely in Hollywood. Freddie Bartholomew becomes an immediate star in the title role.

70 YEARS
Continued from page 55

Clarence Brown, W. S. Van Dyke and King Vidor.

Naturally, many of the studio's creative talents came to Hollywood via New York and the Broadway stage. Through the years, Metro utilized the abilities of such writers as Ben Hecht, Charles MacArthur, Anita Loos, and Betty Comden and Adolph Green. The studio also commissioned original film musical scores and songs by Irving Berlin, Cole Porter, Richard Rodgers and Lorenz Hart, Harold Arlen and E. Y. Harburg, Hugh Martin and Ralph Blane, and Johnny Mercer and Harry Warren.

In other behind-the-scenes influences, MGM costumes designed by Adrian started worldwide fashion trends. All the filmmaking trades—makeup, art direction, set and property construction, special effects and publicity—reached new heights at MGM. As Helen Hayes unequivocally stated in 1990, MGM was "the great film studio of the world...not just of America or of Hollywood, but of the world."

At its peak, Metro was not only the premier movie factory but very much a city unto itself. The studio's stated goal of turning out a film a week was seldom met—but it often managed three releases a month. Eventually, its Culver City property covered six lots, encompassing 180 acres. Lot 1 housed the sound stages and office buildings; Lots 2 and 3 housed permanent sets (among them New York Street, St. Louis Street and Carvel, the imaginary home of film characters such as Andy Hardy); Lots 4, 5 and 6 were used for temporary constructions.

During the 1930s and 1940s, MGM had nearly 7,000 employees on its roster—from producers and actors to craftsmen and technicians. The studio was open 24 hours a day, six days a week; there was a commissary, a foundry, a hospital, a barbershop and even a blacksmith.

Of course, even MGM had to give way to changes in popular taste and the advent of television. By 1970, much of the studio's property was disbursed or destroyed. The back lots were razed and marketed as real estate; props, costumes and memorabilia were offered at auctions and rummage sales. Under Kirk Kerkorian, the name MGM became associated with a Las Vegas hotel. Later, Kerkorian purchased United Artists, merging its legendary history with that of Metro. Ted Turner bought the combined resources of MGM-UA in 1985, ultimately selling off everything but the film library. Eventually, Lot 1 itself became part and parcel of the various corporate mergers, sales and trade-offs—and Metro-Goldwyn-Mayer established its new home in Santa Monica, Calif., in 1993.

What remains of MGM, of course, are its films—new and old. Through their exhibition and presentation, through revival and television and home video. Metro continues to grow in stature and reputation. Its sixth generation of admirers is as appreciative and dazzled as any fans of the past; there remains no counterfeit for the quality of many MGM films. For decades, the studio was the best kind of play-ground for gifted adults—a place where talent, enthusiasm and virtually limitless financial support made almost anything possible.

The appeal and magic of what was created is immeasurable but perhaps best summarized by author Peter Hay in his 1991 history of MGM for Turner Publishing. As he figuratively noted then, "the land of Oz beckons to lovers of movies each time the lion roars."

Continued on page 64

1936
The Best Picture Oscar is awarded to "The Great Ziegfeld," a three-hour biographical extravaganza topped by the production number "A Pretty Girl Is Like A Melody."
1937
Louise Rainer wins the Best Actress Oscar for her role in Thalberg's production of Paul S. Buck's "The Good Earth."
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The Success Of MGM's Home Entertainment Division Is A Credit To Its Cast Of Star Executives

Richard Cohen, president of MGM/UA Home Entertainment, is responsible for overseeing worldwide activities of MGM/UA Home Entertainment, including home video product and electronic publishing in new media. Previously, Cohen was executive VP of Buena Vista Home Video Worldwide, with responsibility for the home video labels of Walt Disney, Touchstone and Hollywood Pictures.

MGM’s 70th year has been celebrated with the release of several classic films. Cohen says, “Our home-entertainment division has the unique opportunity not only to mine the greatest library in the world but to make a significant impact with one of the most admirable production slates in Hollywood.”

Bob Hardenbrook, VP of creative services, is responsible for supervising the creation of home video presentation materials for MGM/UA Home Video’s line up of classic films and current releases on videocassette and laserdisc. Hardenbrook, who joined the company in 1987 as director of creative services, was previously an art director at Media Home Entertainment, where he was responsible for designing the company’s packaging and point-of-purchase materials.

The most challenging aspect of my job is reinventing new ways to make our product stand out from the rest,” says Hardenbrook. “What was once original design has now become industry standard. Our goal is to transcend those standards and to keep MGM/UA in the forefront of creativity.”

The Enormous Popularity Of MGM’s Film Highlights Is Being Replayed On Video, Due To Strong Catalog And Promotions

BY TRUDI MILLER ROSENBLUM

MGM/UA Home Entertainment owns the home video rights to one of the largest libraries of filmed entertainment in the world, including new MGM theatrical releases, the Turner/MGM library of 2,950 titles and the United Artists library of more than 1,000 motion pictures. With a 70-year collection of classic films to mine, it’s no wonder that MGM/UA Home Video does a thriving business in catalog titles.

Since the late 1980s, the company consistently and successfully has released and marketed older films at a sell-through price of $19.99 to $29.98, encouraging viewers to start their own home collections.

“MGM has been at the forefront of the sell-through business for quite a few years—since about 1986,” says MGM/UA Home Entertainment president Richard Cohen. “Right now, our strategy is to look through our extraordinary catalog and highlight those titles that seem to have a great deal more potential than has been realized to date.”

As an example, he points to the James Bond series of films. “These are quite unique—possibly the most accessible film franchise in the history of cinema,” Cohen says. The Bond titles have been available previously in various formats and at different prices. MGM’s strategy is to make their release an exciting event through several stages. First was the announcement of a moratorium program, so that the films will be off the market for a while. “Then, at some point, we’ll repackage and relaunch them in conjunction with the next Bond film,” says Cohen. “And it’s safe to assume they’ll be repackaged, remastered and repriced. You could do something similar with the ‘Rocky’ films.”

Cohen also points to “Thelma And Louise” as a film with big sell-through potential. “It did very nicely on video as both sell-through and rental,” he says. “But you could make a case that this was maybe the most important film for women in the last 25 years. If that’s true, that’s something to examine; if marketed properly, its potential is much greater.”

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ON VIDEO
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MGM/UA also seeks our viewer input, polling consumers to find out which titles they'd most like to see.

One of MGM/UA's specialties is themed promotions, giving new life to older films by grouping them into a genre. "We do a tremendous amount of this kind of thing, and it's very popular," says MGM/UA Home Video senior VP/GM George Feltenstein. "We put our classics in groups of four to twelve, depending on the circumstances. We started our Family Classics line in 1988, before that came into vogue. We have an MGM Musicals line, and we were the first to do an Oscar promotion—highlighting past Academy Award-winning films at the time of the current Oscars. It's very multi-faceted.

1942
The wartime "Mrs. Miniver" teams Walter Pidgeon and Greer Garbo and wins seven Oscars, including Best Picture, Best Actress, Best Director and Best Screenplay.

1943
Judy Garland and Tom Drake star in Vincente Minnelli's "Meet Me In St. Louis." "Thirty Seconds Over Tokyo" stars Spencer Tracy. Esther Williams makes a splash as the leading lady of the swimming spectacular "Bathing Beauty." Lucille Ball cracks the whip as a circus ringmaster during the "Ziegfeld Follies" opening number, "Bring On The Beautiful Girls." 1945
Frank Sinatra stars with Gene Kelly in "Anchors Aweigh," another MGM Best Picture nominee. 1946
Lana Turner and John Garfield star in the heavily suggestive "The Postman Always Rings Twice." 1948
James Cagney and Astaire break the competition in "Sing, Sing, Sing." 1950
"On Video" came into vogue. We have an amount of this kind of thing, and it's very popular," says MGM/UA Home Video senior VP/GM George Feltenstein. "We put our classics in groups of four to twelve, depending on the circumstances. We started our Family Classics line in 1988, before that came into vogue. We have an MGM Musicals line, and we were the first to do an Oscar promotion—highlighting past Academy Award-winning films at the time of the current Oscars. It's very multi-faceted.

"We also like to do promotions themed around a particular star," he continues. "Right now, we're very excited about the John Wayne promotion we're doing. That's special because we're releasing six films that he did very early in his career, and rarities most fans haven't had a chance to see." The subjects of other MGM star-centered promotions have included Clark Gable, Greer Garbo and Judy Garland.

In 1990, the company began its Leading Ladies series, featuring new-to-video films starring Grace Kelly, Audrey Hepburn, Jean Simmons, Greer Garbo and other female stars of the silver screen. Added to the series this summer are six never-before-released titles featuring 70th-anniversary commemorative packaging and original trailers, released this month at $19.98 each. MGM also uses cross-promotions and product tie-ins to add

Continued on page 62
Congratulations
MGM
On Seventy Years of Magical Moviemaking
Your friends at ETD Entertainment Distributing
The Studio Enters The Interactive Age
Betting Its Film Audience Will Be Blown Away By A Variety Of Futuristic Formats And Games

BY MARILYN A. GILLEN

MGM/UA has raised the curtain on the interactive future, embracing a tomorrow in which moving pictures have slipped the bounds of theater screens and videocassettes to take up residence on CD-ROMs and other 3-inch discs.

The opening credits of the 70-year-old film studio's baby-faced business saga have already begun to roll. The July 1 theatrical release "Blown Away," starring Tommy Lee Jones and Jeff Bridges, for instance, will be spun off into a game property due in September as a joint venture between MGM and Chicago-based game developer Imagination Pilots. Numerous other games, co-developed with a variety of partners including major game player Sega and based on a number of different films or original ideas, also are in the works, with several due as early as year's end.

MGM/UA also became a pioneer in the non-interactive films-on-disc marketplace this year when it paired with Philips to make available 30 films in its catalog for release as 5-inch Video CDs for Philips' CD-I hardware platform. Titles in the catalog include the James Bond and "Rocky" films, and the first discs began hitting the marketplace this summer. The pact followed an earlier one between Philips and Paramount.

With its new ventures in the multimedia realm, MGM/UA joins its sister studios in what can only be described as a flurry of activity over the last six months. Its approach is a little different, however, in that it has chosen not to form a separate "interactive studio" as have others, such as Universal, Paramount and 20th Century Fox.

David Bishop, MGM's executive VP, Home Entertainment Inc., doesn't rule out such a move in the future. "As this business unfolds, you need to be flexible enough to entertain all possibilities," he says. "MGM/UA wants to be in a position to harness its in-house resources as well as utilize outside expertise.

MGM also has made striking strategic teamings with outside development experts who can bring technical savvy to its creative cache. Unlike earlier such film studio relationships with gamers, however, MGM is not merely licensing away its properties. All of its development deals are co-productions in which the studio will be an active partner in everything from project development to marketing to distribution.

The co-development deal that has made the biggest headlines to date is MGM's pact with Redwood City, Calif., company Sega to jointly produce interactive games, as well as movies and TV programs. The multi-year, non-exclusive agreement will bear its first fruits by the fourth quarter of this year, says Alan Cotte-Ford, MGM's executive VP for strategy and development, although he adds it is still a little too early to talk about which CD-ROM titles will be the first of the gate.

"Because this will be our first joint release season, we want to make sure that the products we do bring to market will cast a very long shadow in terms of their profile," says Cole-Ford.

All joint efforts will sport both the Sega and MGM logos on the packaging. Cole-Ford says MGM still is discussing whether it will use its existing logo or some variation of the logo bearing an imprint such as "MGM Games" on its game properties.

"We've believed in the melding of live-action video and computer technology as a great means of delivering a cinematic experience on a mass-market-affordable home game system for some time," says Tom Kalinske, CEO/president of Sega of America. "Linking up with MGM allows us to do that with more ease and sophistication than ever before.

"The Sega deal is unique in several ways, not the least of which is the emphasis on creating great "content" over creating specific projects just for games or just for films or just for TV shows. "Our hope is that a significant number of the projects we develop will be durable enough and unique enough to have a life beyond the interactive realm," says Cole-Ford. "I think that's likely to be true of a number of the titles we work on with Sega, but not necessarily all of them."

Particularly strong storyline concepts may get the green light for simultaneous film and game development, for instance. Others may prove themselves hits first as games and then get moved over to film. Some may hit TV screens.

"The initial thrust is to bring our creative teams together and to make sure that we develop a variety of titles for both sides. We're interested in doing both and in exploring how the two can work together," Cole-Ford says.

In addition to the 30 titles decided with Philips, the companies also are in talks with Philips to jointly develop another 100 films this fall, including the "Wizard Of Oz," "Singin' In The Rain," "West Side Story," "Moonstruck," "The Crying Edge" and "Betty And Joan." The promotion is being supported by a joint $3 million advertising campaign, and in September the companies will sponsor a "Tear-Jerker Marathon" on TNT. Meanwhile, retailers will be supplied with shelf talkers, tear pads and in-store displays.

New theatrical films offer MGM/UA another opportunity to add excitement to video releases. This summer, the company has three new promotions timed to capitalize on the interest of new movies. On June 13, anticipating the release of the new "Lassie" feature film, MGM/UA repriced seven of its classic Lassie films to $14.95. On July 20, coinciding with the theatrical remake of "Angels In The Outfield," MGM/UA offered a series of classic baseball films, including the 1951 original version of "Angels In The Outfield" (never before on video), "The Jackie Robinson Story," "The Stratton Story" and "Take Me Out To The Ballgame." All are priced at $19.98. On July 27, the company offers three home videos of the "Our Gang" comedies—each priced at $9.98 and featuring four episodes—in anticipation of the upcoming "Little Rascals" movie.

"I think these releases will do very well," Cohen says. "Our objective is to take advantage of the increased awareness of these films and to market them effectively to make sure the people most likely to buy them know they're available."

MGM/UA has many other sell-through promotions for this summer.
Happy 70th Anniversary

For having the courage to support the Laser Disc format when few others would. For having the brains to stay with the format when others would not. But most of all, for your heart because you understand that our children's children will enjoy your great movies on the same laserdiscs we watch today.

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come up with new vehicles and new stories that can work as games but are also rich enough and entertaining enough to warrant exploitation in subsequent media," Cole-Ford says.

The Sega pact is nonexclusive, and, as it focuses on creating new projects, that leaves the door open for MGM to mine its films via other development deals as well.

One such development that the studio has high hopes for is a spring 1995 theatrical release called "Tank Girl." The film, which executives predict will be "huge," is based on a comic-book heroine who is extraordinarily popular in the U.K. and Europe.

The concept is one determined to be perfect for game and film development, and thus both projects were put into simultaneous production. The game, being co-developed with a U.K.-based company called Argonaut, is slated for simultaneous (or near-simultaneous) release with the film next year.

While "Blown Away" will be released on the PC CD-ROM and Sega CD platforms, Cole-Ford says "Tank Girl" will go a little wider, likely adding Sega Saturn as well as other platforms to the mix.

MGM has positioned itself as "platform-neutral" in terms of developing for any viable platform, although Cole-Ford says the cartridge market, while not ruled out completely, is not a focus now for the company.

MGM is also at work on two other areas of development, which Cole-Ford characterizes as "character-based game development" (such as centering a game on an animated character) and game development based not on current feature-film properties but on literary titles. Details on these projects are pending.

Does all this mean movies on silver discs will replace those on the silver screen? Will the film audience become splintered as a wider variety of products becomes available? No, for MGM, which foresees a happy coexistence between its core film business and its ancillary multimedia one.

"We've seen new home-entertainment systems develop in the past without adversely affecting the core business," says Bishop. "If anything, this new medium adds a unique dimension to leisure-time activity.

"It is vital, as studios enter the interactive market, that they focus on the integrity of the programming. Treating CD-ROM product as a licensing opportunity, solely to promote a film, can endanger the long-term viability of this promising industry. If the consumer has relatively consistent good purchasing experiences, we'll reap the benefits of a dynamic, incremental business.

Stay tuned.

1964
Elvis Presley's position as leading man for MGM rock musicals hits a new high when he stars with Ann-Margret in "Viva Las Vegas.

1965
Julie Christie achieves stardom in the David Lean adaptation of Boris Pasternak's "Dr. Zhivago."

1968
Stanley Kubrick's vision of "2001" wins the director an Oscar and sets Keir Dullea and Gary Lockwood on "A Space Odyssey."
As MGM’s Slate Of Future Films Features Star Vehicles And Potential Hits

BY ALAN KARP

The Legacy Continues

Coming on the heels of such recent releases as “That’s Entertainment III,” “Clean Slate,” “Getting Even With Dad” and “Blown Away,” the following are among the most prominent of MGM/UA’s upcoming slate of feature films. The titles are listed in order of anticipated time of release; all information is tentative and subject to change.

“IT RUNS IN THE FAMILY” Charles Goodin, Kieran Culkin and Mary Steenburgen star in this sequel to the 1983 comedy, “A Christmas Story.” Set once again in the fictional town of Hohman, Ind., the movie chronicles the antics of the eccentric Parker clan during one particularly memorable summer in the 1940s. The zany goings-on are centered around 10-year-old Ralphie’s battle with the neighborhood bully, his mother’s revolt against the local dish promotion and his wacky father’s vow to get rid of his annoying neighbors once and for all. (August 5)

“SLEEP WITH ME” This contemporary romantic-comedy explores the morals and mores of modern relationships. Over the course of six social gatherings, three close friends—played by Eric Stoltz, Meg Tilly and Craig Sheffer—find their relationships challenged by infidelity and temptation. The result: a bitter sweet romantic triangle. (Fall)

“SPEECHLESS” Michael Keaton and Geena Davis star in this battle of the sexes involving two opposing speech writers who square off during the legal battle over a proposed new bill for a women’s reproductive rights. (Fall)

1971 Richard Roundtree heads the cast of the unexpected smash hit “Shaft.”
1975 George Burns gets the Academy Award for Best Supporting Actor for his unscripted performance in “The Sunshine Boys.”
1976 Peter Finch delivers his final performance (and wins an Oscar) in Sidney Lumet’s “Network.”
1980 Jeffery Cohen dreams of “Fame,” and the film’s title tune wins the Oscar for Best Song.
1981 MGM purchases United Artists and inherits the greatly successful franchises of James Bond, Rocky and the Pink Panther.
1982 There were no Oscar nominations all around for the stars of Blake Edwards’ “Victor/Victoria”.
1985 MGM/UA’s “Rocky IV” sets a new box-office record for its opening weekend.
1987 Cher is “Moonstruck” by Nicholas Cage and is named Best Actress of the year.
1988 James Keach takes home an Academy Award for his directing of “A Fish Called Wanda.”

AP VIDEO INTERNATIONAL IS PROUD TO BE PART OF THE CELEBRATION OF METRO-GOLDWYN-MAYER’S 70 YEARS IN FILMMAKING.

CONGRATULATIONS AND CONTINUED SUCCESS FOR THE FUTURE.
a political campaign. As the candidates campaign heat up, so does
beacon and Davis romantic involvement. (Christmas)

"Fluke" This magical fable spins an adventurous yarn about a dog's
quest to find his family after he discovers that he was a man in his past
life. His fantastic and sometimes harrowing journey unlikely, Fluke
receives some much-needed help from Rumble, a street-smart dog who
shows him the ropes of the canine world. Matthew Modine, Nancy
Travis and Eric Stoltz star.

"Wild Bill" The renaissance of the western continues with this chroni-
cele of the exploits of one of the Old West's most colorful true-life leg-
enods. Jeff Bridges stars as Wild Bill Hickok. Walter Hill ("Georgia"
48 Hours") takes the directional reins.

"Hackers" Ian Schleier ("Backbeat") will direct this humorous cyber-
punk thriller about a group of teenage computer-whizzes, whose pranks
land them in the middle of a dangerous industrial espionage plot.

"Species" This suspenseful science-fiction thriller about a genetically
engineered creature who runs amok is scheduled to be released in Au-
 gust under the direction of Roger Donaldson ("No Way Out," "The Getaway").

"Tank Girl" Based on the popular British comic book, this fantastic
action-adventure features Liam Neeson ("A League Of Their Own") as
Rebecca Roach (aka Tank Girl), a sexy young heroine with an irreverent
sense of humor and a renegade spirit. The story finds Tank Girl lead-
ing a revolt against the evil Department of Water in the year 2033, after
an apocalyptic disaster has made water the world's most precious
resource. Joining her in the fight are Jet Girl and the Rippers, a band of
half-man, half-human mutants.

"Rob Roy" Liam Neeson is the headliner in this adventure tale set in
18th-century Scotland. Tim Roth and John Hurt are among the sup-
porting cast members, with Michael Caine ("Dracula") set to direct.

"Goldeneye" After much speculation as to who would succeed
Timothy Dalton, Pierce Brosnan has been chosen to portray filmdom's
most famous spy in the 17th installment of the popular James Bond
series. Brosnan becomes the fifth actor to play Bond, following in the
footsteps of Sean Connery; George Lazenby (who appeared in only one
film), Roger Moore and Dalton. Said to be set in contemporary Russia
against a backdrop of arms dealing, this big-budget adventure is
expected to begin shooting in October for release sometime in 1995.

Oscar for his
won't cost de
nent the film.
1990

- "Rainman" earns
Best Picture
Oscar and
another Best
Actor award for
Dustin Hoffman.

1993

- " Nixon" power
won't cost de
nent the film.
- "The Three
Arm and Loose"
To our customers,

It's been 70 years since the M-G-M Lion first roared, creating some of the best films to ever come out of Hollywood. The video industry has enabled us to bring our cherished motion pictures of the past into the present, while promising to create home entertainment success stories out of current theatrical hits like *Blown Away* and *Getting Even with Dad*.

With over 40 new films in various stages of development, and the establishment of the United Artists production arm, we are excited about our promising future and the great films coming to our retail and distribution customers. We thank you for your continued support and are looking forward to the next 70 years.

— The Staff at MGM/UA Home Entertainment
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**Gale-Force Gains**

**Sell-Through Fills Retail’s Sails As Year-Round Releasing Becomes A Reality**

**BY KEN TERRY**

While rentals are still the meat and potatoes of video retailers, the boon in sell-through has provided a tasty side dish this year. A rise in the number of major sell-through releases, coupled with the direct-to-video infusion of “The Return Of Jafar,” has helped boost video specialists’ sales business by up to 25% for the year to date.

Including sales of previously viewed titles, sell-through still probably accounts for no more than 10 to 15% of most specialists’ revenues. But, in contrast to a generally flat rental market, sell-through’s gains have done much to fill retailers’ sails this year. Such titles as “Mrs. Doubtfire,” “The Fugitive,” “The Return Of Jafar” and “We’re Back! A Dinosaur’s Story” have each sold millions, and the fourth-quarter releases of “Jurassic Park” and “Snow White” already have retailers salivating.

Many of them think the sci-fi blockbuster and the Disney classic could rack up more than 20 million units each—a feat previously accomplished only by “Aladdin” and “E.T.” But veteran retailer Jack Meiner, who runs seven-store Gemstone Entertainment out of Cincinnati, notes those are “awful big predecessors. Twenty or 30 million is a lot of copies.”

**WIDE-MOUTH MONSTER**

Retailers forecast that “Jurassic Park” will sell substantially more than “Snow White,” mainly because its demographics are broader: “I think ‘Jurassic Park’ will be the biggest video sell-through title ever,” asserts Tony Clark, movie buyer for the 40-store Movie Warehouse chain, based in Lexington, Ky. “‘Snow White’ has more of a niche audience. There are too many Disney collectors out there for ‘Snow White’ not to be a big hit. But I don’t think they’ll compete with each other.”

Neither does Steve Apple, VP of communications and new business development for West Coast Video, a 500-store franchise operation based in Philadelphia. Apple says each title will have its own audience; moreover.

**RECAPTURE: The GATT bill delivered to Congress by the Clinton administration likely will include provisions that would allow foreign copyright holders to recapture ownership of intellectual properties including movies that have passed into public domain in this country. If passed as proposed, “the copyrights are effective immediately, except where someone in the U.S. has invested money” in a PD edition, says an administration source. Those vendors will be given a year to sell off inventory, and possibly additional relief over some period of time. “The probability is about 90% that something very close to this will be included,” he predicts.

Residents of all signatories to the Berne copyright convention and World Trade Organization countries would be eligible for restoration. Nothing’s definite, however, until the bill is introduced.

There is some question whether GATT legislation will make it through Congress, and whether recapture will make it through to the final version. Video mail-order companies are sure to raise a stink, but our source thinks the provision “is such relatively small potatoes” to Congress that Clinton won’t have to trade it out over GATT opponents.

**EVALUATING: Joe Shults, GM of BMG Kids/VMG Video, says he’s “assessing all the deals” that Continued on page 107**
SENSATIONAL SELL-THROUGH

MCA/UNIVERSAL HOME VIDEO OFFERS THIS YEAR'S BEST ASSORTMENT OF COLLECTIBLE HITS

www.americanradiohistory.com
Q & A With Jeffrey Eves

"Some people have characterized VSDA as a sleeping lion. We have enormous potential in this organization, a natural advantage. Maybe the time has come to wake up the lion, practice the roar and make sure it's heard in the studios, in the financial centers of New York and in state capitals around the country."

BY EILEEN FITZPATRICK

Three months ago, the Video Software Dealers Assn. board of directors hired Jeffrey P. Eves as its president, under a cloud of controversy stemming from the abrupt dismissal of his predecessor, Don Rosenberg, and the inability of the organization to launch long-promised marketing campaigns. An outsider, Eves brings with him more than 20 years of professional management experience gathered from his tenures in the private sector and on the White House staff. Before joining VSDA, Eves was VP of corporate and public affairs at Fort Howard Corporation, a paper manufacturer.

In his first trade-press interview, he talks about his impressions of the organization and the industry, as well as his goals to elevate VSDA to a new level of professionalism.

BILLBOARD: What attracted you to VSDA, and why did you apply for this job?
JEFFREY EVE: First and foremost, the industry is an exceptional industry almost by any measurement that one might look at it. Last year, Americans spent $340 billion on entertainment, and the whole entertainment industry grew by about 13% last year. If you take into account the fact that we were on the tail end of a recession, that was more than twice the growth of consumer spending, which grew about 6%. So, first of all, you have an exceptional anomaly taking place in this industry that isn't in other industries, and that's the very rapid growth.

Another is its sheer size and magnitude. We talked about the $340 billion number; it's hard for the average individual to get their arms around a number as big as $340 billion until you sit back and compare it to something. In the U.S. last year, we spent $270 billion on education. Here you have an industry that has so much effect on everyone in the country, and worldwide, and it is larger than the money we allocate to education. That raises some very profound issues that the whole industry is grappling with.

Then of course, there is the significant attraction of change. Here we have a situation where technological advances are coming along so quickly that we're seeing change take place right before our eyes. It's a little bit like the computer industry. In the first days, you had a computer which was as large as this room and cost about $800 million. Then, every 18 months they cut the size of that same computer in half, doubled the power and dropped the price. If the automobile industry had done the same thing, you could go out and buy a Rolls-Royce for approximately $3.50, and it would get 800 miles on the gallon. That's the same kind of dynamic happening in entertainment, in terms of the convergence of new technology it's influencing this industry in a significant way.

The third item is the VSDA itself. You'd be hard-pressed to find any other industry, with the exception of the food industry, that touches so many people every day of their lives. About 35 million people walk into a video store to rent or buy a video or videogame every week, that's incredible. An organization like VSDA is absolutely at the center of it. I think it's an organization that some have characterized as a sleeping lion.

In comparison, the Motion Picture Assn. Of America is much more visible, but when you look at it in a political sense, and it is because you're dealing with that much of the society, the MPAA has nine members, who are located in two congressional districts in the country. I sat down with Valentini, which I discovered to my surprise was the first time there had ever been a meeting of the staff head of VSDA and the staff head of MPAA. Jack was almost salivating at the political opportunity and political prospects for the VSDA because its reach is so broad. The VSDA has a member in every congressional district in the U.S., but for some period of time has been hiding its light under a barrel and has not realized some of the potential that certainly exists.

BB: Are there any similarities between your old job and this one?
EVE: Sure, there's an awful lot of things that are similar. Some people have raised the question, and fairly so, if it's a good strategic move on the part of VSDA to go out and recruit someone who doesn't have video experience. In thinking about that, I tried in my conversations with the board, security analysts and average woman and man who owns a video store on Main and Elm in any town in America, to find out what it is that VSDA is really looking for. What are the kinds of skills, experience and talents that serve one well in one situation and are applicable in another? I had to answer that question for myself as well as for the VSDA board.

First, I thought VSDA wanted to find someone who had demonstrated senior-level management experience, and over the last 20 years I've done that for three Fortune 500 companies, trade organizations and on the White House staff. It's also important to have a background in trade organizations because it is a different animal than a for-profit corporation; it's more of a populist kind of an organization by definition. It's a voluntary organization formed so their voice can be a

Continued on page
DIXIE CARTER’S UNWORKOUT II
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Dixie Carter uses the proven body-sculpting, stress-relieving techniques of yoga to deliver results your customers will see and feel. Featuring two 20-minute, highly effective, no-impact routines for morning and evening — plus, a 10-minute relaxation break — it’s the perfect “de-frazzing” antidote for today’s hectic lifestyle.

STREET DATE: NOVEMBER 16, 1994

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Brit Vid: Sales And Censorship Up, Rental Flat

BY PETER DEAN

In 1993, British Video Association members delivered 52.2 million retail videos into the market, which was 11.7 million more than in the previous year. Excluding Disney titles, the market showed a shipments growth of 15% at a value of £473 million—a 31% million pounds.

If the BVA represented 60% of consumer sales, the association estimates total revenues generated at £549 million from a retail shipment of 61 million units. The BVA estimates that consumer sales were worth £577 million (665 million pounds)—an increase of 27% on 1992. The British Assn. of Record Dealers (BARD) has published figures estimating total market value for 1993 at £857 million, or some 564 million pounds. Film and kid-videos were the largest genres, with a 40% split apiece.

DISTRIBUTING THE WEALTH

Self-through market leader is Disney, with a 16.6% share of the 1993 market; and that does not look like it will be changing, with "Alice in Wonderland" and "Snow White" due in the final quarter.

Distributors note that they have been able to follow Disney's strategy into high-street multiple stores. Moves into major chains, which have been pioneered by Disney, have yielded major returns for the likes of Warner (who are achieving 200,000-plus units for a new feature film on self-through). PolyGram has 12.9% of the self-through market, while BBC Video. Warner and Video Collection are next in market-share value.

With the appearance of "Mistress of Dabs" and "Jurassic Park"—the latter on an experimental short-rental window—on retail before year-end, there should be an added fillip to a healthily growing market sector, should it need one.

RENTAL LANDSCAPE

The rental market was flat in 1993 with transactions up marginally from 317 million to 328 million. Consumer revenue value was also up, from £777 million to £808 million (in sterling terms, 511 million to 528 million)—encouraging signs both, although with BVA members' units-shipped down 14% to 2.7 million and distributor-worth down more than 15% to £120 million, the rental market is clearly declining for distributors.

The BVA estimates that total worth of the rental market is £120 million (86 million pounds), with 3.1 million units shipped.

A steady stream of good product—including "Passenger 57", "Made in America", "Falling Down" and "The Assassin"—has helped Warner maintain its lead on the rental market with 1994 first-quarter share currently 26.6% (up from 15.5% on the same period last year).

Columbia TriStar and sister company 20th Century Fox were 22% (up from 12% on last year), while CIC was

marginally down, at 15.5% of the rental market. The shortfall was made up by drops in share by Guild (down from last year's 18.5% to 10.8%) and fifth-placed FoxVideo, whose lack of blockbuster product is blamed for a share slumped to 7.5%.

Buena Vista also has half its 1993 first-quarter rental share, although the new-found product stream through its revamped studio activities is expected to change that. The top-renting title of 1994's first quarter was "Cliffhanger," with just over $3 million rental revenues generated. There are rumors of a resurrection of some form of generic advertising campaign, with retailers aiding funding, to try and jump-start the rental market.

BANNED "LIEUTENANT"

Video has been under the hammer news for these past six months, although for the wrong reasons. A new political issue has been raised against the industry, which sees new, tough government censorship introduce this September. Films like "Reservoir Dogs", "The Bad Lieutenant", "True Romance" and "Menace II Society" are banned from video release, while many more 18-rated films will be sent out for video the same.

[Note: This text is cut off, so the full context is not available.]

Censorship victim: "True Romance"

Traveling well for Warners: "Passenger 57"
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Shed years off your figure in just hours.
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ALL TITLES: COLOR / NOT RATED

AVAILABLE NOW. PLACE YOUR ORDER TODAY!
Special-Interest Delivery

Kid stuff, NFL, black belts and the Bible highlight fall SI schedule.

BY CATHERINE CELLA

You know special interest has made it when a store opens dedicated exclusively to sell-through titles. New York's How To Video Source will celebrate its first anniversary this November with plans to go national.

"It will happen as people become interested in the idea," says owner Richard DaCosta. "The best-selling titles for us include yoga videos and dance—everything from ballroom to country line to belly dancing."

Celebrating its fifth year in Princeton, N.J., is Vide-O-Go Tape Learning Center, where everything on the shelves is to rent or own. "We carry a lot of travel titles," says owner Dean Stevens, whose own travel plans include a trip to Albuquerque for a second franchise.

As to what's coming up in S.I. for the remainder of the year, here are some highlights in children's, exercise, music, travel, classic TV and the growing area of sports videos.

KIDDIN' AROUND
Kid stuff still has the right stuff, with more releases planned than any other genre. Before its October streeting of the "never-to-be-on-video" "Snow White And The Seven Dwarfs," Walt Disney has "Winnie-The-Pooh And Christmas, Too" in October. On its Jim Henson label, look for the Muppet Classic Theater's direct-to-video fairy-tale spoofs this month.

Other children's classics include two new Thomas The Tank Engine titles from Video Treasures (this month), "Madeline And The Toy Factory" with doll—from Golden in September; three Baby-Sitters Club titles from Kid*Vision this month, "The Maurice Sendak Library" and "Corduroy" in doll gift-sets from Wood-Knapp (August) and, from Random House, two Richard Scarry titles and three Sesame Street videos—with a contest for a trip to a New York taping of the show.

Those Mighty Morphins are back this month from Saban in a 10-volume rerelease of the top-rated show/video. September sees three new Morphin titles, followed by an exclusive-to-video holiday special, as well as the video debut of the new VR (Virtual Reality) Troopers.

Mighty Barney is back, too, with three Lyons titles—the just-released

Continued on page 80

CBS' "I Love Lucy" series steps into stores this month.

Kid*Vision weighs in with three Baby-Sitters Club titles.
THE UNIVERSAL STUDIOS
CLASSIC MONSTERS COLLECTION

Spine-tingling, classic entertainment
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THE MONSTER COLLECTOR'S SET
Includes Frankenstein, The Wolfman and Dracula.
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Includes Creature from the Black Lagoon, The Creature Walks Among Us and Revenge of the Creature.
Sel. #82077 / $44.98 S.R.P.

THE MUMMY COLLECTOR'S SET
Sel. #82078 / $44.98 S.R.P.

STREET DATE: AUGUST 3, 1994

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Special Interest
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“Barney Live In New York City” and October 5’s “Imagination Island” and “Waiting For Santa” release. And those irresistible Olsen twins return to video in late September in a detective-musical series, “The Adventures Of Mary-Kate And Ashley” (BMG/Dualstar).

Other musical kids on the block include this month’s CBS release of four Dr. Seuss sing-alongs; P/S/S’s October 6 release of its ninth Wee Sing, “Under The Sea;” Discovery Music’s Aug. 30 title, “The Wonderful World Of The Wooley Cat” and Parade’s release (this month) of “Jessi Full-musically: Richard Scarry’s Best Sing-Along Mother Goose Video Ever. Moore has two GoodTimes videos out September 16, on body sculpting and aerobics. “Kathie Lee Gifford’s Feel Fit And Fabulous” tape debuts this month from Video Treasures. And Stefanie Powers offers a “Broadway Workout” in her Lightyear vid due September 27.


Richard Scarry’s
BEST
SING-ALONG
MOTHER GOOSE
VIDEO
EVER

Colter Sings Just For Kids.”

For the holidays, Sony Wonder offers “Are You Afraid Of The Dark?,” “Tales From The Cryptkeeper” and “Christmas Rugrats” and the animated “Night Before Christmas” (both this month). Video Treasures streets “Tales & Tunes For Christmas & Hanukkah” as well as four animated “Christmas Carol” vids before the end of this month.

LIVE debuts “Norfin’s Halloween, A Norfin Noel” and Will Vinton’s “Claymation Christmas” September 21. And ABC aims for the September 7 release of three Christmas titles, including “P.J. Unfunny’s Christmas.” Other kids’ highlights include two Shari Lewis titles from A&M and three “Really Wild Animals” from National Geographic this month. Look also for “Railroaders” from Big Kids Productions and Republic Pictures’ “Cro” from the CTW program about a Cro-Magnon boy. September sports “Adventures Of Dudley The Dragon” from GoodTimes, an astronomy video from Mazon, and “Masquerade” and a Native American legends video from Smarty Pants.

MUSCLIN’ IN

Exercise videos get a workout this fall, and with some new faces. Mary Tyler Moore has two GoodTimes videos out September 16, on body sculpting and aerobics. “Kathie Lee Gifford’s Feel Fit And Fabulous” tape debuts this month from Video Treasures. And Stefanie Powers offers a “Broadway Workout” in her Lightyear vid due September 27.


Continued on page 82

Pat Noonan

Bills board: MPI’s “Hullabaloo” series bows Sept. 29.
ABBOTT & COSTELLO COLLECTION

New! Four hysterically funny titles available for the first time on videocassette!

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Sel. #81052 / 1 Hr. 20 Mins. / $14.98 S.R.P.

ABBOTT & COSTELLO GO TO MARS
Sel. #81053 / 1 Hr. 17 Mins. / $14.98 S.R.P.

COMIN' ROUND THE MOUNTAIN
Sel. #81455 / 1 Hr. 17 Mins. / $14.98 S.R.P.

America's foremost comedian for the first time on videocassette!

Enjoy the inspired hilarity and razor-sharp wit of Jack Benny in this wonderful comedy selection of his greatest shows featuring such fabulous guest stars as Johnny Carson, Lucille Ball, James Stewart, Carol Burnett, Milton Berle, Jayne Mansfield, Raymond Burr, Peter Lorre and George Burns. It's ten classic episodes on six videocassettes, vintage entertainment at its best!

The boys are back! There's no end to the hilarious high jinks as Abbott & Costello join forces to keep customers laughing and cash registers ringing. Now available for the first time ever on videocassette, these four new classic comedies are perfect entertainment for the whole family!

THE JACK BENNY PROGRAM

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Vol. 2: THE PETER LORRE • JOANIE SOMMERS SHOW/
THE SMOTHERS BROTHERS SHOW
Sel. #81993 / 50 Mins. / $14.98 S.R.P.

Vol. 3: THE INCOME TAX SHOW/JACK ADOPTS A SON
Sel. #81994 / 49 Mins. / $14.98 S.R.P.

Vol. 4: JACK ON TRIAL FOR MURDER/JACK PLAYS TARZAN
Sel. #81991 / 50 Mins. / $14.98 S.R.P.

Vol. 5: JACK IS KIDNAPPED/THE LUCILLE BALL SHOW
Sel. #81992 / 51 Mins. / $14.98 S.R.P.

Vol. 6: THE CHRISTMAS SHOW/ THE RAILROAD STATION
Sel. #95032 / 51 Mins. / $14.98 S.R.P.
Special Interest
Continued from page 80

offers “Black Belt ’Tai Chi Chuan” September 4. And for something completely different, check out rollerblading fitness with “The In-Line Workout” (ABA, August) and country line dancing with “The Nancy Kerrigan Story” (of PolyGram). And A’Vision has “Tracey Lawrence: Alibis” on tap.

Heating things up even before that are Elektra’s “10,000 Maniacs Unplugged,” “The Vatican Holocaukt Commemoration Concert” from Rhino, Kultur’s “Jose Carrera And Friends,” Disney’s “Best Of Broadway Musicals” with John Raitt, Video Treasures’ “Perry Como In Ireland,” and “White Star vida on George Jones, Andy Williams and Carole King.

Sept. 29 sees the release of the first four (of a planned 10) titles in MPI Home Video’s “Hullabaloo” series. Culling footage from the NBC pop-music show that ran from 1955 to 1966, the series features performances by the Byrds, Smokey Robinson & The Miracles, The Mamas & Papas, Yardbirds, Lesley Gore and the Moody Blues, among others.

SLIDIN’ INTO HOME
Sports videos must be scoring with the public, with at least 50 titles set for release before the end of the year. Twenty-eight are team tapes for each of the franchises to celebrate the NFL’s 75th anniversary. In addition, PolyGram plans eight NFL specials, as well as highlights of World Cup USA ’94.

Baseball is represented in a Ken Burns documentary on THE and in Video Treasures’ “Once There Was A Ballpark” with Martin Sheen. Hockey scores on ABC’s Stanley Cup video, basketball on CBS’ Fox’s finals vid and “NBA Rewind” (October 19), and championship kickboxing with Jean Claude Van Damme on Video Treasures. And look for “The Nancy Kerrigan Story” from ARC Oct. 25.

ZONIN’ IN
The classic TV lineup includes “The Flintstones” (of course), fully restored for its THE bow. CBS has “I Love Lucy,” “The Beverly Hillbillies” and “The Twilight Zone,” while L’IVE releases four “Great Performances” this month. GoodTimes goes with three “Dick Van Dyke Show” titles in September, and ABC Daytime offers “Pure Erica” and “Luke & Laura II” in October.

MOVIN’ ON
The travel boom from IVN this month showcases trips to New Mexico, France, Italy and 13 supercities. September sees its “Beaver's Digs: Alpine Adventures.” For airborne adventures, there are THE’s Amelia Earhart film starring Diane Keaton and Paradise’s space-shuttle special, “Lift Off,” with Patrick Stewart (October).

A’Vision travelled too, for its Sept. 28 cheerleader tapes “Girls Of The SEC/PAC 10/Big 10/Ivy League” series. August should also see delivery of “Hullabaloo’s” 25th Anniversary Pet O’The Year Spectacular.” And for another kind of spectacular, check out “Charlotte Heatl Presents The Bible” (in four volumes) from GoodTimes this September.
Customers will get a kick out of everybody's favorite wisecracking mule and his bumbling buddy Peter (Donald O'Connor). Move over, "Mr. Ed," Francis "reins" supreme!

Cook up big profits in five outrageously funny MA & PA KETTLE comedies starring MARJORIE MAIN and PERCY KILBRIDE as the folks who made laughter a national pastime. It's corned comedy for the whole family!

There's gold in them thar hillbillies! Strike it rich with these hysterically funny hicks from the sticks. New on videocassette!
Highway Blues: Who'll Pave And Who'll Ride Information's Fast Lane? Here's What Wall Street Thinks...

BY DON JEFFREY

Wall Street has not given up on video retail, despite the inevitability of video on demand. Interviews with securities executives—whose educated guesses about the future of companies and industries inform decisions on where to invest capital—reveal that video retailers should put aside their fears and focus on the information highway for another five years at least.

Moreover, these experts say, even after a majority of American homes are wired to "smart" TVs that can call up any movie anytime, people may resist subscribing to services that cost a lot of money and do not offer the viewer-friendliness and sociability of a rented video and VCR and the neighborhood video store. "Mr. Average Citizen is very cost-conscious. Unless it's cheap, it doesn't stand a chance," says Lee Igur, analyst with Jefferies & Co.

Asked where they would place their bets on the interactive future, analysts and bankers agree that the providers of content are a good place to start. These are the companies like Walt Disney and Time Warner which make and market the movies, music and TV shows and license their use to cable and broadcast systems. Craig Bibb, analyst with PainWebber, says, "Disney has kept its focus as a programming company. It's well-positioned to be a valuable brand on the electronic highway.”

Next in importance to analysts are the distributors of content. These include the cable operators like Tele-Communications and Time Warner, David Londoner, managing director of Wertheim, Schroder & Co., picks Time Warner because it is both a cable operator and a content producer.

Phone companies like US West and Nynex are also good bets for the coming info-way. Of the telcos, Londoner says Bell Atlantic has been "the most aggressive.”

BATTLE OF THE PRESS RELEASES

Analysts see a heated race between the telcos and the cablers to bring interactivity to the home, especially now that some of the big alliances between the two sectors—like Tele-Communications and Bell Atlantic's proposed merger—have failed. But Bibb calls the condition "a battle of press releases" because services contracts to provide the hardware for interactive TV. Igur says Japanese companies like Pioneer, Sony and Panasonic are weighing in with equipment that could rival the Americans.

Then there are the software companies that are making the systems delivery systems to high-capacity fiber-optic lines at a rate of 4 million to 5 million subscribers a year, it could take more than 12 years to rewire America’s 68-million-plus cable households. During that time, video retailers will retain their hold on the movie-at-home market and have the opportunity to prepare for the next wave of home entertainment. "Between now and then, Blockbuster can easily diversify," says Benjamin.

Although most analysts are saying that it will cost the cable companies about $1,000 to $1,500 per customer in capital investment to bring about interactive TV, they cannot predict what it will cost the consumer.

“Isgur, with Jefferies & Co., on TV subscriber-services.

lyst with Jefferies & Co., on TV subscriber-services.

Everyone agrees that two good models for pricing are pay-per-view movies and video-rental fees. Pay-per-view may be a flawed model, however, because buy rates have remained relatively light.

RENTAL’S LEGS

"Unless there’s a compelling cost advantage to video-on-demand, the video-rental business does have a log up," says Robert Broadwater, managing director of the New York investment banking firm Veronis, Suhler & Associates.

Cost may indeed be the biggest roadblock on the info-way. Londoner says the cablers or phone companies “may spend $1,000 or $1,500 and find out there’s not enough demand to cover the capitalized costs in the early stages. It wouldn’t surprise me if that’s the case.”

But many sources believe that true video-on-demand—with instantaneous access to movies and features like fast forward and rewind—will appeal to VCR users now enjoy—will allow distributors to charge premium prices for the convenience of ordering entertainment by telephone or the TV remote-control unit.

Or through the PC. There are some who believe that the personal computer will be the pathway to interactivity, rather than the TV. "At the moment, the growth is in PCs. The cable-upgrade business is still in the realm of fantasy," says Benjamin. In fact, the PC is already interactive, for those who subscribe to online services; Benjamin is recommending the stock of America OnLine.

Analysts, though, tend to think the PC will coexist with, not replace, the TV in the average American home. The computer will be used for home shopping or financial planning and possibly videogames. The TV will continue to serve its function of entertainment box. Broadwater says, "We have a fairly strong conviction that there will be multiple pathways into homes. One box in the living room will be like today’s TV, with relatively limited interactivity, for entertainment. And there'll be another box, like a PC, with a high degree of interactivity for online services.”
RHYTHM ON THE RIVER
The truth about hit song composer Oliver Courtney’s (Basil Rathbone) talent lies with ghostwriters Bob Smmners (Bing Crosby) and Cherry Laure (Mary Martin), neither of whom knows the other exists!

WE’RE NOT DRESSING
Bing Crosby stars as a singing deckhand who gets shipwrecked with rich and beautiful yacht owner Carole Lombard and passengers Ethel Merman, Leon Errol and George Burns and Gracie Allen.

HERE COME THE WAVES
Colorblind Navy recruit Bing Crosby has his hands full with amorous identical twin sisters (Betty Hutton in dual roles) and shipmate Sonny Tufts, who plans to make one of the twins his very own.

THE EMPEROR WALTZ
American phonograph salesman Bing Crosby melts the icy coolness of Viennese countess Joan Fontaine in this delightfully entertaining trip to the musical wonders of old Vienna, Hollywood-style.

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MUSIC


MCA celebrates 30 years of the Who in grand style with this video that play that features a cavalcade of rare, archival concert footage and some interviews throughout the years with band members Pete Townshend, Roger Daltrey, John Entwistle, and Keith Moon. Classic moments include the performance when Townshend first made minestrone out of his guitar and started a trend that still thrives today, as well as Daltrey's admission in a recent interview that he's finally gotten up the bottle with his hair and is happy to go curly. Of course, concert footage is the jewel in the crown, and song selection varies from obscure numbers that will thrill cult fans to the band's best-known hits that have thrilled the world for decades. Video, which MCA is cross-promoting with its new CD boxed set, is packaged with an eight-page booklet profiling the featured performances.

"Pathways," Mobility Limited (800-772-9253), 45 minutes, $29.50.

Living with a physical disability or another condition that limits mobility does not mean an unfit life. "Pathways," which has received endorsements from the National Multiple Sclerosis Society and other health organizations, offers a gentle alternative to aerobic-based exercise programs that can be difficult and unhealthy for people who have arthritis or are overweight, as well as seniors. The video features exercises that emphasize breathing control and balance, as well as some muscle strength-building. And the slow, steady pace encourages participants to reward for a second chance or fast-forward through segments that do not suit their particular fitness needs.

INSTRUCTIONAL

"Food Made Great, Wine Made Easy," Vine's Eye Productions, 35 minutes.

Latest taste of the good life from Kansas City, Mo.-based Vine's Eye aims to simplify the culinary maze of wines and match foods with their best complements. Unfortunately, the program is conversational to the point of annoyance. Host and Vine's Eye president Dave Eckert interviews international wine expert Doug Frost in a wine shop, and later in an upscale gourmet grocery shop, and asks him to discuss, with visual aids, the various wines and don'ts. The trouble is that the overanxious Eckert interrupts Frost so often that the professional, one of only two people in the world to hold the dual titles of master sommelier and master of wine, can barely get out a complete thought.

DOCUMENTARY


The great network of track that lies under the streets of New York City is the focal point of this documentary, which is being released during the subway's remarkable 90th-anniversary year. Cursed by some for being too dirty, too slow, too hot in the summer, and too cold in the winter, the subway remains the single best means of getting around in the overcrowded Big Apple, as well as the oldest running transportation system in the United States. Video includes some interesting infobites (the Lost Property Office beneath 8th Avenue would stock a small department store), as well as a look at the impecunious—albeit sometimes humorous in hindsight—transportation experiments that preceded the subway, including the programed subway and elevated car cable.

INSTRUCTIONS

"You Can Play Guitar," DW Video Productions (800-452-1729), 12 minutes, $29.95 EP.

Basic guitar lesson includes all the fundamentals—enthusiastic strummers-to-be can try New York City is the focal point of this documentary, which is being released during the subway's remarkable 90th-anniversary year. Cursed by some for being too dirty, too slow, too hot in the summer, and too cold in the winter, the subway remains the single best means of getting around in the overcrowded Big Apple, as well as the oldest running transportation system in the United States. Video includes some interesting infobites (the Lost Property Office beneath 8th Avenue would stock a small department store), as well as a look at the impecunious—albeit sometimes humorous in hindsight—transportation experiments that preceded the subway, including the programed subway and elevated car cable.

COMMUNICATIONS

"Baywatch: Nightmare Bay," "River Of No Return," "Live Home Video, approximately 90 minutes, $14.98-$39.98 EP.

He's a megastar in Europe. His likeness on posters adorns any given street corner in Germany's cities. And now viewers have the opportunity to turn on David Hasselhoff any old time they want. Oh, and yes, he's not forget his colleagues, those bikini-clad municipalities of water sports who have given the series the nickname "Babe Watch." But who cares about all that superficial garish? Fans will flock to the shows because of their intricate plotlines and high drama. "Nightmare Bay" is the movie that first started the wheels rolling. "River Of No Return" is full of the non-stop action that has kept "Baywatch" watchers glued to their sets.

EDITOR'S NOTE

Video Previews is a weekly look at new sites at sell through prices. Send review copies to Catherine Appeldorf, 2238B Cathedral Ave., NW, Washington, D.C. 20008.

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More musical movie magic from Irving Berlin! This film introduced the Academy Award®-winning song "White Christmas" and also includes "Easter Parade." Fred Astaire, Bing Crosby and Virginia Dale sing and dance up a storm in this unforgettable gem.
Sel. #55039 / B & W / 1 Hr. 41 Mins. / Not Rated
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GOING MY WAY
Bing Crosby earned an Academy Award® for his performance as young Father O'Malley, who's sent to help out a mortgage-ridden parish. This heartwarming film won seven Oscars® including Best Picture and Best Director, Leo McCarey. Barry Fitzgerald co-stars.
Sel. #55038 / B & W / 2 Hrs. 6 Mins. / Not Rated
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STREET DATE: AUGUST 3, 1994
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1994 "Retailer Of The Year" Finalists

Among the many activities planned for this year's VSNA convention in Las Vegas is the July 27 presentation of the Retailer Of The Year Awards. The closing-night ceremony will announce winners in five award categories—small, medium, large and Canadian retailers, in addition to non-specialty retailers. The 1994 finalists are as follows:

SMALL RETAILER (1-6 STORES)
- Country Home Video, Clovis, Calif.
- Video Galaxy of Putnam, Putnam, Conn.
- The Video Station, Alameda, Calif.

MEDIUM RETAILER (6-20 STORES)
- Movie Stars, Poughkeepsie, NY
- Video Library, Sarasota, Fla.
- Video Smith, Boston, Mass.

LARGE RETAILER (MORE THAN 20 STORES)
- Palmer Video, Union, N.J.
- Rogers Video, Richmond, B.C.
- Video City, Bakersfield, Calif.
- Video Watch, Ann Arbor, Mich.

CANADIAN RETAILER (1-20 STORES)
- Maple Grove Movies Ltd., Oakville, Ontario
- Steve's TV Ltd., Kitchener, Ontario
- Video Shoppers World (VSM), Ottawa, Ontario
- Video View Ltd., Red Deer, Alberta

NON-SPECIALTY RETAILER
- Best Buy, Minneapolis, Minn.
- Kroger's, Cincinnati, Ohio
- Randall's, Houston, Texas
- Wegman's, Rochester, N.Y.

Schedule Of Events

(All information accurate as of press time.)

EARLY BIRD REGISTRATION/EXHIBIT SET-UP HOURS
THURSDAY: 9am-5pm
FRIDAY: 9am-5pm
SATURDAY: 9am-5pm

EXHIBIT HOURS
SUNDAY: 10am-6pm
MONDAY: 10am-6pm
TUESDAY: 10am-6pm
WEDNESDAY: 10am-6pm

SATURDAY, JULY 23
6:30-8:00 PM: REGIONAL LEADERS RECEPTION
Sponsored by: MCA/Universal Home Video & Video Business and Video Software Magazine (by invitation only)

SUNDAY, JULY 24
2:30-4:00 OPENING BUSINESS RECEPTION
Speaker: Larry King, CNN Talk Show Host

PANEL: "Reality Bytes: The Truth About Home Entertainment's Future"
-Moderator: Larry King, CNN

8:00-10:30: DINNER & PRESENTATION
Sponsor: Buena Vista Home Video

MONDAY, JULY 25
10:00-12 NOON: BUSINESS SESSION
Keynote: Frank Mancuso, MGM/UA
Speaker: George Bush, 41st U.S. President
12 NOON-1:15: LUNCH & PRESENTATION
Sponsor: Hemdale Home Video

SEMINARS:
1:30-3:00: Consumer Panel: "The Customer's Point Of View"
Moderator: Larry King, CNN
1:30-3:00: "CD-ROM: A New Spin On Video Retailing"
Moderator: Jim McCullagh, Multimedia Merchant
-Jeff Allen, Entertainment Technologies
-John Fudge, Latest & Greatest
-Michael O'Donnell, The Software Toolworks
-Court Shannon, Media Vision

1:30-3:00: "The Clinton Health-Care Plan: How Will It Affect You?"
Moderator: Tom Warren, Video Hut, Fayetteville, N.C.
-Glen Hutchins, Senior Advisor, The White House
-Lisa Minnich-Pitney, FHP, Inc.
-John Motley, NFIB

3:30-5:00: "Managing To Win"
Speaker: Joe Theismann, ESPN

3:30-5:00 "Video Games; Interactive Retail"
Moderator: Owen McDonald, Video Store Magazine

-Steve Apple, Game Power
-Headquarters, Philadelphia
-Andy Burton, Movies To Go, Des Moines, Iowa
-Mitch Lowe, Video Droid, Mill Valley, Calif.
-Chuck van der Lee, Rogers Video, BC, Canada

Continued on page 90
And pop, country, classics, jazz and rap.

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**SEMINARS:**

1:30-3:00: "Retail Operations Town Hall Meeting"  
Moderator: Tom Forbes, Video Supermarket  
- Anthony Cocea, Videoland, Hubbard, Ohio  
- Rick Greder, Video Express, Virginia Beach

**NEW RELEASES -- HOW MANY, WHAT TO BUY, WHEN TO SELL**

This seminar will be presented by Bob Tollsini, senior VP of marketing for Major Video Concerts, who will present expert advice on how much money to spend, what to buy, when to sell off older new-releases and when to move new releases into catalog. This seminar is scheduled for Monday, July 25, from 1:30-3:00.

**VIDEO GAMES: IN-RETAILER RETAIL**

This panel will consist of video-game retailers who have successfully sold video-game cartridges to their product mix. The discussion will center on themes as how retailers can expand into video games for increased profits, including how to buy, market, rent and sell them to consumers. Panelists will include Steve Apple of Game Power Head quarters, Andy Burton of Movies To Go, Chuck Van der Lee of Boys Video Canada and Mitch Loe of Video Droid. This seminar is scheduled for Tuesday, July 26, from 3:00-5:00.

**COMIC BOOKS & TRADING CARDS FOR VIDEO STORES**

This seminar will be conducted by former VSDA board member and speaker Allan Caplan, representing Skybox International. It will include information on how retailers can boost profits by offering comic books, trading cards and related products to customers. There is a substantial overlap between consumers who are frequent comic bookers and consumers who collect comic books and toys. The schedule for this seminar is Tuesday, July 26, from 1:30-3:00.

**BASEBALL LEGENDS COCKTAIL RECEPTION**

Sponsors: Turner Home Entertainment and Video Store Magazine

7:00-10:00: AWARDS BANQUET

Host: Leonard Maltin, "Entertainment Tonight" Special Guests: Motown recording artists Boyz II Men  
President Award: Jerry Lewis Video Star of the Year: Steven Seagal
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- These Chart-Topping Performers Will Boost Your Sell-Thru Revenues!

ORDER DATE: JULY 27, 1994
STREET DATE: AUGUST 10, 1994
Jeffery Eves
Continued from page 21.

heard, and a mediating structure designed to communicate with the mega-structures of society, such as big government, big business, big labor, big whatever. The average person who has a video store or a plumbing and heating and air-conditioning business forms their association to talk about what their opinions are and hopefully get them heard. I worked for the National Assn. of Manufacturers, which is one of the largest, with big members and little members, regional chapters in every state in the country, for two years. On the White House staff, my principal job was to be a liaison between the White House and trade organizations.

Any association is in the business of communication. It's one of the most important things that they do. I started my career working in the press. I was a reporter for a while, and even as far back as 1968 I covered the national political conventions in Chicago and Miami Beach and had a background in radio. I've managed public-relations agencies and departments on a broad host of issues and worked on a lot of national economic and domestic issues, from environmental to tax to business and constitutional issues.

You want to have an individual who knows their way around a balance sheet and understands that VSDA is a business that needs to be managed in a financially prudent way. At Ft. Howard, I was very much involved in taking the company private, which was a $4 billion leveraged buyout. It was one of the largest ever done, before the RJR-Nabisco deal.

When we think about things like the information superhighway and all of the hype that's associated with it, I sit back and think "Where is all this coming from?", because we're not really seeing practical examples of it. I've

"I've spent enough time with the investment-banking community to know what they're doing. They're saying these new technologies are going to require extraordinary amounts of money, and they're going to have to raise it."

spent enough time with the investment-banking community—I've lived with it in New York—to know what they're doing. It's very clear: they're saying these new technologies are going to require extraordinary amounts of money, and they're going to have to raise it.

In selling a billion-dollar subsidiary like Ft. Howard, you have to create an image to build a promise and expectations. And so too in our industry, many retailers have found themselves in a situation where their bankers have read all of the hype in the press about the 500 interactive channels that are coming next Thursday to every household in America. And the banker is sitting back there saying, "Are these guys right that you video retailers are all going to be out of business?" Then they're saying, "I am not sure if I should be loaning money to you."

The fact of the matter is that, while there's a lot of promise for these kinds of new technologies, it does not mean that these video folks are out of business. It may mean their business will change, but that's the normal adaptation any good business person would do: follow to stay in touch with the market.

Other issues, like research and strategic planning, right down to the scholarship program—I find a lot of the things I do here are very similar to the kinds of things that I've done throughout my entire career.

BB: Can you identify those issues?
EYES: I would think one would be all these people who have black boxes and are getting the signals for free. There's an enormous drain that's costing them billions of dollars on the basis of VSDA studies. I certainly don't believe the cable industry wants to have everybody out there getting those signals for free unless they could be converting it back to their revenue. They may need the revenue all the more today because, in view of the position taken by the FCC [on how cable suppliers can charge], here's a way to bring in revenue without having to charge for it. From our perspective, we don't want to see those things out there anyway. It's another form of piracy. In that sense, I think that's a very good basis for a coalition. I'd be happy to work closely with them on that.

But remember, coalitions are built around a single issue, and that doesn't mean you have a coalition for everything. On pay-per-view windows, for example, VSDA will always take a position, that we'd like as large a window as we can possibly get, and many of folks in the cable business would like to intrude as much as they can, and we will see those issues differently.

BB: Do you see yourself as a policy maker or a spokesperson?
EYES: I don't think the two can be separated. I work for the board of directors and the membership, and there are always going to be differences of opinion. And we have to do the best we can in finding areas of agreement. I don't think I can be merely a spokesperson, because that comes back to the question "What are you talking about?" And that goes back to the issue of buyout. I submit that the real question is "What is VSDA supposed to be doing?"
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“An Affair To Remember” will be placed on a one year moratorium on February 28, 1995.
They've just had two number ones in Britain. And now they're appearing at the Las Vegas Hilton.

BB: So what do you think VSDA is supposed to be doing?

eVES: I've been doing a lot of listening, and this is the first interview I've done with anyone, because I needed to have conversations with board members, executives, and retailers. I've done my research, and I think there are a number of areas that we should focus on.

They is the first customer service. No organization is going to be successful if they don't have good customer service. That means VSDA has to be responsible to its customers, who are our thousands of members. Just as retailers have to be responsible to the 50 or 55 million who visit their stores, the first thing we have to understand is who we work for. We work for the members, and we have to provide them with good service. That's an area in which we can improve.

Then there's the whole area of quality management. We need to examine everything we're doing here to see that we have the right people in the right jobs and that we're doing things right the first time. It's a whole lot less expensive in terms of dollars or damage to your reputation to do things right the first time than it is to produce and fix that. We don't make products; we provide services and should endeavor to make sure that our services have zero defects.

Thirdly, I am going to try to focus on membership sales. There is a fair amount of contradiction that is going on inside our industry and a lot of changes. As these changes occur, new people are getting into the business, and some people are getting out of the business, and some companies are getting bigger and some are getting smaller. Many are changing. The videogame business, for example, is going to have a big influence on our association. While some people believe that videogames are getting bigger every year, and you can rely on the income from that to support a large part of the association, that's only true as long as the members have a demand to be going to that convention.

BB: Do you think Walmart and Kmart need to be VSDA members?
eVES: I think they have to look at their own financial picture and see the contribution that's coming from video; it makes a lot of sense for them to examine that question. They have to decide for themselves, but of course, I think the association is trying to represent not just members but industry, and they're a part of the future.

I also want to look at the financial strength of the organization. We have to have the people in place and the money, if we need to do studies or gather statistics, we have to have the financial staying power and the systems in place to make sure the members' money is spent wisely.

Just because it's a non-profit business doesn't mean you shouldn't be just as thoughtful and prudent with how you manage things from a financial viewpoint, and the members have the right to expect that and demand that.

But the convention, one of the most important things is building clout. I think Jack Valenti has done a terrific job of building clout for MPAA members. As I said before, I think some people have characterized VSDA as a sleeping lion. We have enormous potential in this organization. We have more potential—because of the number and geographic spread of our members—than MPAA will ever have, and we can differentiate that in a competitive sense. But we have a natural advantage, and we have the time to build up the lion, practice the roar and make sure it's heard in the studios, in the financial centers of New York and in Hollywood.

Today, in our society, people recognize that visibility is a strategic tool that builds clout. You gain power and influence not only because of your ability, but because of your visibility. It's a valuable tool that can be used to promote the interests of this organization. Let's get the convention going and we've barely begun to tap our potential.

Public relations is another area we need to focus on. Most organizations do a good job at internal communications, but don't in external communications. Internally, we need to ask ourselves if we're doing a good job analyzing information that benefits our members. Also, we're setting up opportunities for these meetings or conferences to interface with people we're trying to influence. In addition, we have to take a look at our relationship with the press and see
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www.americanradiohistory.com
Jeffery Eves
Continued from page 94

get it right. We’re an organization that not too many years ago was connected to the record business. From my perspective, I won’t bring anything to the board that hasn’t been well researched and well thought out and well considered.

If I’m effective as president of VSDA, a large part of the reason will be that we’ve developed the kind of relationship with the board that allowed us to tap their experience, tap their knowledge and then to bring issues to them in a way so that they can be confident that the right kind of staff work has been done. That’s the basis on which we’re starting our relationship with the board.

BB: Recently, the American Booksellers Assn. filed a lawsuit that basically claimed that suppliers were setting unfair wholesale-pricing structures for independent dealers and large discounters. Independent video retailers have been claiming this for years. Do you think VSDA should become involved in a similar action?

EVES: In terms of the issue, it’s very interesting and of particular interest to our members. VSDA members provide a valuable service to both the public and to the folks with whom they do business. Then, all of a sudden you have an unusual situation where the sale or rental of a videotape becomes part of a much larger marketing activity to sell hamburgers. It artificially begins to adjust economic values of commodities—and that is confusing to the consumers.

BB: So you think the principles of the ABA lawsuit are similar to those raised when McDonald’s uses videos to drive hamburger sales?

EVES: McDonald’s is a great company, and at my last job, they were one of my biggest customers. In the long run, they’re not interested in being in the video business, but they sure are interested in driving business. But it tends to distort the economics of the business, and the studios will make a quick deal but risk alienating a huge infrastructure that has supported them day in and day out.

There are also legal issues. Under the Sherman Anti-trust Act, you have to sell like customers products at equal prices. I think what the ABA has done is said, “Someone has stepped over the line and they may be violating the law.” The courts are going to decide that. It’s certainly something we’re going to watch very carefully, because there is a linkage on what’s happening there and what’s happening here. I would want to be careful if VSDA were to get involved in that. We’re spending members’ money prudently, and there’s a reasonable prospect to win. You can get the best legal counsel, but at the end of the day it’s what the law is. If you don’t like the law, then we have another alternative. We can address it from a government-relations point of view and talk about how it can change, and what the potential is for that.

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Instant Redeemable Coupons
Attached To “Snow White” Video!

$5 MAIL-IN Refund On Disney Classic/Masterpiece Collection Videos!
Includes:

Video purchases required. Does not include “Snow White” Details or Coupon Pack attached to “Snow White” video. Offer good 10/25/94 through 1/31/95. Void where prohibited.

$5 MAIL-IN
Refund From Pillsbury!
Consumers Save $5.00 With Purchase Of “Snow White” & Participating Pillsbury Products!

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Will Call: October 25, 1994
NAAD: October 28, 1994

Includes:
- Cookies, Bake Mix, $1.00
- Cake Mix, $1.00
- Fudge Brownie Mix, $1.00
- Fudge Brownie Mix, $1.00
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- Pillowtop Cookies, $1.00
- Refrigerated cookies, $1.00

Retail Price $26.99

Details inside “Snow White” video. Offer good 10/25/94 through 1/31/95. Void where prohibited.
The Most Extensive Marketing!
Limited-Edition Kid’s Gift Set!

The Perfect Holiday Gift – “Snow White” Video & Youth-Size Ball Cap Featuring Kids’ Favorite Dwarf, Grumpy!

- Disney Gift Sets Are A Proven Success!
The Fair And The Haunt Video & Plush Pack has sold nearly one million units in less than two months!

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The perfect holiday gift set for kids – combining Walt Disney’s Masterpiece “Snow White” with a Grumpy baseball cap that research shows kids love!

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- National TV & Print Campaign With Blanket Exposure Every Day From Launch To 1995!
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  - Stock # 3963 UPC: 7-65362-8963-3-5
- 24 “Snow White” videos

- 48-Pc. “Snow White” / Masterpiece Collection Combo
  - Stock # 3997 UPC: 7-63620-9710-3-2
- 48 Snow White videos & Posters, Alice in Wonderland, Dumbo, 
  - Snow White, The Seven Dwarfs, & Mary Poppins
- 48-Pc. “Snow White” Only
  - Stock # 3997 UPC: 7-65362-9710-3-2
- 48 “Snow White” videos

- 96-Pc. “Snow White” / Masterpiece Collection Combo
  - Stock # 3997 UPC: 7-65362-9710-3-2
- 96 Snow White videos & Posters, Alice in Wonderland, Dumbo, 
  - Snow White, The Seven Dwarfs, & Mary Poppins

Video & Kid Cap Displays:

- 6-Unit Carton
  - Stock # 3919 UPC: 7-65362-9855-9-9
  - Not for display purposes
- 24-Unit Perpack
  - Stock # 3951 UPC: 7-65362-9855-9-9
- 48-Unit Combo
  - Stock # 3953 UPC: 7-65362-9855-9-9
  - 36 “Snow White” videos & 12 Kid Sets

Palmer Video’s Balner: Concludes Balner, “Sell-through is decreasing the appetite for rentals.” He postulates a scenario in which people watch movies from their home libraries rather than going to video stores to rent them.

“JAFAR” SURPRISES EXPECTATIONS

But other retailers doubt that sell-through could erode rentals. They point out that the number of direct-to-sell-through film releases is still small and likely to remain so. Observing that new releases comprise 60% to 90% of the rental business, Gemstone’s Messer says, “There are collectors, and there are people who want to see the newest things out there.”

Unlike Balner, Messer is seeing healthy rental increases. Same-store revenues for his chain, with outlets in Ohio, Tennessee, Kentucky and Florida, are up more than 25% this year. While he attributes most of the gain to taking care of rental business, his sell-through volume is also up sharply. For seven stores, ranging

Continued on page 101
**STUDIO CLASSICS**

**FIRST TIME ON VIDEO THIS SEPTEMBER!**

**CARY GRANT AT HIS HILARIOUS BEST IN TWO CLASSIC COMEDIES!**

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<td>1994</td>
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* RIAA gold certification for sales of 50,000 units or $1 million in sales at suggested retail. A RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail. A RIAA triple platinum certification for sales of 150,000 units or $3 million in sales at suggested retail. RIAA gold certification for a minimum sale of 250,000 units or a dollar volume of $5 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.
AMERICA'S TOP DOG IS BACK...
AND THIS TIME, HE'S BRINGING THE KIDS!

A $50 Million Box-Office Smash Hit Comes Home To Video!

Success breeds success! From Executive Producer Ivan Reitman, the comic genius behind such megahits as Beethoven*, Dave, Ghostbusters, Kindergarten Cop, National Lampoon's Animal House, and many more! To date, Reitman's films have grossed more than $2 Billion!


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

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

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

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

Coming Your Way
August 9, 1994
Call Your Sales Representative and Order Today!

Color/1 Hour 29 Mins./$24.98 Videocassette #81608/ Libx. Laserdisc #42029 Advertising and promotional details subject to change without notice. *Alexander & Associates TM & © 1993 Universal City Studios, Inc. All Rights Reserved.
Celebrities To Grace VSDA; Hi Tech Touts Incentives

GET OUT YOUR Autograph Books: As usual, a number of celebrities will make appearances at this week's Video Software Dealers Assn. convention to promote everything from features to wrestling tapes. At press time, here's a quick rundown of who's coming and where they'll be:

**Sunday, July 24**: Apollo astronaut Alan Shepard splashes down at Turner Home Entertainment to promote "Moon Shot." Shepard also will introduce keynote speaker George Bush at the opening business session.

Over at Columbia TriStar Home Video's booth, Apollo alumna Wally Schirra and Pete Conrad will promote "For All Mankind," on the National Geographic label.

Schirra, Conrad, and Shepard also appear at Tales Enterprises booth Monday and Tuesday (26) to promote another series commemorating the 25th anniversary of the first lunar landing.

The threesome of "Threecom," Stephen Baldwin, Lara Flynn Boyle, and Josh Charles, appear at Columbia's booth from 2-5 p.m.

Playmate Of The Year Jenny McCarthy has a lunch date and autograph session at the Playboy Home Video booth, while Charlton Heston has an afternoon date at GoodTimes Entertainment, and former Playmate Of The Year Nicole Smith is over at Paramount. Home Video to promote "Naked Gun 3 1/2."

**Monday, July 25**: "Ren & Stimpy" and "Dinosaurs" airing on This Week. Billy West appears in person at Sony Wonder, while Ken Burns and baseball great Brooks Robinson, Bob Gibson, and Lou Brock will be at Turner's booth to support Burns' PBS documentary "Baseball: The American Epic." Turner will announce marketing plans prior to their appearance.

LaToya Jackson, and maybe her sister, will be at Playboy to promote her celebrity centerfold video.

"Hart To Hart" star Stephanie Powers arrives at BM Video's booth to promote her "Broadway Workout," due in stores Sept. 27 from Lightyear Entertainment. At GoodTimes, Mary Tyler Moore pitches her "Arabian" and "Body Sculpting" tapes, also due in stores mid-September.

Actress-turned-talk show host Ricki Lake will be at HBO Video on behalf of "Serial Mom."

Matt Salinger of "Fortunes Of War" and special appearance of "2 Ninjas Kick Back" are at Columbia TriStar, while Lassie and trainer Bob Weatherwax Jr. visit Sony Wonder.

At Turner Entertainment hosts the fitness world's cream de la creme, including Kathy Smith, Tammi Webb, Gail Siver, and Jill Miller. Turner hosts "Flintstones" creators Bill Hanna and Joe Barbera, and Richard Simmons takes a breather and signs autographs at GoodTimes.

Michael Nouri is at Columbia TriStar from 12-2 p.m.

Although he's not promoting an upcoming title, Richard Masur will be at the Video Industry AIDS Action Committee's booth to lend support to the group's "A Penny For AIDS" fundraising campaign. Masur, one of the stars of "And The Band Played On," will sign autographs at VIAC's booth from 2-4 p.m. on Monday.

Other celebrities scheduled to appear include Larry Drake from MCA/Universal Home Video's "Darkman: Return Of Durant." Dixie Carter will be on hand to promote "Unworkout II: Yoga For You.

"Shtrongman" arrives at Columbia TriStar from 12-2 p.m.

At the convention, consumers who rent and then buy any one of six children's titles will receive a $5 rebate from Hi Tech.


The rebate offer is good from October 1994-February 1995.

**Hemdale Preps "Godlins":** In addition to a $5 consumer rebate and tie-ins with Hershey's and General Mills, Hemdale Home Video will run a 25-market radio promotion for "The Princess And The Goblin."

Due in stores Aug. 23, the vid's radio promotion will begin at the street date and run for about two weeks. Dealers will be tagged on the spots in each city.

The promotion is set to run on adult contemporary stations and will award T-shirts, hats, and copies of the video.

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**SHELF TALK** by Eileen Fitzpatrick
from 5,000 to 10,000 square feet, he bought about 1,400 pieces of "Mrs. Doubtfire" and 1,800 of "Aladdin." He purchased only 750 units of "Jafar," but it did better than he'd expected.

The number of sell-through tapes he buys to increase his rental depth, adds Messer, depends on the title. For example, a Disney or children's title doesn't rent as many times as a "Doubtfire" or a "Fugitive." But overall, he says, "not that much" of his sell-through product goes on the rental racks.

Blockbuster Entertainment, which has nearly 3,000 stores in the U.S., sees direct-to-sell-through mainly as a source of "low-priced rental inventory," according to Ron Castell, senior VP of programming and communications for Blockbuster. With sell-through margins low on hits, the profit it is in catalog product, including repressed movies, children's and exercise titles, observes Castell. Yet, in 1993, sales of videotapes, candy, and accessories contributed 10% of

---

**PRE-TV "TEXAS"**

In the wake of "Jafar's" unexpected success, Castell and other retailers look forward to more direct-to-video releases. While Disney hasn't revealed its plans, some other studios are tackling this new arena. For example, MCA Home Video plans to release direct-to-video MINISERIES "Darkman" and "The Land Before Time." Blockbuster-owned Republic Home Video will issue a video version of "Texas" at least 90 days before the Aaron Spelling production becomes an ABC-TV miniseries.

"Videos like 'Jafar,' 'Darkman' and 'Texas' enable retailers to be more than just a sub-run location," says Castell. "They offer people something

Continued on page 101

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**"The Year's Most Incredible Film" Has Incredible Marketing Support!**

"An Instant Classic For Both Kids And Grown-Ups!"

—Joy Browne, WOR Radio

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**Consumers Save Up To $11.50!**

- $4.00 By Mail From DURACELL® Batteries
- Jack Skellington Mug Offer From A & W® Root Beer For Only $7.50! (A $15 Value!)**

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**A Dream Of A Media Campaign!**

- National Advertising Blitz!
- Trailers And Inserts In Every The Return Of Jafar Video!
- Exciting In-Store Merchandising!

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**Impactful Prepack Options!**

- 12-Unit Rental Pack/Stock #2855
  (Not for display purposes.)
- 24-Unit Floor Display/Stock #2856
- 48-Unit Floor Display/Stock #2857
- Holiday-Themed Floor Displays
  Available After November 1.
  (Contact your Buena Vista sales representative for ordering details.)

**PREBOOK: August 16**

Will Call: September 27

NAAD: September 30

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**Sell-Through**

Continued from page 97

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**Billboard** July 30, 1994
Woodstock Enters Laser Age; Latest Wenders Reaches Disc

W ARNER HOME VIDEO releases an expanded 25th-anniversary edition of "Woodstock: Three Days Of Peace & Music" on laserdisc Aug. 3 (wide-screen, digital audio, 225 mins., $49.98). Director Michael Wadleigh added 40 minutes of footage to the epic 1970 concert film (the anniversary marks the actual 1969 event). Included are never-before-seen performances by Canned Heat, the Jefferson Airplane, Janis Joplin, and Jimi Hendrix. The movie's digitally remixed soundtrack has earned great praise and should sound terrific in this laser edition, which will offer the highest-quality presentation of the film in any home entertainment medium.

Just out from Warner is an eerie update on the pod invasion, "Body Snatchers" (wide, $39.98), starring Forest Whitaker, Gabrielle Anwar, and Meg Tilly. The film's 235:1 aspect ratio is intact on laserdisc, but loses 4% of its image on VHS. Also available: "On Deadly Ground" with Steven Seagal, and "Grumpy Old Men" with Charles Fleischer, in his acting debut. The rock-heavy soundtrack has music by Lou Reed and U2.

PIONEER just launched Richard Attenborough's "Shadowlands" (wide, Dolby Surround, Side 3 CAV, $39.95), in which Anthony Hopkins plays a naive Oxford play-reading English professor who loses his job,marries a sickly, middle-aged widow (Juliet Stevenson), and becomes acquainted with the latest work of Dylan Thomas. The best laser release of the year so far!

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- Call for a free catalog, ask for Dwight
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Woodstock Enters Laser Age; Latest Wenders Reaches Disc

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

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they can't see in movies or on TV. We encourage all the studios to look at remakes of old movies or whatever and release them direct to video. They can always run on the networks later."

GAME PRESERVES
Sell-through is not the only reason for retailers to be cheerful. They’re also doing well with videogame rentals and sales of used games. Palmer Video’s Peter Balner says game rentals are increasing as fast as sell-through; his chain has even opened a games-only store. And Castell says Blockbuster is “bullish on the game business. It doesn’t detract from video. People go to the video store to rent a game for their kids, and they rent a video for themselves.”

Meanwhile, the retailers express less concern than they did a year ago about the impact of pay-per-view and the over-publicized superhighway. "I think people lose sight of the fact that if this superhighway ever becomes a reality, it’s going to be a toll road, and it won’t be cheap,” comments Jack Messer. “And there are ways to stay competitive, because our costs are going to be a lot lower in video than they’ll be on this toll road.”

Says Tony Clark, "There’s a lot of talk about pay-per-view and the superhighway, but you never know what direction it’s going to go in. I remain optimistic. I think the video business will be strong to the year 2000 and probably for the decade after that."

The six volume Tenchi series, a Tenchi ‘special’ and four Moldiver episodes now on VHS!

Mega-hit Tenchi Muyo OVA and Moldiver now available on VHS!

Mega-hit Tenchi Muyo OVA and Moldiver now available on VHS!

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Mega-hit Tenchi Muyo OVA and Moldiver now available on VHS!
The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INF SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

Mickey Mouse Leads All-Star Cast For Sony Imagesoft

BY MARIlyn A. GILLEN

NEW YORK—"It's the ultimate Mickey Mouse game," says Rich Robinson, executive producer at Sony Imagesoft, without a trace of self-consciousness at the boast. "Mickey Mania: The Timeless Adventure," Mickey Mouse does indeed look like something a cut above—and it should, with the combined technical and creative clout of Disney and Sony Pictures. The co-venture with Disney Software is at the center of a varied fourth-quarter Sony slate that also includes the day-and-date release of a video game based on the forthcoming TriStar feature film "Mary Shelley's Frankenstein" (1994). The movie up-ports slate: some TV tie-ins: a comic book companion; an original, full-motion video interactive film boasting a story line by author of the film "Honey, I Shrink The Kids.

Launching this fall for the Super Nintendo, Sega Genesis, and Sega CD platforms, "Mickey Mania" is the first video game ever created by Disney animators; the creative team drew more than 1,500 animation cells exclusively for the game, which celebrates Mickey's 65 years with a collection of classic moments from his film career. In a time-tripping adventure, gamers take part in a retrospective of Mickey's life as he and seven animated films begin with "Steamboat Willie" (1928) and culminating in "The Prince And The Pauper" (1990). In between are "The Mad Doctor" (1933), "The Band Concert" (1955), "Moose Hunters" (1957), "Lone-Ranger Rustlers" and "Fun And Fancy Free" (1946).

Each of the animated shorts included was chosen as representative of a major moment in the mouse's career. Rich says: his first appearance, the first time he was colorized, his first speaking role, etc.

The game costs $49.95, and will get a strong marketing push that will include a multimillion-dollar TV campaign, a million-dollar print and radio ad campaign, a series of consumer product tie-ins, Sony says. Retail support will include standees, counter cards, and banners.

"We expect this to appeal to a wide variety of people, from the child who always loved Mickey to his parents, who will be taken with the retrospective approach," Robinson says.

"This will be a spectrum, though skewing higher, is targeted with a sports lineup that includes a continuation of Sony's relationship with ESPN. "We've added different twists, better game play and graphics, new perspectives, and new options for a more like-like sports experience," says Robinson of a full-length that includes "ESPN Sunday Night NFL," "ESPN Monday Night NFL," "ESPN Speed World," and "NBA Hangtime '95."

"Speed World" is one title Robinson emphasizes proudly of, emphasizing that the two-player game offers a stock-car-racing experience in which cars are bumped up together during competition. "It rates high on my i.p.a.s. scale, by which I measure everything," says Robinson of a feature that gets "player actions per second, and the higher it seems, the better."

The sports titles list for $64.95 each.

FILM FOCUS

On the Hollywood front, Sony will be releasing "Mary Shelley's Frankenstein," "No Escape," and "3 Ninjas" into games and video releases this fall.

Who Knows What Evil Lurks In A Game? "Phantasmodagoria" Challenges Player To Find Out

CHICAGO—Sierra On-Line's big-budget interactive film "Phantasmodagoria" is visually stunning, but it also offers a compelling gaming experience. The story is about a figure it out, or you die," says Dan Rogers, product manager for the Bellevue, Wash.-based company whose previous titles include the popular "King's Quest," "Space Quest," and "Leisure Suit Larry."

What gamers must figure out or die trying is the mystery of the evil haunt that haunts a large island home. The story, scripted by best-selling game designer Roberta Williams, "dresses" a life in a sprawling, eerie house once occupied by a turn-of-the-century master illusionist. With the home now deserted, it unleashes an evil presence that slowly infects the house—and the husband.

All the story unfolds in a novelistic fashion through several "chapters," and, as with a book, gamers can place a bookmark in it if they are interested in following the "Space Quest" or "Leisure Suit Larry" series. The story flows from one chapter to the next, and from one scene to the next.

Macco says, "Players act like love. What you play gets work is a godsend, and this is a whole new area of opportunity. In such a budget bigger, we're seeing bigger budgets getting into games."

Margot Kidder and Brian Keith, for instance, is talking a new tack with the release and adding in a password-protected viewing level those who have the passage, presumably the parents in a household, can access the R-rated version of the story, with its sexier graphics and higher levels of violence. Those without access to the password get the PG-rated version of the film.

"There's a way to broaden the market even further," Rogers says. "We've seen a wide appeal for this, from the conventional middle-ages woman who will be attracted by the fact that we feature a female protagonist. And then there will be the younger gamers, too, who will enjoy it on that level."

That is, figure it out—or die. MARIlyn A. GILLEN

SIEGE SYSTEMS, Video games & Retail-Tech Media

Billboard, July 30, 1994

www.americanradiohistory.com
Retailers putting their muscle into moving videogames from store shelves in the coming months can expect to get some heavyweight support from a wide variety of manufacturers (beyond powerhouse Sega and Nintendo) who say they are both expanding on traditional marketing maneuvers and stretching into new advertising arenas as the PC and videogaming marketplaces broaden and as competition for consumer dollars increases. Caught in the middle are distributors, who find themselves trying to learn the business and satisfy retail demand, as they maneuver through a maze of new products.

"It’s a high-stakes game," says Robert Botch, president of San Francisco-based US Gold, whose latest sports-licensed game is "World Cup USA '94." "There’s really no other way to describe the scene on some of the store shelves.

And so marketing has become even more crucial, and clever. 

"As we start to create more games, we that feel we have more of a mass appeal, we're trying to broaden our audience and to go to people who we deem the 'casual user' as opposed to only the hardcore gamers," says Lou Gioia, senior VP of marketing for Alameda, Calif.-based Spectrum Holobyte, which focuses more on PC games than on videogames. Although his company has done "minimal" TV advertising in the past, for instance, Gioia says Spectrum plans heavy TV support for its upcoming "Star Trek: The Next Generation" CD-ROM title, likely keyed to reruns of the TV series.

TV OR NOT TV
Spectrum is not alone in targeting TV, the holy temple of advertising, nor in using it very selectively. "Our marketing approach is based on a revenue-generation forecast," says Connie Viveros, VP of marketing for Ocean of America. "So, for instance, if we have a 'Jurassic Park,' like we had last year, the specific sales numbers obviously bring to the party a much bigger piece of the marketing pie. With that, then, we will try to tailor the marketing plan to move the kinds of numbers that we are talking about. So moving a million units of 'Jurassic Park' does include television. Moving 35,000 units of another great title, 'Eek! The Cat,' wouldn’t necessarily. It boils down to what your sales forecasts are and what kind of distribution you are getting to.

So while "TV is everything," as the marketers say, so is return on investment. "We look at every title as a challenge to communicate to the consumers that the product exists," says Murray Frolik, VP of video games at New York-based Hi-Tech Entertainment, which will be using 30-second TV spots to push its "Barbie" titles in the fourth quarter. "The problem, of course," says Frolik, is that there are only a few titles in the marketplace that are 'NBA Jam' [a huge hit from Acclaim]. So what do you do with a title that there will be a good, solid market for but that is not going to do several million units? That’s the economic challenge we face in planning a strategy that both works and is cost-effective.

PRINTED WORD OF MOUTH
Print advertising has been the traditional answer to that question, something game-makers have relied on to "preaching to the converted" this way, some game-makers are also beginning to target consumer magazines, but, as with TV, only selective. "We’re talking $30,000 to $50,000 a page sometimes, and in many instances that’s my whole budget," laughs Kelly Flaherty, marketing manager for JVC Games.

TIMING IS EVERYTHING
Such traditional advertising approaches as TV and slick monthly magazines, with their big budgets and large lead times, also pose special problems for the game industry. "Timing is a nightmare," says Hi-Tech’s Frolik, citing the delicate, tricky development cycle for games. "A lot of times, your advertising won’t hit until after the product has actually been on the shelf for a month," agrees Flaherty. "And then when you decide to switch it around and run the ads early, development hits a snag and your ads are over months before the product hits."

The time frame, assuming all goes according to plan, is to try to start the pre-release anticipation three to six months in advance through editorial coverage, the companies say. Then TV, if there is any, hits a week or so before launch. Heavy print ads debut with the launch.

The overall ad campaign will last an average of three months, game-makers say. "If you see a real great result, you may then consider another flight of ads," Arctivision’s Wright says. "The life cycle on these titles, unless you have a major blockbuster, is basically six months," adds Flaherty. "Often, if you see a title re-advertised, it may mean it was a blockbuster surprise, but it probably means there’s a lot of inventory laying around in warehouses.

RETAIL RELATIONS
To prevent that happening, developers also have been working at the retail level, trying to get specific retail tie-ins.

"With video games, I’ve heard research saying about 69% of kids go into the store knowing exactly what they want," says Wright. "If that percentage is right or not, I feel that it is increasing, because people are watching their dollars more, the games are getting a little more expensive, and the uncertainty of what is the hot platform is milling about in the back of their heads."

"So when they go into the store, they probably have three titles in their mind. If we are one of those three and have a standee in that store or a contest or going or whatever that can make us be the one of the three they buy, that’s the part that retail plays. And our marketing put as one of the three to begin with." The "reTail" sales can be aided, developers believe, from special point-of-sale material—shelf-talkers, standees and the like—and through pre-sale and reservations campaigns, among other specific retail tie-ins.

Ocean is considering a retail give-away of a comic book keyed to its upcoming "Mighty Max" game spinning off to the Saturday morning cartoon show. "If retailers find it too difficult to handle, we will pack it in with the game," Viveros adds.

TATTOOS AND TRADING CARDS
Spectrum Holobyte is formulating retailer "events" for "Star Trek: The Next Generation." JVC will continue "pre-pay" program for its "Rebel Assault" that it has used previously on other titles, where JVC produces an in-store counter card, customers who will go to pay for the title, get it in advance and are given a JVC-supplied gift (in this case a "Rebel Assault" cap) for doing so, Flaherty says.

Advance reservation programs are considered key by developers. "They get the word of mouth started," says Wright, whose company will be giving away such "little incentives" as trading cards, temporary tattoos and the like for its "Pitfall: The New Adventure" game, for which it has high hopes for the November launch. The reservations system also is directly keyed to orders, she adds. "A retailer will look at the number of names on the list and order from that. They know it’s three times or five times or whatever.

SIGNAGE OF THE TIMES
While game giveaways are part of the word-of-mouth game plan for most publishers, Spectrum also tries to get some form of signage to excite customers—excited about the games this way. "That helps them get familiar with what they are selling, and it helps us because they will even create their own word of mouth to customers if they like the game," says Gioia.

Continued on page 108
comprise the BMG Video side of the equation. That includes the Miramar 'Mind's Eye,' two releases that have been among BMG Video's best-sellers; a third is due shortly. Shuits suggests the distribution deal may not be renewed.

"I'm putting the two together," he adds, referring to the present organization. "It's almost a start-up, as I'm concerned." The company is shifting to established properties like the Olsen twins (Billboard, July 23).

MUDSLINGING: There's a name-calling battle under way between the EIA's Consumer Electronics Show and an upstart venture we've featured before in this space, the Electronic Entertainment Expo, otherwise known as E-Cube. For the present, VSDA plays the role of interested onlooker, but it is uncomfortably close to the action.

CES and E-Cube are fighting for game and interactive-industry participation in their respective trade shows. E-Cube, which meets in Atlanta next April 7-9, has retail interest, but lacked some of the major players until organizers received word they were getting the endorsement of the Interactive Digital Software Assn., a group of 12 game makers including Nintendo, Sega and Electronic Arts. That could translate into significant booth space, possibly the difference between convention and cancellation.

Leaving Chicago in June for Philadelphia in May, CES has signed Nintendo for a dominant position in its 350,000 square feet of space. In the scramble to succeed—even survive—the two organizations are going at each other hammer and tong, one source reports. Since E-Cube is courting video retailers big time, the outcome may affect VSDA's May 1995 meeting in Chicago, where games also should be prominent.

INTO THE WOODS: Has Ed Wood's time finally come? Rhino Home Video hopes so for its sake, and perhaps that of the heirs of one of the most off-the-wall directors ever to make a bad movie.

Wood died in obscurity, but features like "Plan 9 From Outer Space," starring Bela Lugosi, who passed away during production, have developed enough of a cult following for Disney to greenlight Tim Burton's "Ed Wood" biopic. It's supposed to open this fall, a couple of months after Rhino's self-through release of five Wood features: "Plan 9," " Jail Bait," the "Violent Years," "Night of the Ghouls," and "Orgy Of The Dead." The package is dubbed "Look Back In Angora." Wood, who cross-dressed, liked angoras.

Rhino has another cover, the original of "The Mask." It was made with segments in 3D in the late '90s. The $12.95 cassette thus has been re-packaged to come with four pairs of 3D glasses.
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Games

Continued from page 106

Merchandising materials, a big concern for retailers, in developers' eyes, can also be a thorny issue. "This year in particular, everyone is really saying it's going to be a tough year and that marketing is going to make or break your products," says Flaherty. "And so much more than ever before, retailers are saying, 'What are you doing, where are you going to be, how are kids going to be aware of you?'"

Providing in-store signage is one easy way to spell those concerns, but one developer queried cites dismay over its "warehousing." "We spend a lot of money on collateral materials, and a third of what we produce actually ends up getting put up," says Wright. "We would feel much better about spending $20,000 to develop something if we knew it was going to get used.

Hi-Tech Expressions is going signage one better this year and launching a retail-based campaign called "Rent It, Try It, Buy It," Frookin says. The company will supply counter cards, posters and rebate coupons to retailers. "We are looking to get younger kids to rent it, try it, and then give a rebate to help Moni buy it," he adds. "That ($5) rebate will work at the stores if they are prepared to support self-serve, but it can also be used elsewhere.

Hi-Tech, which caters to a young audience, also is encouraging retailers to create special children's sections for games from all publishers.

"Right now, they mix up all the inventory," he says. "That would be like putting a Disney film next to 'Friday the 13th' in a video store." Hi-Tech is also planning a pre-holiday season newspaper-insert campaign for its catalog.

DISTRIBUTOR HELP

Within the wizard supplier activity, retailers still look to their distributor to forecast which products will provide the most return on investment.

"Basically, we're supposed to be the experts," says David Balfour, multimedia marketing manager at Ingram Entertainment. "And there's a lot of confusion out there."

While most distributors have recently revamped their weekly mailers to include multi-media sections, Ingram also offers a buy-in program designed for dealers who want to dive headfirst into the category, Balfour says.

The rental program includes either a 25-unit or 50-unit selection of product, a three-foot banner, counter card, buttons and a category sign that can be used to create an in-store multimedia section.

Once the rental program is in place, Ingram will follow up with a self-through plan, which gives retailers a selection of the 100 top-selling titles. The Ingram plan also includes CD-1 and 150 titles.

Owenboro, Ky.-based distributor WaxWorks/VideoWorks has begun its Automatic Inventory Management System (AIMS) to preselect games according to a given store's demographic profile. AIMS was first developed as a home-video buying guide for retailers a few years ago.

"The trouble that most dealers have is knowing how much to buy," says Waxworks game buyer Monica Goodman. "With AIMS, we have a profile on every detail of their store. Once the profile is completed, Goodman writes up a suggested buy for the store based on a specified budget. The store owner can then "tweak" the list before any product is shipped. Once the final list is approved, Waxworks provides overnight delivery.

SELECTION AND SERVICE

At Baker & Taylor, the focus is offering as many formats and titles as possible. "Our job is to offer the product and let the client decide what product they want," says David L. Lowrey, director of special markets.

"We don't use incentive programs." In addition to providing cartridge- and disc-based games, Baker & Taylor also was among the few distributors to offer titles for the Atari Jaguar system, which was introduced in April.

"The changing technology keeps everyone on their toes," Lowrey says. "But I think whoever creates the most software for a particular system is going to win."

ONE STEP BEYOND

Beyond TV, radio, print and retail, game-makers are trying a variety of creative marketing approaches, all designed to spread the word. Among these are computer bulletin-boards, which have become a hot new promotional area for makers of PC-based games.

Explains Ocean's Viveros, "You become a subscriber and you upload information to that network of users, and then a user in his home can see that there is, say, a 'TFX' demo from Ocean, and they call up that mailbox and see either a static screen or a self-running demo." Ocean will include a telephone number for more information; it also has an on-line address where gamers can write to with comments or questions.

Comic books, too, which have been a key ad arena for years, are now being increasingly "created" by developers themselves as "added-value items," a phrase heard more and more.

One form, rebates—whether mail-in or in-store—are currying favor, as are sweepstakes and radio and retail contests. Ocean will tie in with a vitamin company for a promotion for its "Flintstones" game, while Spectrum plans to work up a home-video company on its movie-spinoff of "Baby's Day Out."

Soccer stinger: "World Cup" game features Scorpions' music.

ROCK BANDS AND BEDROCK

Among the more unusual promotions this fall, Ocean plans to tie in with one or several retailers on a "password" promotion for "The Flintstones." The retailer would be assigned a special password that would unlock secret levels of the game; on a certain date after release, the retailer would announce the code.

The bonus level also will lead to various retailer icons throughout the game; collecting them will allow games and win prizes. At least one other developer is trying a similar "added-value" approach.

Music, too, is being seen as an added-value increasingly worth tasting. US Gold, which has just released its "World Cup" game, is promoting the inclusion of music by rock band the Scorpions and getting promotion in return from the band via video-game footage included in the band's music video.

Still, even the most enthusiastic marketers will finally admit, it does eventually come down to the game.

Sighs Flaherty, "You can market things to death, but if the game play isn't there, it doesn't matter in the end."

(Assistance in preparing this story was provided by Eileen Fitzpatrick.)
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New York—When the folks at Atlantic Records needed expert help in remixing live Woodstock tapes from 1969 for an upcoming boxed-set release, they called on their Noisy Neighbors. That is, engineer Gary Coyote and digital engineer Rob Arbittier, also known as Noisy Neighbors of Los Angeles. The two veterans got to work in their quest to bring the tapes from the Age of Aquarius to the digital age.

First came extensive detective work to find the best masters. Coyote and Arbittier say reels were found in such diverse places as record company vaults and the garages of rock stars. The best Who tapes, for instance, were those that came from guitarist Pete Townshend’s private collection.

Once the tapes were located and the best versions selected, the Neighbors transferred the contents to the TimeLine DAW-80 digital audio workstation during a session for the Woodstock remixing project. Using the Marshall amplifier—which was used to process some guitar tracks from the source tape—is the Pro Spatia1 3-D audio controller.

For Soundgarden, Soul Asylum Producer Michael Beinhorn, Personality Is Paramount

By Bradley Bambrager

NEW YORK—Taking cues from video record maverick Cocteau Twins, producer Michael Beinhorn purposefully evades any recurrent sonic signature. His method is to avoid methodology, eschewing cliché and rote to enable the full range of an artist’s personulty to shine through. A Michael Beinhorn production sounds like a Soundgarden album, like a Soul Asylum album—only better.

Before manning the board for Soundgarden’s “Superunknown” and Soul Asylum’s “Grave Dancers Union,” as well as albums by Violent Femmes and the Red Hot Chili Peppers, Beinhorn apprenticed in the original incarnation of Material. It was with Material that he had the opportunity to hear his hero, Hank Cochran’s genre-busting, Grammy-winning “Future Shock” and “Sound-System” albums.

For Soundgarden’s chart-topping “Superunknown,” Beinhorn strove to broaden the band’s attack, especially in terms of songwriting and musical texture. Weaving the band from brute force was the key, giving it the impetus to invest in a more subtle power.

Admiring recordings as diverse as Roxy Music’s “ Avalon,” Albert Ayler’s “ Love Cry,” and mid-’70s Aerosmith, as well as music by Bar- tok, Stockhausen, Led Zeppelin, and all manner of Miles Davis and Ornette Coleman, Beinhorn brings a catholic musical sensibility to his projects, often using his tastes to refresh his clients. For example, prior to tracking vocals for the cut “Black Hole Sun,” Beinhorn had Soundgar- den singer Chris Cornell listen to Frank Sinatra, hoping he would take a tip from the crooner’s volupitous phrasing and emotional directness.

Beinhorn, channeling emotion, is the key to any musical performance, and around the time of recording “Superunknown” he became consumed by techno music for its intensity. He cites the noisiest strains of techno out of Rotterdam, as well as Aphex Twin, as particular influences. “It’s some of the rawest music made,” he says, “It’s made up of emotional extremes. And I think there’s an undercurrent of that on the Soundgarden album.”

To give “Superunknown” sonic depth and detail, Beinhorn and the band performed for long hours to come up with striking, varied tonal colorations within the confines of traditional rock ’n’ roll instrumentation. They developed unusual timbres by mixing and matching amplifiers and guitars, as well as masing sounds to achieve an imposing listening experience. Nowhere is this tuck more apparent than in the claustrophobic din of “Fourth Of July,” on which the slow-grinding guitars, thudding drums, and heaving vocals cave in around each other to articulate the song’s apocalyptic theme.

“It like things sound as broad as possible, even to the point where instruments are getting in the way of each other—overloading tape to the point of distortion, using massive EQ, massive compression,” Beinhorn says. “It’s some of the rawest music made.”

One of the most significant effects that Beinhorn has created is the use of multiple equalizers and four compressors in one signal chain, on one instrument. The end result is a record that is both incredibly dense and overwhelmingly present. There is a tangible sense of air being moved.

To capture that atmosphere, Beinhorn favors SSL G Series boards with Ultimac, as well as older Neve boards, along with Studer 900 or 827 tape machines, requiring two to ten 16 tracks for drums. Although he says his outboard tools of choice vary widely, he also owns such gear as a Focusrite Omega, and the secret weapons on “Superunknown” were various equalizers and limiter-compressors, in particular.

(Continued on next page)


**Billboard**

**STUDIO ACTION**

**PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 23, 1994)**

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**RENDRIX WOODSTOCK TAPES**

(Continued from preceding page)

took as long, or longer, than a 24-track mix because so much had to be done with it.

"There were strange things they did on the original recording. They started to spread out on the EQ on some drum tracks, and the drum sound became a little too aggressive, so it would go from a normal-sounding kit to a peaky, +20 dB at 5 kHz sort of thing, and then we had to back down to normal. We had to adjust for that.

Noisy Neighbors got the bid for the project as a result of the duo's long-standing relationship with Woodstock sound and music supervisor L.A. Johnson, who is also overseeing audio production for the forthcoming boxed set and film remakes.

The pair met while working for Stevie Wonder in the mid-'80s. Coyote had been Wonder's engineer since the mid-'70s, and Armitton joined in 1985 as a programmer and synthesist. They decided to get into television commercial production in the late '80s, and have since worked on major campaigns for such brands as Minute Maid, Coca-Cola, Wheaties, Rubbermaid, and Hanover-Bush.

**FOR BEINHORN, PERSONALITY IS PARAMOUNT**

(Continued from preceding page)

a rack of Neve 1057 EQs, a Trident CB900 EQ, and an RCA BABA limiter-compressor.

In terms of equipment, a particular challenge with Soundgarden was finding the appropriate vocal microphones. Beinhorn says, Cornell has two distinct vocal ranges, so he is making it difficult to pick up both effectively with the same mic. "When we went through endless mike combinations. And when Chris sings high, he tends to sing harder and louder than just about anything on this earth. He literally blew through a bunch of condenser mics. I’ve never seen anyone do that before." Neumann 47, 67, and 87 condenser mics "hot-rocketed" by Klaus Heyne were the find of the sessions.

Having found a sympathetic technical partner—Adam Kasper, the assistant engineer on "Superunknown"—Beinhorn has applied his tenets of sound and structure to several other big rock projects, including recent tracks for Living Colour and Aerosmith. On the horizon, Beinhorn is due to produce the next Social Distortion record under a production arrangement with Epic Records.

On these projects, as with his past productions, Beinhorn's aesthetic credo helps focus the work and benefit his clients. "A lot of records are just too monotonous; you need to inject those homogenous sensibilities..." and de-stabilize them, he says. "If you can't find ways to fuck with what you're doing, you're not going to want to listen to it at the end of the day."

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PAUL McCARTNEY
Tug of War/Pipes of Peace

Your diagnosis was accurate. Your prescription is off for now. If you had gotten the "more" you were expecting, Revelation's climax would have occurred when Branch Davidian burned. Fortunately for most of Christendom, I am a Levite—nobody's God and nobody's king. As it is, we still have to deal with the coming Antichrist, whose advent was most accurately predicted by The Prophet of Islam, peace and blessings be upon him. Babylon III must survive to defeat a greater evil. As Sting noted, the solution is not political. God willing, the children of light will override St. Paul's prediction of a dark millennium. I prefer to remain undercover for now. Please let me know how to reach you.

I would also appreciate hearing from the artists primarily responsible for the following few of very personally significant albums: JohnMichael Talbot—Master Collection Vol. I, The Moody Blues—The Present, Lucy and Carly Simon—The Simon Sisters Sing for Children, Ian Anderson—Aqualung, Fireesign Theater—"I Think We're All Bozos on This Bus, David Clayton Thomas—Blood Sweat & Tears III, K. Livgren, Kansas—Leftoverture. Word should reach me through my hapless Trappists, who have borne my anger in a far more Christian manner than the FBI. For the present I am a Judeo-Christian, an inferior form of Islam. I am a mystic attempting to become a prophet.

Shmuel ben Shlomo v'Batyah
Box 8172
Billboard Magazine
1515 Broadway
New York, NY 10036
**Update**

**LIFELINES**

**BIRTH**
- Girl, Katelyn Nicole, to Paul and Janet Camarata, June 16 in Los Angeles. He is president/owner of Sunset Sound Recorders and Sunset Sound Factory there.
- Son, Kelsey Stewart, to Marc and Christine Danzien, June 26 in Los Angeles. He is the drummer with Virgin act Gilby Clarke.
- Boy, Eric Christian, to Frank and Melanie Girondino, June 25 in Santa Monica, Calif. She is a personal manager for Lookout Management there.
- Boy, Joshua Christopher, to Blain and Sarah Ensley, July 11 in New Jersey. He is the co-host and executive producer of the Rocky Alien Showgram on WPLJ New York.

**MARRIAGES**
- Daniel Savage to Sonnene Hartenstein, June 5 in Cold Spring, N.Y. He is director of marketing at Mercury. She is an associate director of A&R administration at Arista.
- Joseph Simmons to Justine Jones, June 25 in New York. He is "Run" of Profile act Run D.M.C.
- Ron Smith to Brodrida Wallace, July 9 in Oakland, Calif. He is lead guitarist for Warner Bros. recording act Frankie Beverly & Maze.
- DEATHS
  - James Polles, 39, of cancer, June 6 in New Jersey. He was president of Jamkat Management in Kalamazoo, Michigan. Previously, he had produced rap singles for artists such as Omega Force and Turning Point. Polles also founded the nonprofit organization Life Is Fresh Inc., which educates children about substance abuse through music. He is survived by his wife, Kathryn. Donations may be sent to a St. John the Theological Education Fund in his memory, c/o St. John the Theologian Greek Orthodox Cathedral in Tenny, N.J.
  - Iris Russell, 74, of cancer, July 9 in New York City. Russell was controller of the national radio promotion for Private Music. At the label, she helped achieve airplay for acts including Taj Mahal, A.D. Croce, Leon Redbone, and Yanni. Prior to joining Private Music, she served as director of national A&R promotion for Epic Records, and handled promotion for the Chieftains with Roger Daltry. Johnson became her music career in 1970 as a promoter, performing with acts including Country Joe McDonald and on the singles "Pac Man Fever" and the "WKRK Rock-A-B-op\" theme. She is survived by her mother, Simone Merko-Savich, and two brothers, John and Charles Merko. Donations can be made in keeping with her memory to the T.J. Martell Foundation, 6 W. 57 St., New York, N.Y. 10019, or the Nathan Adelson Hospice Foundation, 414 S. Swenson St., Las Vegas, Nev. 89119.

**GUN VIOLENCE**

Great White's performance at the Music of Blues in Los Angeles Monday (23) benefits the Center To Prevent Handgun Violence, a nonprofit Los Angeles and Washington, D.C. group devoted to informing the public of the statistics of handgun violence, and to reduce gun-related injuries and deaths in America. The benefit follows the group's recent guns-for-acoustic guitars program at an Aurora, Colo., concert, held in cooperation with St. Louis Music and Zoo Entertainment. For more info, call Hannia Bollte at 213-468-4555, Leah Horwitz at 213-468-4212, Mike Cubillos at 213-468-4215, or Alexundra Polvina at 310-475-6714.

**GOOD WORKS**

**FOR THE RECORD**

A July 16 album review of Gary Hooty's "Endless Summer II" soundtrack incorrectly identified Hooty's group. He is the lead guitarist for Heavy Bones.

A story on digital magazines in the July 2 issue of Billboard should have stated that Substance Interactive is not affiliated with the publication Mondo 2000. Substances does not plan to issue any digital magazines other than substance.digittime.
**Gin Blossoms’ Hits Refuse To Fall Away**

(Continued from page 10) phenomenon that has helped the band sell 1.5 million copies of "Miserable Experience," according to SoundScan. The album has logged 66 weeks on the Billboard 200.

And it’s a BDS-age phenomenon. Programmers, particularly at top 40, are seeing more melodic, acoustic-flavored rock songs enjoying remarkably long shelf lives. WKBQ St. Louis PD Cruz says that pattern has been played out with Counting Crows’ “Mr. Jones”; the Gin Blossoms’ own follow-up single, “Found Out About You” (almost as big a phenomenon as “Hey Jealousy”). Cruz reports; Melissa Etheridge’s “Come To My Window” (the only single on the Hot 100 for more than 20 weeks to earn a bullet last week); and the slightly harder sounding “Plush” from Stone Temple Pilots. Fellow programmers also place recent guitar hits by Blind Melon, the Cranberries, and Toad The Wet Sprocket into that group of obstinate wanderers.

Cruz suggests that top 40 listeners have been deprived of mainstream rock for so long—listen to a steady diet of dance-oriented singles—that when they finally get hold of an agreeable guitar sound, they just won’t let go. “They’re embracing a style of music that been missing from top 40 radio,” he says.

The easygoing, upbeat tempo of “Hey Jealousy” is one that programmers are reluctant to take off the air. Over the months, when faced with the challenge of balancing the sound of their stations, several PDs opted to boost spins of “Hey Jealousy” instead of playing newcomers.

No doubt the song, and group, have benefited from the fact that over the last 18 months, scores of top 40 stations, adjusting to the perceived growing appetite among listeners for rock, have welcomed guitar sounds back onto the air.

The song has no burn factor,” reports Frankie Blue, APD at Z100 New York, who has tested the single every week for the past year and has yet to detect negative feedback, an almost unheard-of occurrence. Blue’s comments echo what modern rock PD Kevin Weatherly of KROQ Los Angeles told Billboard in July 1993: “We can’t get rid of it. Six months later, it’s still in solid rotation.” Now, 18 months later, A&M’s Stone points out that the song is still part of KROQ’s daily programming. The song continues to win converts even at this late date. When album rock WBZ Chicago added

“Hey Jealousy” has redefined how long a record can be labeled a current hit’

just its music from hard rock to mainstream earlier this month, “Hey Jealousy” was one of the first songs added thanks to strong research numbers, according to MD Charlie Logan.

Plenty of songs have enjoyed strong research feedback only to eventually burn out. For instance, early last year programmers noted that listeners still hadn’t tired of the Spin Doctors’ hits. Months later, however, due to over-saturation, the band’s singles became overloaded. That has not happened to the Gin Blossoms and their low-key rock, which marries loping drums and guitars with a touch of tambourine and piano.

“It scores consistently well in so many demos,” says Tom Poleman, PD at KRBK Houston, which has played “Hey Jealousy” more than 1,100 times since last fall.

Stone cannot explain the single’s sustained appeal, other than to point out that it still sounds fresh on the air and that the song’s theme of restlessness—“Tomorrow we can drive around this town. Let the cops chase us around,”—strikes a universal, not to mention slightly Springsteen-esque chord.

The promotion exec sees the single’s marathon run at radio as a testament to how the record business has shifted its attention away from station playlists and toward rotations and actual spins. The song, says Stone, “has redefined how long a song can be labeled a current hit.” WKBQ’s Cruz agrees, and notes that in the past, without BDS, the second life of “Hey Jealousy” would have gone undetected among programmers around the country, since the song would simply have dropped off reported playlists.

Thanks to the song’s persistence at radio, the Gin Blossoms have quietly become a major force, with three singles simultaneously managing to find room on playlists. In fact, for the week ending July 18, the group’s “Hey Jealousy,” “Found Out About You” (whose release was pushed back twice due to the strength of “Hey Jealousy”), and “Until I Fall Away” amassed more than 5,000 total spins.

With the Gin Blossoms on tour this summer with the Spin Doctors and Cracker, “New Miserable Experience” is selling 21,000 copies a week, according to SoundScan.

Stone reports that the parade of Gin Blossoms singles is not about to slow down. “Allison Road,” argues Stone, “may be around for a long time. As Mario DeVoe, MD at Phoenix’s top 40 KKFR, says of the Gin Blossoms, “We can’t make them go away.”

**Different Methodologies, Same Results**

**Study: Arbitron, AccuRatings Frequently Agree**

NEW YORK—Despite using completely different methodologies, rival ratings services Arbitron and AccuRatings reported the same No. 1 station in five of the top nine markets they measured in the winter ratings period.

This was one of the surprising results of a study of the two ratings services, conducted by the Interpret Radio Store’s research division and released last week.

With Arbitron relying on a diary methodology and AccuRatings using a telephone surveying procedure, it is the prime example of the two services’ increase plan in place for the winter book, Arbitron had a higher sample than AccuRatings in the top two markets, New York and Los Angeles, during that quarter. AccuRatings delivered higher samples in four other markets, and both companies delivered nearly equal samples in the remaining three markets.

The study also found some general differences in format listing between the two services. Overall, AccuRatings showed higher 12-plus listening for top 40, while Arbitron reports higher listening for AC, Spanish, and oldies, which skew older.

The markets used in the study were the only nine markets in the top 20 measured by both ratings services during the winter survey. They were New York, Los Angeles, Chicago, San Francisco, Philadelphia, Detroit, Dallas, Boston, and San Diego.

In related news, Arbitron is continuing to show improved response rates in the spring ratings period. In the first 36 spring books released by the ratings service, 34 reflected gains in response rates over spring 1995.

The spring 1994 average metro response rate for these 30 markets is 39.6%, up from 39.3% a year ago.

Arbitron credits response-rate initiatives, such as new diary packaging for larger households and a shortening of the time between recruitment of a diarykeeper household and the start of its survey week, for the increases.

The two markets where response rates were down from last year are Bloomington, Ill., and Ithaca, N.Y.

**Oz Fim To Aid Chinese Radio FM Station To Get Bilingual Format**

BY CHRISTIE ELEZER

SYDNEY—Australia’s Radio Superhighway Pty. Ltd. has signed a 10-year, multimillion-dollar deal with China Radio International, which owns China’s sole English-language FM station, Easy FM’s soft, mainstream, Western, no-nonsense format has more than a million listeners in Beijing alone and a national audience of 17 million, which equals the entire population of Australia.

Radio Superhighway will help increase Easy FM’s ratings by shifting its format to a bilingual one. Existing English-speaking disc jockeys will be partnered with Chinese-speaking presenters (who will be trained at Sydney radio station 2CH, which was purchased by Radio Superhighway in April for $4.42 million) to attract the huge, non-English-speaking population that is interested in Western pop and ideas. The Australian company also plans to stage concerts featuring “acceptable” Australian acts in Beijing later this year.

The fact that Radio Superhighway is owned by advertising moguls John Singleton and Mark Carnegie is significant. It gives them—and their multinational clients—access to an audience of millions of young, upwardly mobile listeners, mostly university students. Singleton expects jingles from Coca-Cola, KFC, and McDonald’s to air on Easy FM by October.

“KFC has already expressed interest because of the great potential here,” says Singleton. “International advertisers can get 10 times the audience at 10% of the cost.”

**Graced With Her Presence**

RCA artist Matraca Berg stops by KMTT Seattle and greets station GM Michael Donovan. Berg is out supporting her release, "The Speed Of Grace."
A Mellowed, Married Moby Mulls Maturity

WKH Y Jock Up For 2nd Straight Billboard Radio Award

ALTHOUGH HE'D BE the first to deny it, it seems Moby has mellowed.

As a rock jock, he appeared on ABC-TV's “Nightline” representing the shock jock point of view, and once was pictured on the cover of a local Texas magazine as the headline “the man behind the X-rated mouth.”

Now a syndicated country jock, married, and the father of a 9-year-old boy, Moby has altered his signature line—“get your lazy ass out of bed”—to the tamer “get your lazy butts out of bed,” and says he is more inclined of what his son might hear him say on the radio.

“I used to be dirty and controversial,” says Moby, “If it wasn’t one of the X-rated seven, I would say it. As much as I could get away with, I would get away with it.”

Although he has cleaned up his act considerably, Moby insists that only the words have changed. “Atttitudinally, I’m exactly the same,” he says. “I had a philosophy [at previous jobs] that I spoke on the air about—hey, like me or lick me. The only thing that has changed is, I don’t talk about it on the air anymore.”

Nevertheless, he describes his act now as “warm and fuzzy with an attitude.”

“My show is very real and humanity-oriented,” he says. “It’s not very politically correct, because I don’t think that brings us together at all... I’ll make you laugh uproariously on occasion. I’ll make you cry and tear your heart out with a story that will as well.”

As the successful morning man at WKH Y-FM (Kicks) Atlanta, Moby was last year’s winner of the Billboard Radio Award for country air personality of the year, and he is nominated again this year. In the wintertime book (Atlanta’s springbook was due after press time), he was No. 2 in mornings with a 9.9 share.

His 4 1/2-hour show also is syndicated by ABC Radio Networks and has 15 other affiliates, four of them in top 100 markets: KOLT-FM Albuquerque, N.M.; KQOO Riverside, Calif.; WKGM New Bern, N.C.; and WKJY Louisville, Ky.

Although ABC’s syndication efforts have been successful, Moby has decided to release Kicks east of the Rocky Mountains to a dozen top 100 stations.

Away from the air, Moby mixes some of his interests, including, among other issues, the lineage of succession in the event of Edgar becoming incapacitated.

In an internal staff memo, station president/GM Tom Tradup said “I do not believe a high-profile battle with Gov. Edgar...is in the best interest of WLS... and would only serve to distract from our positive image and the future growth of WLS.”

Tradup later told the Chicago Sun-Times: “We’ve learned our lesson from the former, current, or future politicians [as hosts] ever again.”

No replacement has been named in afternoons.
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Billboard & Monitor

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Billboard®
FOR WEEK ENDING JULY 30, 1994

Album Rock Tracks

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<td><strong>2</strong></td>
<td><strong>MAYBE I'M OUT OF LOVE</strong></td>
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<td><strong>MISHA'S TANGLED TALE</strong></td>
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<td><strong>24</strong></td>
<td><strong>HIT THE ROADS</strong></td>
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<td><strong>LONG ROAD</strong></td>
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<td><strong>DEUCES ARE WILD</strong></td>
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<td><strong>37</strong></td>
<td><strong>YOU WANT ME</strong></td>
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Modern Rock Tracks

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<td><strong>10</strong></td>
<td><strong>LAVOIR OF LOVE</strong></td>
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Radio Networks Exploring Internet

by Carrie Borzillo

Radio Networks looking into offering creating a way that they send us a credit card number and we bill them, or maybe America Online can charge them and then give us the money.

 Additionally, Westwood One has e-mail addresses for listeners of "The Tom Leykis Show" (Billboard, May 28) and "The Beatle Years" on America Online, CompuServe, and Netcom. "The Don And Mike Show" has an address on America Online and CompuServe, while fans of "The G. Gordon Liddy Show" have discussions about the show on the Internet, as well.

Also, Ron Stephun, director of production at WW1, says the network has used the online services for contests with "The Beatle Years."

PRN uses the Internet to display playlists of "The World Cafe" and "Echoes" and has an e-mail address for "Marketplace." Additionally, users can download PRN's "Dialogue" to hear the entire show or hear "Monitor Radio" in real time.

SW Networks, the forthcoming radio network created as a joint venture between Sony Software and Warner Music Group, also plans online interaction.

"We want our audience to be able to hear shows in whatever way they want," says Susan Solomon, president/CEO of SW Networks. "Whether that's in the car, on a portable radio, or on their computers, We can't pre-judge how our audience will listen, but we can be where the audience is."

Solomon says the network's online (Continued on next page)

Billboard®
FOR WEEK ENDING JULY 30, 1994

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Airpower

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WASHINGTON, D.C.—The FCC has decided to hold off until August or September to fiddle with the biennial review of top owners that would lead to a thorough reexamination of radio ownership rules.

Back in 1992, the FCC had hoped to bring owners of more than 30 AM stations and 50 FM stations to the table to examine the impact of the rules on the market. By 1997, the commission was considering just 15 AM stations and 30 FM stations as the market for the broader industry. Under Congressionally-ordered pressures, however, the industry had to settle for 18 stations and two stations per market.

The rules allow for an update (probably to 20 AMs and 20 FM stations) and that's what senior managers of the commission's office have done with the ownership changes later in the summer or early fall.

**Transmitter/Tower Issue Hot**

Congressional auditors continue to complain about how little broadcasters pay the federal government for transmitters on federal land near Los Angeles and other cities. A report by the General Accounting Office said that the broadcasters rent their towers for significantly below “fair market value,” particularly so when some of the broadcasters sublease the towers to other broadcasters and charge up to 20 times as much as the original rent.

The Forest Office told the feds it charges just 10 percent of what the lease cost. The Bureau of Land Management fee for property is 80% to 90% of market value.

**INFO HIGHWAY POLITICS**

Senate Minority Leader Bob Dole, R-Kan., may be thinking of reporting his own version of the administration's information superhighway bill, say insiders.

Other legislation, designed to open up competition to telephone and cable entrants, has been approved by the House, and the Senate is about to do the same with the bill sponsored by Sen. Ernest Hollings, D-S.C.

Should Dole decide to roll out his version, or just ask for concessions, he could set up the building blocks for a Republican blockade of a communications bill that Clinton could use to point to new jobs, say insiders.

**HUNDT TALKS TO URBAN LEAGUE**

FCC Chairman Reed Hundt will address the 1994 National Urban League Conference Tuesday (26) at the Indiana Convention Center in Indianapolis.

**WASHINGTON RUNDOWN**

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**HITS! in TOKYO**

The National Assn. of Broadcasters has set Oct. 11-22 as the submissions deadline for its “State of The Format” address at the NAB Radio Show Oct. 12-15 in Los Angeles.

The address will be limited to one in each group, each 10 minutes long, as an introduction to the popular individual format discussions held each year at the NAB radio show.

**NAB DEADLINE EXTENDED**

AMs and FMs are now allowed to broadcast to stations in other cities to fulfill the requirement of the 1994 Fairness Doctrine.

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**SPRING ‘94 ARBITRONS**

12-plus overall average quarter-hour shares (#) indicates Arbitron market rank. Copyright 1994, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

**NETWORKS AND SYNDICATION**

(Continued from preceding page)

The chairmen’s office has not yet commented on whether Hundt wants to back that policy with special training programs or set-asides for minority entrants.

**U.S. OPENS UP CHILE RELATIONS**

Hundt, along with Larry Irving, assistant secretary for Communications and Information in the Department of Commerce, and several other high-ranking U.S. officials, signed government papers to initiate better communications with Chile.

Eisenblatt Ratzloff, Chilean undersecretary for telecommunications, signed the memorandum for Chile.

**RADIO**

**NETWORKS AND SYNDICATION**

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**Notes:**
- **Call:** Call letters for each station.
- **Format:** Radio format for each station.
- **City:** City where the station is located.
Mostly white audience of the sound of Nirvana, Jackson, and Tierney. "We're taking the best of the two most exciting musical genres going right now—hip-hop and alternative. That's where sales are being generated in this market."

Although alternative and hip-hop appear to be an odd pairing, WHJX PD Keith Clark says he learned from informal focus groups that these are the genres his audience is most passionate about. He also discovered that the audience felt that they had plenty of other outlets for pop and rock, so he decided to focus on the more underserved music, mixing in occasional pop acts like Ace Of Base that are selling well in the market.

"We felt, why dilute this reaction format with a lot of the pure pop stuff that this group of people didn't really respond to with much emotion," says Clark. "They're emotional about hip-hop and modern rock."

Although it sounds like a cliche, programmers also say they're merely playing what the hits happen to be right now. "We look at sales in the market very carefully," says Mark Jackson, APD at WHY, which switched to the format over the July 4 weekend. "I can look at SoundScan right now and basically see our playlist."

The Channel X format targets a mostly white audience of 15- to 20-year-olds, and particularly emphasizes the 18- to 25-year-old core listener.

In presentation, Channel X is closer to modern rock than traditional top 40 because of its approach, which Clark describes as "much more real and much sloppier than the old-style top 40—scream for 18 seconds and hit the post. The sweepers have much more of an MTV production feel to them, and we try not to hype the station."

Tierney says that KUBE avoids top 40/rhythm's "'What's up home' jock approach" and its big sounding sweepers. Instead, the station focuses on a "more low-key, less hype-based" approach. "The jocks are talking in a more relaxed way, relating rather than screaming."

"The expectations of the new 12- to 34-year-old listeners are a lot different," adds Tierney. "They don't believe in the magic of radio the way the top 40 audience did. They're savvy and would rather have an honest, low-key delivery."

**LABELS EMBRACING THE FORMAT**

After an initial period of confusion, programmers say labels have begun to embrace the format.

According to Clark, label reps at first were "a little befuddled because everyone wants to put everything in easily defined categories. This was so different that people didn't have a column to put it in, so they were frustrated. It took a little bit of time for them to get used to it, but everyone has embraced it and thinks it's exciting for the future."

Danny Buch, VP of promotion at Atlantic Records, is among those excited about the format. "People are not as ghettoized and narrow as a lot of niche formats have portrayed them to be," he says. "I really welcome [Channel X]. From a record company perspective, it's a wonderful thing to have people playing more new music and knocking down some of the walls that previously existed.

Other industry observers keep a wary eye on the format, including Quincy Jones, who sees little promise in it.

"I'm not going to be a doomsayer on it," says Richards, adding, "They're appealing to two different musical bases . . . Generally, you're hitting two extremes."

Nevertheless, Richards says, "it's one of those things we have to pay attention to. I applaud those people involved for taking some risks and chances."

Programmers also are divided on how much potential this latest "next thing" format actually has. Clark, who invented the Channel X concept, obviously believes it has long-term potential. KUBE's Tierney says it is likely to last "certainly as long as the crossover era lasted," or about two years.

"I think we're able to do what we're doing now is up in the air," says Tierney. "Certainly we're driving our cume through the roof, but what the next step in . . . that's really the big decision."

**THE CUME CONVERSION**

Clark first came up with the Channel X concept (while watching MTV) when he was programming the former WJMO-FM (now WZJM) in Cleveland. He launched the format in nights only at WJMO in the spring of 1993, but the station was sold and Clark exited before it could be extended to other days.

Nevertheless, he says the format got a huge response in Cleveland, though not from the start. "At first the response was very negative. To hear Pearl Jam and Nirvana on a rhythmic station was a real shock to [the audience]. It took us about three months for a conversion of the cume to take place. [We] saw significant gains in time spent listening and cume while we were there.

"On April 1, he flipped WHJX from urban to the Channel X format, and the station is now going through the same kind of cume conversion there.

Clark has trademarked the name Channel X, which is fine with some other programmers who say they are not crazy about the handle anyway. KUBE's Tierney says he can't stand the descriptor because it is too closely associated with the overused term "Generation X." (Clark claims the letter was chosen randomly, and has nothing to do with the "Generation X" concept.)

WHYF prefers to call the format, "the station, "Planet Jams.""

In addition to the handful of stations programming the format full time, other stations are experimenting with it in more limited ways. Programmers already using the format agree it will only work in markets with a young, relatively hip audience not already being served by an aggressive modern rock station or a winning top 40/ rhythm outlet.

"This format is viable for a lot of different markets," says Clark. "I also think it could be used as medicine for a sick mainstream top 40 in a market that doesn't have an aggressive alternative station or a winning, aggressive urban . . . The gauge is if the clubs in the market are playing alternative music and hip-hop. If you have a healthy club base in the market, then I think this format is viable."
Apocalypse Soon, Says Family Radio Chief; Clinton Backs Off Broadcaster Spectrum Tax
WASHINGTON, D.C.—Jay Berman, chairman/CEO of the Recording Indus-
try Assn. of America, likes what the Clinton administration has to say about the need for stronger protection for digitally transmitted copyrighted works. He will testify to that effect Wednesday (27) before a Commerce

Department subcommittee that is continuing its attempts to pave the on-ramp to the nation’s information superhighway.

The administration’s recommendations are contained in a report by the Commerce Department’s Working Group on Intellectual Property Rights, which was released July 7 (Billboard, July 18). The report is part

of the White House’s National Information Infrastructure plan.

The working group had called for a performance right in the copyright law, and the RIAA immediately ap-

plied that affirmation.

However, until now, there was no official comment from the RIAA about whether the industry agreed with the others in the re-

port. Berman’s forthcoming com-

ments, which are contained in a tran-

script provided to Billboard, indicate that the RIAA backs the report com-

pletely.

The report calls for extending pro-
tection to sound recordings distributed to users through digital transmissions. Currently, the law covers only physical material such as books, CDs, or videocassettes.

It also asks for changes in the copyright law so that owners of digi-
tally distributed copies would be de-
fined as first-sale rights holders. The first-sale provision in the copyright law allows video store owners, for ex-

ample, the right to rent copies of tapes that they first buy from a supplier.

The report also calls for copyright management information to protect the public from fraud and altered works.

Berman’s comments are among those the working group is soliciting at public hearings and discussions here, as well as in Chicago and Los Angeles, throughout the summer and early fall.

Berman also will encourage imple-
mentation of SCMS anti-copying or similar technology to help with the copyright management aspects of the plan. And he will suggest that entities transmitting digital material be required to include as part of their transmisions the digital subcode information embodied in copies and phonorecords to help with tracking and licensing.

“Developments in technology fa-

cilitating the growth of information infrastructure may eventually entirely

transform the market away from product delivery and toward signal reception,” says Berman’s testimony.

“One control over physical prod-

ucts embodying intellectual property ceases to have practical commercial significance,” he adds, “our industry

becomes completely dependent upon statutory protections established by copyright laws around the world.”

Berman also describes intellectual property rights as “essential ele-

ments of the infrastructure of the superhighway,” not something that is be-

ing grated on.

The release of the working group’s report was not without political em-

barassment. Commerce Secretary Rose Brown, a part owner of radio station WXYZ here, said at the July 7 cer-

emony that “personally,” she thought broadcasters should be exempted from paying a performance right fee.

However, since the pending bills would exempt broadcasters, the gloom was small, though the broad-

casting lobby played it up.

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### Billboard Hot 100 Airplay

**For Week Ending July 30, 1994**

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<tr>
<td>1</td>
<td><strong>I SWEAR</strong></td>
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<td><strong>YOU DON'T MESS WITH THE DEVIL</strong></td>
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<tr>
<td>3</td>
<td><strong>PRAYING彈钢琴</strong></td>
</tr>
<tr>
<td>4</td>
<td><strong>PRAYING弹钢琴</strong></td>
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*Tracks mingling up with the airplay game.* © 1994 Billboard/BMI Communications.

### Billboard Hot 100 Singles Sales

**For Week Ending July 30, 1994**

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<td>10</td>
<td><strong>SAY SOMETHING</strong></td>
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*Titles with the greatest sales.* © 1994 Billboard/Billboard Communications.
Music Publishing Revenues, 1992 (in millions)

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<td>OTHER</td>
<td>$947</td>
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</tbody>
</table>

Source: NMPA

The report notes that mechanicals accounted for 26% of all U.S. royalty revenues in 1992, while in Germany, with a population one-third the size of the U.S., mechanicals represented 55%. It is estimated that mechanicals accounted for 13% of revenues with a point in the top 10, second only to the Netherlands.

The NMIA report explains this by citing the lower mechanical royalty rates in the U.S. "To understand the impact on total collections," the report says, "the (U.S.) royalties collected on a 10-song album would average $9055 per album, compared to an average of $9.93 cents per album in Germany and France."

The report also credits the income-producing power of Europe's central license usage, which allows labels to move away from individual licensing agreements with administrative collection societies in each country.

At the NMPA meeting in Los Angeles, Murphy was expected to report that in 1992, NMIA’s mechanical collection, licensing community, reached the $100 million mark in gross collections and distributions for the first time, providing $304.3 million to the mechanicals. This represents an increase of more than 18% over the previous year. Murphy was also expected to report that over the past five years, gross collections have grown at an average annual rate of 17%, greatly outpacing inflation and industry growth rates. Reflecting the greater number of dollars filling HFA coffers, the agency will be lowering its minimum rates on mechanical and synchronization revenues a full point for the second year in a row, implementing a lower commission of 5.5%.

"In the publishing community, we have reached the point where we have to come together and advocate for ourselves," Murphy said.

BUBBLING UNDER... HOT 100® SINGLES

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<th>Title</th>
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Productions in the U.S.

- At least two national indepen-
dents are striving to become regional
players. Taiwan’s Rock Records has set
up local offices in Singapore, Tai-
peh, Hong Kong, and South Korea.

- Likewise, Japan’s Pony Canyon con-
tinues with its Asian strategy through
its Taiwanese subsidiary, Sound-
Octo-Arts, and its Thai arm, Curb Re-
cords in Thailand, and P.T. Cipo in Indo-
nesia.

- There is no significant singles mar-
ket in Malaysia. As for Indonesia, the
focus was on “The Beautiful Experi-
ence,” the seven-track EP featuring
covers of songs by international
stars. Tan says Korea and Indonesia have
yielded the strongest sales, exceed-
ing 10,000 units each.

- Under license from edel, Form is ex-
pected to handle a new Prince-re-
lated release: the “1-800-New-Funk
compilation featuring acts on his NPG
label. The album includes a Prince/
Nona Gaye duet, “Love, Sign,” as well as cuts by Maria Stas-
ies, George Clinton, Madhouse, and
Gaye solo.

- “Holly was like a bulldog with the
Prince project,” says Emil Chou,
international manager at Himalaya
Records, who expects sales of “The
Beautiful Experience” EP to near the
10,000 mark in Malaysia.

- For its part, Himalaya was obliged to
become more aggressive with in-
disc-sourced international repertoire
after losing the Sony Music license in
Taiwan last year when the multina-
tional set up its own affiliate. “It took
some time to get used to the new com-
unication [with independents abroad],”
says Stephens. “We had to totally change our philosophy and ex-
pectations in perception.

- In addition to the rights to Narada
 sublicensed from Singapore’s

Chiuat Huang/About The World Mus-
ics and Owens-based Himalaya
handles American folk music from
Taylor Park Music of Kansas City—
notably, singer Connie Dover—and
subleases Vanguard Records mater-
ial from Chiang Huit.

According to Stephens, Dover’s lat-
est album, “The Wishing Well,” will
sell “almost as many copies as the
Prince EP.” He says her traditional
English- and Celtic-based music ses-
s the same ethereal chord with local
consumers as Enya, whose “Shepherd Moons” album has sold 150,000 copies in Taiwan. “Connie’s music is like a Mandarin artist, even
though she sings in English. I’ve run
into more people who know about her in
Taiwan than in America.”

- Himalaya has manufactured 1,000
cassettes of Dover’s album locally, and
imported 500 CDs. “The 16 to 22-
year-old consumer here is educated,
traveled, and ready to be shaken out
of this market’s traditional compla-
ence,” says Stephens.

- Like other independents in Asia, Hil-
imalaya adapts the packaging or com-
position of international product to
maximize sales. For Charly B&B’s
and blues titles, it attaches Chinese-
language CD and cassette overlay
cards. Their liner notes make it easy
to put the music in context, to let
consumers learn about it as we ad-
vertise it,” Stephens says.

ROCK EXPANDS ABROAD

Like Himalaya, Rock Records of
Taiwan needed to regroup after los-
ing its major-label licenses with BMG
and EMI several years ago. But
Rock’s response has been to expand
abroad while maintaining its domes-
tic market. “The international mar-
tet is a strong market to us,” says
Henry page, regional director for
IFPI in Asia. “Release on CD will be decided later.

The packages will contain mostly
previously released Mandarin and
Cantonese hits by popular artists,
like Jacky Cheung, Anita Mui, Leon Lau,
and Andy Lau from Hong Kong, fil-
ting.”

- For our operations in China, we
need as much money as we can get,”
says Giouw, who has a number of
programs there, he adds, including
training for the govern-
ment’s newly created enfran-
tized task force on audiovisual
products.

- “We also want to provide facili-
ties such as fax machines, photocopiers,
budget for the music business in
taiwan and Hong Kong.”

The albums are expected to retail for
approximately $5 yuan apiece
(25)

“IFPI Releases Strategically Minded Compilations In China

BY ADAM WHITE

LONDON—In an unusual move,
IFPI’s regional office in Southeast
Asia arranged for two compilation
albums to be released in Taiwan and
Hong Kong artists to be released in China
next month.

The effort aims to raise money for
IFPI’s anti-piracy program there, and
also to determine the extent of Chin-
ese central government influence over
the music business. The move is a
light on the current broadcast ban on
the music of foreign artists.

The compilations will be manu-
factured by China Sound Octo-Arts Re-
cord Corp. for a six-month period. The
tracks have been licensed through IFPI’s
Asian office and selected by local indepen-
dents out here to work with, es-
pecially in terms of royalties and ac-
counting.

The licensing deal was in place,
Form handled the Prince re-
lease through its offices in Sin-
apore, Malaysia, and Hong Kong. For
other markets, it signed sublicense
deals with Himalaya in Taiwan, Cheil
Competition in South Korea, and Sound-
Octo-Arts in the Philippines, ONPA in
Thailand, and P.T. Cipo in Indonesia.

There is no significant singles mar-
ket in Malaysia. As for Indonesia, the
focus was on “The Beautiful Experi-
ence,” the seven-track EP featuring
various international artists. Tan says
Korea and Indonesia have yielded the
strongest sales, exceeding
10,000 units each.

“IT’s time to get involved, get stuck
in, and get yourself a piece of the ac-

dion.”

- The IFPI’s regional office in
Southeast Asia has signed a

lease with the Curb country product in
Asia.

When Asian indie needs extra re-
sources to expand at home or abroad,
some sell shares to the majors. Early-
ner this year, equity in Thailand’s D-
Day has Asian’s Massar Music
acquisitions was acquired by Warner
Music International. Last year, Pol-
Gram bought a minority stake in Cos-
me Records in the Philippines, estab-
lishing the joint venture Polycom
there. At least one other major is neg-
mitating an Asian acquisition, and

- “The majors look at Taiwan differ-
tently than we do,” says Rock senior
VP Dean Shueh, who says they saw
the market as a springboard into
China.

- “We’re very strong in A&R, man-
agement, and capital. We have
enough power. We know we must change,”

Rock first formed companies in Southeast Asia and then moved
into China, and now into Korea. It also
opened a small operation in Shanghai
last August. With its initial phase
partly complete, “The real picture is
that the position to develop regional artist-
s, Shueh says. First of these: Hong Kong
Rock rogers Beyond, signed this
t past spring.

The band’s first Cantonese album
for the label, “Second Floor Rear Por-
tion,” was issued in June. Sales so far
have topped 100,000 in Hong Kong,
70,000 in Malaysia, and 15,000 in Sin-
agpore, according to Shueh. The
U.S. debut is in November. The album
was released July 15 in Taiwan and
Hong Kong, and will be issued Mon-
day (25) in Singapore and Malaysia,
and Singapore.

In the past two years, Shueh, Rock
“could not have achieved” such sales
abroad. “If we hadn’t spent our
moneys outside Taiwan will be
about $25 million this year, increas-
ing to $40 million in 1995.

One of Rock’s erstwhile partners in
Taiwan was Pony Canyon, itself on
a regional expansion drive over the
past several years. The two firms part-
nered in March. “There was some con-

test between us and Rock be-
cause Rock tried to expand their busi-
ness outside the region. [As Pony Can-
yon] we saw Kaoru Saito, assistant
GM of international business affairs
for the Japanese company.

Our seaboard observers have ques-
tioned the success of both companies’
expansion. Like Rock’s Shueh, Saito
responds by saying that Pony Can-
yon is moving into a second develop-
ment phase. “In the initial stage,
while establishing our business struc-
ture, our first goal is to make a profit.
In the second stage, the idea is to
make them profitable."

In pursuit of that goal, Pony Can-
yon signed a unique deal with a
Japanese super-
star duo Chage & Aska, who are estimated to have sold a cumulative

90,000 albums in Hong Kong, Tai-
wan, Singapore, and Malaysia. Also,
Miuki Nakajima is said to have al-
bum sales of about 350,000 units.

That’s one element in becoming lo-
calized, and it’s important in the sec-
ond stage of our expansion.”

GENRE EXPANSION

On a smaller scale, Anders Nelson
of Hong Kong’s The Entertainment
Group says his A&R job is to find
talent and then plug them into his
Curb partnership, Nelson teamed with Form Private in a
venture called Novelty Music Publishing.

Nelson is looking toward deals
for his company’s two independents
to European companies, while also
acting as Southeast Asian distributor
for BMG. Nelson estimates his indepen-
dents in Belgium and Sweden.

A seasoned Asian businessman
who used to be managing director
of BMG International’s Hong Kong af-
filiate, Nelson also has succeeded
with a movie soundtrack album (“I Got A Date With Spring”), with sales
in Hong Kong exceeding 25,000 units
via EMI distribution. This comes un-
der the Novelty banner; meanwhile,
this group is also handling CD dis-

tribution for Singapore, Malaysia,
Thailand, and Indonesia.

“Music in Hong Kong is stagnant,”
says Nelson. “If you can get in
touch with the public touch, you can
find markets for an amazing number
of products. There’s a market appeal
to get to into the [small] [report]
areas that the majors think aren’t
important. As long as you are
trying to expand your market, you aren’t
considered competition.”

Timbuktu International’s Peter Bond
of the company’s office in
Singapore, “it is almost a policy not to have
too wide a focus.” He says their pri-
(Continued on page 133)
Game Power Headquarters Ready For Franchising

NEW YORK—Philadelphia-based West Coast franchisee VP Ken Graffeo says Game Power will boost floor traffic and video activity, but forecasts a 25% increase in stores, and "the difference is real" and retailers need something with "double-digit" growth potential.

The concern among suppliers is widespread that independent retailers are spending their precious ounce-to-buy dollars on games. "It seems like B movies are canaries in a coal mine. They're not at the end of the supply chain, but they are one distribution point. With 16-bit games strong and 32-bit versions, with their enhanced features, on the horizon, "Jerry Lewis, owner of the two largest independent video store chains in the country's rising video entertainment capital," said his firm's president, Ken Graffeo. "It's been a significant effect," says Wayne Mogel of wholesaler Star Video, "Independent retailers can't afford to buy everything. They have to be selective. Moving Games are great. Definitively, some are ignoring [lesser titles] completely." Ted Engen of Minnesota-based Video Buyers Group confirmed the expected 25% increase in stores, and an increase in the number of games purchased by his 1,200 members. Engen attributes the 17% increase in store revenue almost entirely to games that come the "same" as B films. According to Engen's data, B-sale purchases account for 25% of purchases. Plenty of suppliers are forced to agree. "Generally, the money [retailers] are spending on games is down by 50%," says Imperial Entertainment president Sundip Shah. "And we're pretty sure retailers are putting most of their open-to-buy dollars towards games." Adds Robert Sigman, president/ CEO of Republic Pictures Entertainment, "There's no doubt our work is cut out for us. In the first six months of the year, a lot of money went to games. There were 25% opportunities. We've had a couple of titles impacted." 

Prism Entertainment president Brian Y. Reich said games in his first-quarter sales and concludes that games are "affording non-movie titles "fresh eyes," and attributing the country's rising video entertainment capital," said his firm's president, Ken Graffeo. "It's been a significant effect," says Wayne Mogel of wholesaler Star Video, "Independent retailers can't afford to buy everything. They have to be selective. Moving Games are great. Definitively, some are ignoring [lesser titles] completely." Ted Engen of Minnesota-based Video Buyers Group confirmed the expected 25% increase in stores, and an increase in the number of games purchased by his 1,200 members. Engen attributes the 17% increase in store revenue almost entirely to games that come the "same" as B films. According to Engen's data, B-sale purchases account for 25% of purchases. Plenty of suppliers are forced to agree. "Generally, the money [retailers] are spending on games is down by 50%," says Imperial Entertainment president Sundip Shah. "And we're pretty sure retailers are putting most of their open-to-buy dollars towards games." Adds Robert Sigman, president/ CEO of Republic Pictures Entertainment, "There's no doubt our work is cut out for us. In the first six months of the year, a lot of money went to games. There were 25% opportunities. We've had a couple of titles impacted." 

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STUDY: INTERACTIVE MEDIA WILL PACE INDUSTRY

(Continued from page 9)

sector is being triggered by the rise of the home computer. Already present in about a third of all TV households in 1993, computers should penetrate nearly 50% of TV households by 1998, the study says, with modern and CD-ROM drives increasing at an even faster pace. The stage, then, is set for the growth of the services and software these technologies enable.

ONLINE HOUSEHOLDS TO TRIPLE

The number of "online" households, for example, is predicted to more than triple over the forecast period, rising from 3.3 million in 1993 to 10.5 million by 1998. In the packaged-media arena, consumer reference titles, downloaded primarily on CD-ROM, are expected to grow from a sales take of $80 million in 1993 to $476 million in 1995, a nearly 43% annual growth rate. This year, the category is predicted to grow more than 10%. Educational software and video games also will post double-digit growth rates. Total spending on educational software is projected to grow by nearly 50% in 1996, attaining an estimated $888 million by 1998.

Total spending on video games, including both console-based and PC-based software, is projected to increase by all releases next year by 25% in response to disappointing sales of "secondary product."

Some genres are in danger of vanishing altogether. Greenwich, Conn.-based Cabin Fever Entertainment has acquired a batch of made-for-television features, which originally aired on CBS, that will price at $14.95. The move by Cabin Fever, which has had a successful line of Power licenses, is "fierce." Previously the titles, made with name players including Tim Matheson and Victoria Principal, would have been sold to independent TV stations. But these days "it's probably better to go right to self-through," says president Bruce Jacobs. Cabin Fever's telemarketing surveys indicate little interest in made-for-TV movies. A sales executive at a recently formed TV video game production said he worries that there's "no market" for the TV movies he has introduced because retailers are telling him, "I want to expand into games." He believes the business has gone through a "fairly dramatic change in less than a year. The competition forshelf space is fierce." The convention sports exhibits from at least eight key game makers, including Nintendo and Sega of America last year. Sega was the only major among two or three game makers at the show. In fact, Sega's participation in the four-day event makes VSAs itself appear. "It happened at the wrong time. Next quarter would have been better." Meanwhile, the front of the promotion of video game sales, which is set to go to a home video executive (Billboard, July 16). "It's absurd," says the president of one studio's home video division.

The perception among many is that VSAs is catering to one company in a small, albeit growing, product sec- tor, and that the association has executive
to visit 1993; next year's estimates are $5.4 billion in 1998, a more than 10% annu- al growth rate over the $8.8 billion spent in 1995. (Although PC-based games actually sold only about 10% $400 million, of 1993 software sales, software vie for Game Power in a "transitional" year for video retailers” who have to do more than lend cassettes to customers and suffer from "People don't rent as much," he notes.

West Coast isn't alone in thinking game rentals will aid retailers' cassette success, says McAlister. "Games 'have had the ultimate reach," says the president of Blockbuster, which is running a highly publicized, nation-wide video games competition that senior VP Roestell sees as a "tremendous opportunity" to boost cassette activity. Stores have 6,000 square feet of floor space, "so we've got room to add games without taking away from video, he says.

Game Power has been designed along the trend of" says Graffeo says that most often, the section will be taken from footage devoted to cata-

Scope of this, he maintains, is "dead space. A lot of consolidation is possible." Graffeo is adamant that Game Power be considered separate from movies, even the "B" titles considered vulnerable to replacement. "It's a completely different business," he says. "Game Power is a service to" the traditional youth-oriented business; the question "are ignoring" [lesser titles], "is adamant" in "costs," but games have first gone "to sell-"...states Mr. Kalinske. "We're OK with it," Finlay- son says of home video. "We hope to continue working very closely with them."

Assistance in preparing this story was provided by Eileen Fitzpatrick in Los Angeles and Trudi Miller Roos- semun in New York.

Game Power Headquarters Ready For Franchising

by BETH GOLDSTEIN

STUDY: INTERACTIVE MEDIA WILL PACE INDUSTRY

(Continued from page 9)

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<th>WEEKS</th>
<th>POS</th>
<th>Chart Position</th>
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<tbody>
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<td>SNOOP DOGGY DOGG &amp; DA D.U.P.</td>
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<td>48</td>
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<td>SALT-N-PEPA &amp; DJ JAMIE</td>
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<td>GODD JENNIFER</td>
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<td>VARIOUS ARTISTS</td>
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<td>50</td>
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<td>KISS MY ASS</td>
<td>57</td>
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<td>NINE INCH NAILS</td>
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<td>ALICE IN CHAINS</td>
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<tr>
<td>THE LION KING</td>
<td>60</td>
<td>57</td>
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<td>THE TOP-SELLING ALBUMS COMPARED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, AND PROVIDED, BY THE BILLBOARD 200 FOR THE WEEK ENDING JULY 30, 1994</td>
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MILLION THANKS TO OUR FRIENDS AT RETAIL, RADIO, PRESS, PBS TELEVISION, BMG DISTRIBUTION AND, ESPECIALLY, THE YANNI TEAM.
## Billboard Chart for July 30, 1994

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Title</th>
<th>Position</th>
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<tbody>
<tr>
<td>108</td>
<td>Bob Marley</td>
<td>One Love</td>
<td>3</td>
</tr>
<tr>
<td>109</td>
<td>Barry Manilow</td>
<td>cop 200</td>
<td>5</td>
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<tr>
<td>110</td>
<td>George Michael</td>
<td>Freedom of express</td>
<td>9</td>
</tr>
<tr>
<td>111</td>
<td>Elton John</td>
<td>Can you feel the love tonight?</td>
<td>11</td>
</tr>
<tr>
<td>112</td>
<td>The Weeknd</td>
<td>Starboy</td>
<td>14</td>
</tr>
<tr>
<td>113</td>
<td>Lorde</td>
<td>Royals</td>
<td>17</td>
</tr>
<tr>
<td>114</td>
<td>Taylor Swift</td>
<td>cardiology</td>
<td>20</td>
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<tr>
<td>115</td>
<td>Lady Gaga</td>
<td>HRESULT I</td>
<td>23</td>
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<tr>
<td>116</td>
<td>Maroon 5</td>
<td>VICE</td>
<td>26</td>
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<tr>
<td>117</td>
<td>The Chainsmokers</td>
<td>Something Just Like This</td>
<td>29</td>
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<tr>
<td>118</td>
<td>The Weeknd</td>
<td>Starboy</td>
<td>32</td>
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<tr>
<td>119</td>
<td>Daft Punk</td>
<td>Get Lucky</td>
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<tr>
<td>120</td>
<td>The Chainsmokers</td>
<td>Something Just Like This</td>
<td>38</td>
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### Top Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>10,000 Maniacs</td>
<td>Don't Call It a Comeback</td>
<td>1</td>
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<tr>
<td>Sting</td>
<td>Brand New Day</td>
<td>3</td>
</tr>
<tr>
<td>The Rolling Stones</td>
<td>Out of Control</td>
<td>5</td>
</tr>
<tr>
<td>Nirvana</td>
<td>Nevermind</td>
<td>8</td>
</tr>
<tr>
<td>Beastie Boys</td>
<td>Check Your Head</td>
<td>11</td>
</tr>
<tr>
<td>Red Hot Chili Peppers</td>
<td>Under the Bridge</td>
<td>14</td>
</tr>
<tr>
<td>A Tribe Called Quest</td>
<td>Low</td>
<td>17</td>
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<tr>
<td>The Smashing Pumpkins</td>
<td>Riot</td>
<td>20</td>
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<tr>
<td>Soundgarden</td>
<td>Bad Love</td>
<td>23</td>
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<tr>
<td>Pearl Jam</td>
<td>Vital</td>
<td>26</td>
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<tr>
<td>Tool</td>
<td>Lateralus</td>
<td>29</td>
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<tr>
<td>The Black Crowns</td>
<td>How You Remind Me</td>
<td>32</td>
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<tr>
<td>The Mars Volta</td>
<td>Great Hearts for Heroes</td>
<td>35</td>
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<tr>
<td>Aurora</td>
<td>The Beginning</td>
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### Top Artists

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<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Position</th>
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<tr>
<td>Barry Manilow</td>
<td>cop 200</td>
<td>5</td>
</tr>
<tr>
<td>George Michael</td>
<td>Freedom of express</td>
<td>9</td>
</tr>
<tr>
<td>Elton John</td>
<td>Can you feel the love tonight?</td>
<td>11</td>
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<tr>
<td>The Weeknd</td>
<td>Starboy</td>
<td>14</td>
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<tr>
<td>Taylor Swift</td>
<td>cardiology</td>
<td>20</td>
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<td>Lady Gaga</td>
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<td>Daft Punk</td>
<td>Get Lucky</td>
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<td>The Chainsmokers</td>
<td>Something Just Like This</td>
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<td>The Weeknd</td>
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<td>The Chainsmokers</td>
<td>Something Just Like This</td>
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### Top Songs

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<td>Madonna</td>
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<td>NSYNC</td>
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<td>110</td>
<td>Selena Gomez</td>
<td>Can't Let Go</td>
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<td>Britney Spears</td>
<td>Oops!</td>
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<td>Janet Jackson</td>
<td>That's The Way Love Goes</td>
<td>14</td>
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<td>113</td>
<td>Britney Spears</td>
<td>Let Me Be</td>
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<td>Britney Spears</td>
<td>New Year's Revolution</td>
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<td>Britney Spears</td>
<td>For Your Love</td>
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<td>Britney Spears</td>
<td>From the Inside</td>
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<td>Britney Spears</td>
<td>I'm a Slave 4 Love</td>
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<td>Britney Spears</td>
<td>Baby One More Time</td>
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<td>Britney Spears</td>
<td>The Way That I wo...</td>
<td>35</td>
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<td>120</td>
<td>Britney Spears</td>
<td>Get Me Back</td>
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BOOK, ISLAND RECORDS TRACKS DUE FROM MARIANNE FAITHFULL
(Continued from page 5)

album, "A Secret Life." The album, co-written and produced by composer-arranger Angelo Badalamenti (who wrote the score for director David Lynch's movies and won an Academy Award for his work on Lynch's "Mulholland Drive"), will be Faithfull's first studio album since "Strange Weather" in 1988.

In Faithfull's book, co-authored by David Dalton, surveys the singer's role in the music world and also provides a pop-up biography in '60s swinging London through her contemporary artistic pursuits.

With wit, honesty, humorous detachment and in a voice as distinctive as her latter-day rasp, she observantly surmises such subjects as her former lover David McGarvey, Mick Jagger (with whom she had a long romantic liaison in the '60s), Keith Richards, and Brian Jones, the Beatles, and Bob Dylan. A meandering range from an account of tea with Princess Margaret of England to a night on the town with Madonna. She also presents candid depictions of her stormy affair with Jagger, her three marriages and divorces, and two suicide attempts.

But it is her writing that makes "A Secret Life" an engrossing guide to her life. "A Secret Life" is a personal portrait of the singer's former love, Howard Tose, and the lasting years she spent in a fog due to alcoholism and heroin addiction.

"If you're looking for something new and marketing Amy Rhodes compares Faithfull's autobiography to film producer Julia Phillips' best-selling memoir, 'An Unfinished Life.' Eat Lunch In This Town Again.

Rhodes says, "It was the voice that was in my head. It was the voice that I thought was spoken, but take on all the episodes [Philips] was describing that turned that into a very big book. [Likewise] it's just as much a sort of autobiography, it's fabulous reading, whether or not you are a Marianne Faithfull fan. She carries a sort of a personal identity to herself.

Rhodes says that Island approached Faithfull's editor, Michael Pietsch, with the idea of setting up a book-record cross-promotion. That at stage, the label already had an "A Secret Life" in the can.

Rhodes says, "They were planning to put out a brand-new record by Marianne... It made more sense for them to do an entire book-record album and hope we'd have the same kind of reaction, and then have to come back strong with a new CD in the spring."

She adds that the idea of cross-promoting the "Faithfull" book and album was natural. "We both have the same fan bases these days, so that we can have any number of events at Tower combo stores, [Muscian's book music-video combo outlets], 'An Unfinished Life' with Barnes & Noble... It is the wave of the future. It's kind of astounding what the combination of product can do, to give you a cross-promotion.

The "Faithful" album was compiled by Island CEO Chris Blackwell and is described as "a complete piece" to the book, according to Island senior VP of marketing Matt Stringer.


Every effort has been made to have the songs conform to what Faithfull intends, says Stringer. "Creatively, the design of the package is relatively identical to [the book], using the name of the photograph, using the same title, 'Faithfull.' We even contracted David Dalton, the writer of the liner notes for the CD package." Stringer adds, "At retail, there'll be key promotions at some of these stores and also some in-store, to support. There are programs that will be set up market-to-market and regionally for dollar-off coupon incentives... if you purchase the book, you'll get a little sticker off the record, and vice versa. We're racking the two products together... there are custom displays so that both titles can be featured."

A bookmark pitching the "Faithful" album will be inserted in the magazine. The record and an additional cassette-J-card panel will plug the record to buy. "All of the advertising generated both from the book company and the record company features both titles," Stringer concludes.

Central to the campaign will be an 11-city, 22-day U.S. promotional tour by Faithfull that kicks off Sept. 7 in Chicago, Minneapolis, Seattle, Los Angeles, Denver, Dallas, Nashville, San Francisco, and Washington, D.C. Music magazines and newspapers will be on hand for photo sessions and interviews, checking out the band, and also to a lot of the retail locations. Publicity in several non-music outlets will be key; already set are a Vanity Fair profile, interviews in Mirabella and Details, and sessions on National Public Radio's "Fresh Air" and TV's "America's Talking."

"The feature stuff is where I think it's going to take off," Rhodes says. They are very sexy outfits. Vanity Fair and Mirabella are really going to the core [reader]. Stringer says he believes that "the tour" campaign should prove an ideal curtain-raiser for "A Secret Life."

"Certainly, on the record, she gives people a taste of what's to come. That will put us in a position to set up well for a new record, prepare for commercial touring, and some add-in things that will take the band, and also to a brand-new record release of all-new material.

EDDI READY TO BE MAIN ATTRACTION
(Continued from page 10)

plore personal issues with a grown-up and feminist perspective. It is as much a love story as it is a life story; a tale ofaudience, the twenty-and thirty-somethings," says Rob Dickens, chairman of Warner Music U.K. "She's a great writer; she's got a great band; there are lots of people who appreciate songs. People who grew up with Joni Mitchell had been starved of that kind of intensity and emotions... Eddi's lyrics are wonderful, so I think the people who have never been interested in wanting something more from a song than just the sound of it."

The first single from the new album, which is called "Perfect," was released as a single March 31. The single, which peaked at No. 53 last month on the U.K. singles chart. That didn't match Reader's previous success with Fairground Attraction, which hit No. 1 with "Perfect" and No. 7 with the follow-up "Find My Love," both in 1988.

"I'm fine with all that," she says. "Fairground Attraction is what I'm known for, so it's not fair to compare me to Eddi. I mean, she just doesn't feel she's weighed down by her success with Fairground Attraction, and offers a lot of personal insight. She's doing her own thing. That's what the album is all about now."

"We've got a song on the album, 'The Blacksmith,' that's from the 15th or 16th century. That's a song I've been working on for a long time. It uses the words from Lord Byron's poem and it's a sort of a story. It travels down the years; I'm very aware of the history."

Reader maintains close ties to her native Scotland. "Because she's from here, the album will reflect this," says Paul Stringer, executive director of the Orre Prize record outlet in Glasgow's Sauchiehall Center. "She does quite a lot of her own writing, and sometimes sets old songs. For example, Reader recently hosted a BBC 2 television series on Scottish music." And Reader already has won fans abroad, as well. Douglas Keen of Interface Management in Chicago says, "The British side of Integrity, which is the independent label, has been pushing Eddi, and I've been able to get a lot of airplay there."

WE CAME TO DANCE

As in other world markets, dance music is attracting the attention of Asian Indies, although the genre does not have the same high profile as in the West. One of the year's success stories has been "Mega Dance 2," a compilation originated by Singapore-based Valentine Music Producers who are also behind the successful "Southeast Asia's Active Independents." Such as Book Soup in L.A. also will be visited.

Stringer says, "These markets were identified based on the media exposure of the venues. In the UK, we met with markets with strong commercial alternative radio, markets with strong morning television programs, markets with high indices of music purchasing, based on what Little, Brown knows."

For a more straightforward music-promotion angle, Stringer says that while new videos will be produced for the album, "many of the tracks on the album do have music videos, and those are being sequenced for video reels that will ship to local and regional video programming, in addition to a number of the retail locations."

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INDIES Vie FOR NICHES IN BURGEOUSING ASIAN MARKET
(Continued from page 12)

The 14-track album, including tracks from labels in Italy and Germany, has sold more than 1 million copies across the world. A new CD, "Perfect," was released March 4 via Fontana. "Mega Dance 2" also has been a hit for KCRW listeners. "It's almost naive to expect the majors to be interested in these kinds of records," so to speak.

Felix Chang, managing director of Chiang Huat/About The World Music—itsself a Singapore/Asian joint venture—observes, "If the type of repertoire which we handled were to be given to the majors, it would get lost."

In addition to the Narada line, which has represented for five years, Chiang Huat handles U.S. labels such as TAI/Krista, Positive Music Records, and Brainchild Records. "New-age music does well in Singapore and in Taiwan," says Chang, "and we've been involved in Malaysia and Thailand. Compilations are one way of marketing this repertoire, and we're gearing up selling reissues selling about 15,000 units.

RYKODISC ACQUIRES REST OF REP
(Continued from page 12)

Apologies to a new 60,000-square-foot facility in Bloomington, Minnesota.

Simonds says the additional funding will make REP more aggressive in marketing its music. "It will mean that we will really go out knocking on doors seeking new business," he says. "We have turned away a lot over the past six months because we couldn't handle dealing with the additional growth."

REP currently features approximately 20 labels, including Antone's, CPM, Frontier, Integrity, New Alabam, and New World, and reissues others such as Alliggaor, Green Linnet, Higher Octave, JVC, Oh Boy!, and RAS on a regional basis.

In addition, REP has begun to distribute some major-label releases through the indie pipeline. Earlier this year, REP distributed Geffen releases by that dog, and Pat Metheny. Later this year, it will distribute two new imports from Rick Rubin's American Recordings: Infinite Zero, a reissue of the late Johnny Cash with producer-to-the-stars Jerry Holland; and, Onion, which is headed by former Matador staffor Jeff Kugelberg and specializes in alternative acts.
success Grant achieved in April 1991, when she scored her first major secular hit with "Baby Baby," which peaked at No. 1 on Billboard’s Hot 100 chart. "Baby Baby" changed a lot for a lot of people, and showed that not every radio station wanted to listen to and sound and taste the same," says Grant’s manager, Mike Blanton.

Blanton was one of five singles released from the multiplatform album "Heart In Motion," which featured a 52-week run on The Billboard 200. The title has sold more than 3.6 million units to date, according to SoundScan.

... ... of her biggest hit singles, "I've Had Enough," and "What's Love Got To Do With It?" which were released from the multiplatinum album, "My Best Side," released in 1992.

... ... that a duet with country superstar Vince Gill. "I asked Vince because he had hit the high notes," Grant says.

Regardless of her reasoning, the duet with Gill was a wise marketing move for Grant, according to the catalog of four KKRZ Portland, Ore. "There is a lot of enthusiasm for this new release," he says. "This will be big for her. We’re particularly excited about the duet." For his part, Gill says he agreed to sing the song and the title track, scheduled to be the second single, without even hearing the song. "I just love Amy," he says.

... ... on the fact that international audiences will love Grant as well, as the label embarks on its first comprehensive campaign to break her into the pop market overseas.

"Amy is the kind of artist who has proven she can build a strong and loyal following in the U.S., and we believe she can do the same internationally," says the group's President George Bush and Chief Executive Officer Dan Quayle.

... ... "co-executive side by side independently. "We're playing at the top of our game. There are no staff changes," she maintains.

Commenting on the direction for both Elektra and WestEast, she says, "My mandate is to keep the artistic personalities that have been established at the labels. They're two labels with a lot of unique individuals. I think they complement each other in their diversity. The strength of coming together is in the strength of the music. They fill different niches. Together, they represent every musical genre with young artists."

... ... leader and mentor for me. I have respect for Doug as a record man with great musical taste, and as a leader of UMG with clout and executive influence."

Rhine, a 42-year-old New York native and former president of Atlantic Records, came to Elektra as a new leader and mentor for me. I have respect for Doug as a record man with great musical taste, and as a leader of UMG with clout and executive influence.

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STILL KING OF THE JUNGLE: The Rolling Stones achieve the highest chart debut in the band's venerable career, moving more than 150,000 units in one-week sales, but the mighty soundtrack from "The Lion King" still rules The Billboard 200 by a fat margin. Sales on the Walt Disney project increase by 15,000 units, a gain of a little more than 5%, which moves its new single-week tally to 311,000. That performance gives the "King" more than a 2-to-1 margin over the Stones, and it appears the "King" can collect other awards before the next one rolls around. Meanwhile, Elton John's single leads the Hot Adult Contemporary chart for a fourth week, as it climbs to No. 5 on Hot 100 Singles.

ROLLING AHEAD: With a pre-tour publicity push in play, the big question surrounding the Stones will be how "Lounge" fares in the weeks ahead. Rock albums that open with big numbers often see significant sales declines after the first week, but some by artists who appear to older fans, the Stones receive a big boost from other albums. Goliath's title "Lack Of The Draw" spent 17 weeks in the top 10, and Eric Clapton, whose chart-topping "Unplugged" logged a whopping 36 weeks in the top 10 last May. In fact, the Stones' week's tally is a gain of a little more than 5%, which moves its new single-week tally to 311,000. That performance gives the "King" more than a 2-to-1 margin over the Stones, and it appears the "King" can collect other awards before the next one rolls around. Meanwhile, Elton John's single leads the Hot Adult Contemporary chart for a fourth week, as it climbs to No. 5 on Hot 100 Singles.

NEW KINGS: Soundtrack albums have been big enough to make a number of artists debut in the top 10. The debut by the band's new single leads the Hot Adult Contemporary chart for a fourth week, as it climbs to No. 5 on Hot 100 Singles. Meanwhile, Gino Vannelli's new single leads the Hot Adult Contemporary chart for a fourth week, as it climbs to No. 5 on Hot 100 Singles.
IS DISNEY READY FOR RENTRAK?
Will Disney become a supplier to Rentrak’s network of retailers selling video rental revenue? Sources say Rentrak reached itself for an announcement prior to the Video Software Dealers Assn. convention in Las Vegas this week but, as of yet, has made no announcement about the deal.
Worries about Disney were one reason Rentrak stock surged in the weeks before VSDA. There also is word that Marvel Entertainment sees Rentrak as a possible acquisition.

VID RETAILER’S S INFUSION
Veteran retailer North American Video, a seven-store, 15-year-old chain based in Durham, N.C., is getting new financial management. A venture called the Video Firm has taken control, but not ownership, from Gary Messenger, who says there will be an asset transfer “in the future if everything goes according to plan.” North American recently emerged from Chapter 11 bankruptcy.

P’GRAM TO OPEN IN POLAND
Expect PolyGram to move into the Polish market next week through a deal with indie label Isabella. Earlier this year, PolyGram, through a deal with Bin Enterprises, became the first major to enter the Russian market.

PRINCE COMPILATION TO INDIES
Indie labels worldwide will handle the newest Prince-related project, a compilation album called “1-800-New-Funk,” featuring acts from his NPG label. It includes “Love Sign,” a Prince duet with Nona Gaye. Germany’s edel Co. has rights in markets outside North America, where it was released by Bellmark July 14, and is now releasing through the same indie network that handled “The Most Beautiful Girl In The World.”

STONES ONLINE
The Rolling Stones are going online as they go on the road with their “Voodoo Lounge” tour. They will set up a road stop on the Delphi Internet service, offering a content, a database of Stones stories, complete set lists from each show, a career timeline, a real-time chat area, concert reviews, and more. The Stones also will supply Delphi with sound and video files for downloading, as well as official tour merchandise for purchase online.

INTERACTIVE ASSN. NAMES VP
The recently formed Interactive Digital Software Assn. has brought aboard a VP with MPAA stripes. Gail Marks, most recently VP of the Motion Picture Assn. of America and counsel to the film industry’s voluntary ratings system, was named senior VP and general counsel of the IDSA, a Washington, D.C.-based trade association whose members include Atari, Nintendo, Sega, Philips, and Sony, and whose first order of business is developing an industry-wide ratings system for video games.

CHAPPELL IS VIRGIN CANADA CHIEF
Doug Chappell switches from his role as president of Virgin Canada to the president of Mercury/Polygold and will besubstitute the August 2. He replaces Tim Rooney, who is leaving the label, formerly known as PolyGram Records Canada, for an affiliation yet to be announced. He’ll report directly to Gerry Lacoursiere, chairman of PolyGram Group Canada. Before Chappel’s post at Virgin, he was president of Island Records Canada and promotion VP of A&M Records.

HOWELLS TO EXIT PWL INTL
David Howell has resigned his post as managing director of PWL International, one of Britain’s top dance/party labels, effective Oct. 1, after a decade with the company. He intends to return initially to “my-publishing roots,” but says he also intends to explore fresh opportunities in the pop dance market. Howell says the parting is amicable. No replacement has been announced.

WOLBERT HEADS NEW B&T UNIT
Baker & Taylor has named Frank Wolbert president of Baker & Taylor Interactive Entertainment, a new entity that consolidates the distributor’s video and computer software division. He replaces Jim Warburton, who was hired as a consultant.

THE BILLBOARD BULLETIN...

ROLLING STONES EXILED ON MANE STREET

Thirty years and one month ago this week, the Rolling Stones’ first album, “England’s New Hit Makers,” entered the Billboard album chart at No. 104, good enough to be the highest debut on that chart. The band may not be the only pop’s newest hot makers any more: Alan Jones of Music Week has computed the average age of the band’s current lineup, and it’s 50, making the Stones the most elderly group to have a No. 1 album in the U.K.

Just shy of qualifying for a senior citizens’ discount, the Stones are still capable of having the highest new entry of the week. “Voodoo Lounge,” the 27th Stones album to chart, enters the Billboard 200 at No. 2, the highest-ever new entry for the band. Only Simba, the Lion King, stands in the quintet’s way of scoring a 10th chart-topping disc. The Disney soundtrack is a mere cub compared to Mick Jagger and company: “The Lion King” has been on the chart for seven weeks, while the Stones are beginning their fourth decade as a chart act.

“Voodoo” is the seventh Stones album to debut in the top 10, and the 27th to be the highest new entry of the week. The top 10 highest-debuting Rolling Stones albums over the last three decades are: 1. “Voodoo Lounge”; 2. (tie) “Black And Blue,” “Emotional Rescue,” and “Tattoo You,” all at No. 5; 3. (tie) “Get Yer Ya-Ya’s Out,” “Sticky Fingers,” and “Sticky Fingers Live On Main St.,” all at No. 10; 8. “Metamorphosis” at No. 19; 9. “Ghosts Head Soug” at No. 21; and 10. “Stuck In The Seventies” at No. 25. The lowest ever debut for a Stones album was the No. 199 bow of “Let It Bleed,” which managed to climb to No. 3.

The high debut of “Voodoo” comes without the benefit of a Hot 100 single: “Love Is Strong” has not yet made an appearance on the singles chart, although it is nestled at No. 2 on Album Rock Tracks.

“Thte Lion King” hasn’t opened in the U.K. yet, but when it does, the soundtrack will appear on a compilation chart that lists discs with various artists—a separate rating system from the Billboard 200 chart. “Voodoo Lounge” enters the pop chart at No. 1, giving the group its first chart-topping British disc in 13 years. It’s the Stones’ 10th No. 1 album in the U.K., only the Beatles, with 12, have had more.

STAY STAYS: A number of chart Beat readers wrote in with interesting facts about “Stay (I Missed You),” presuming that Lisa Loeb & Nine Stories would move into the No. 1 position on the Hot 100. But they all could have saved 29 cents: Lisa stays, all right—she stays at No. 2, while All-4-One continues its reign over the Hot 100 for an 11th week. That puts “I Swear” in a tie with Elvis Presley’s “Don’t Be Cruel!” “Hound Dog” as the third most successful single of the rock era, using weeks at No. 1 as the criterion. Only “I Will Always Love You” by Whitney Houston (14 weeks at No. 1) and “End Of The Road” by Boyz II Men (13 weeks) have fared better.

EIGHTEEN AND HE LIKES IT: Elton John registers the 18th top five single of his career, and the first on his own since “I Don’t Wanna Go On With You Like That” went to No. 2 in 1988. “Can You Feel The Love Tonight,” from “The Lion King,” moves two places up to No. 5 on the Hot 100.

Elsewhere on the chart, John Mellencamp scores his 10th top 10 hit, and his first since “Cherry Bomb” went to No. 8 in 1988, as “Wild Night,” his duet with Messel&Ndec;Ocelllo, moves up two notches to No. 10.
"This rap duo's debut album serves up hip-hop Southern style, with laid-back grooves flavored with '70s funk. Their sauntering hardcore tales of the 'hood bristle with clever humor and sharp insights rather than rage." ***
-Los Angeles Times / June 26, 1994

"They got the old-school '70s flavor, but they're bringin' it to the '90s."
-ICE CUBE Rolling Stone Hot Picks

"OutKast successfully combines city-ish rhyme flow with cleaned-up countryisms (imagine young Malcolm X just up from Lansing in his first zoot suit). Opting not to just make hyped-up rhyme lies, they coat their lyrics with that strange Southern phenomenon - honesty." ****1/2
-The Source / July, 1994

"A" -Entertainment Weekly

OUTKAST

SOUTHERNPLAYALISTICADILLACMUZIK, the debut album from OUTKAST, now way past Gold on its way to Platinum. Includes the new hit title track and their #1 for 6 weeks straight Gold joint "Player's Ball."

PROVING TO BE THE FLAVA OF PLAYAS EVERYWHERE!


Executive Producers: Antonio "L.A." Reid and Kenny "Bazille" Edmonds

www.americanradiohistory.com
One critic called it: "Joyous Melancholy." We're not sure what this means, but we think it's good. Another critic described it as: "a clever piece of work-and-music play about Byrne's roles as merry prankster, conscience and reflection for his listeners." Who's speaking in tongues now?

Thankfully we picked up The New Yorker which said: "a jubilant, percussive ride...sounds like a hit." Now this we understand. Time said the album: "resurrects-and redefines-the skittering, stripped-down sound of the early Talking Heads." This is clear. And from The New York Times came: "Mr. Byrne has never sounded more earnest...[a] luminous album."

And just in case we were still confused, New York magazine said Byrne's band has been: "...burning down various European concert houses." Plus, Rolling Stone wrote: "...an altogether first-rate record that's both raw and disciplined."

Simply put, David's new self-titled album is his best work since the heyday of the Heads. It's the new vintage Byrne.