Virgin Unites The World For Bryan Ferry

BY MELINDA NEWMAN

NEW YORK—"Funny enough, this is the first album that I've ever had on the same label worldwide—the first album ever!" marvels Bryan Ferry. The album is "Mamouna," which will come out Sept. 5 in Europe and Sept. 20 in the U.S. on Virgin Records. In his 20-plus-year career with Roxy Music and as a solo artist, Ferry's U.S. success has never matched the near-legendary status he holds in the U.K., but there is hope that this will change now that he has a worldwide machine working behind him. (Continued on page 10)

Firms Go To Bat For 'Baseball'

BY CHRIS MORRIS

LOS ANGELES—A phalanx of entertainment companies is hoping that a massive campaign targeting audiences for the upcoming PBS series "Baseball" will result in a perfect game at retail for their related audio and video products. (Continued on page 100)

Online Music Realm Expands

Computer Age Creates New Release Strategy

BY MARYLYN A. GILLEN

NEW YORK—Fans who are online and on the edge of their seats waiting for new music increasingly can bet on even radio to the first single punch, at least on select artists and labels. In the most concerted effort yet, Warner Bros. Records kicks off a new-release preview program with tracks from a nine-album slate Monday (9). Subscribers to the online services America Online and CompuServe will be able to hear 30-second sound bites of the first single or focus track from albums due through October, including such highly anticipated releases as Neil Young & Crazy Horse's "Sleeps With Angels" and the former Prince's "Come," both due Aug. 16. The other albums being previewed (Continued on page 100)

More Acts Choosing 'Underground' Avenue

BY KRISTIN LIEB

It started small, with no staff or office. But nine months after its modest birth, the Internet Underground Music Archive is being courted by major and independent labels seeking to place their artists' text, graphics, and music online for consumption by computer users.

When Billboard first reported on IUMA, only 16 bands had taken advantage of the archive (Billboard, Feb. 26). Today, more than 140 signed and unsigned artists are using IUMA's services. IUMA was founded last November by Rob Lord and Jeff Patterson, two computer science majors at the University of California at Santa Cruz. Their aim was to give unsigned musicians a free, unprecedented means of exposure.
Welcome home

Amy Grant

House Of Love

Her new album

Amy Grant's accomplishments include the sale of more than 17 million albums, the creation of 5 hit singles and sold-out shows from coast-to-coast.

August 23rd

House Of Love

the new album

Featuring the singles "Lucky One"

& "House Of Love"

(Duet with Vince Gill)

In support of the album's release:

- First video & single, "Lucky One," going for adds August 1st
- New home video, Building The House Of Love, available September 27th
- Extensive national TV appearances
- A wide array of national press
- World Tour begins in September
- Wide range of P.O.P. and display materials, including: window decals, 24" x 36" posters, double-sided flats, tour banners, bin cards and more.

Executive Producers: Michael Blanton, Brown Bannister & Amy Grant
Produced and Arranged by Keith Thomas for Yellow Elephant Music, Inc.
Produced and Arranged by Michael Omartian

Exclusive management and direction: Blanton/Harrell Entertainment
Jann Arden was a 20-year-old street musician living in Vancouver, British Columbia, when she experienced her first stunning hit. “It was around 7 p.m. on a warm October evening in 1983, and I had been singing for about half an hour in the old Gastown shopping district when I was suddenly drifted—boom—right between the." She says she began working on this album last year, lying on the cobblestones, clutching my guitar, and the four dollars in my open guitar case had been cleaned out. I had two black eyes, and the force of the blow also broke the blood vessels in my eyelids. So they were all red. I felt sick from dissipation, and I happened so quickly—I remember catching a quick, sideglance glimpse of a man in a red-checked lumberjack coat before I blacked out—that’s why I wasn’t even thinking. I just hit the ground. 

“No one helped me, and since I had no money left, I had to sneak onto the ferry back to North Vancouver. I felt so humiliated that I quit being a street musician and took a job as a decorator in a house. I was living like that for a couple of weeks. I was doing a bit of fishing license out of it."

During the decade years Arden was absorbing her hard knocks in the music business, she worked as a ball cleaner at a golf course and as a singing waitress at Orlando’s Bistro in Calgary, Alberta (where the reins of her her bejeweled Washboard guitar was broken during a brawl between patrons). She also cut what she calls a “hilarious” 1980 indie single, “Never Love A Sailor,” as Jann Richards (Arden is her middle name). If Jann’s luck changed at the start of 1994, as her debut album, “Time For Mercy,” achieved Canadian gold sales status and helped her earn two Junos (Canada’s Grammys), the good news is that the fundamentals of her atypical musical tale-spinning have not. Each song on the forthcoming seven songs under the June” (A&M Canada, due Aug. 10) carries the debt impact of a Jann Arden reminiscence, its droll but astonishing facade always culminating in unexpected heart.

“The June in the record’s title,” explains the singer-songwriter, “is a 60-year-old divorced English landlady in a three-story brick apartment building on 22nd Avenue in Calgary. For years, I lived below June in the basement apartment that place—partnered to the album cover—and I could hear every conversation and occurrence on any floor through the air vents. So I was an involuntary voyeur about their lives. I didn’t write all the songs, of course. The title song is accurate but also humorously exaggerated in its reactions. I can’t believe the things I hear. Falling from the atmosphere: Sexual atrocities are happening right over me! And I don’t see it! Because I’m trying to capture ordinary people’s responses to extraordinary things.”

It’s this sympathetic but astute gift for observation, etched with a thrillingly subtle but fully threaded voice, that makes “Living Under June” such an extraordinary listening adventure. Great songwriting triggers an admiration for the potency of a narrative perspective. But great songwriting activates an appetite for notions unindicated, for the artist’s expressive clarity to his considered, the title aspects of our own secret selves that no music could describe.

Arden’s much-anticipated first album showed the emergent force of a young writer learning, in her phrase, “to let words fall from the heart.” But the growth shown on darkly exquisite “Living Under June” tracks such as “Could I Be Your Girl,” “Demolition Love,” “Looking For It” (from Living Under June), and “Gossamer” is so startling it could be the output of a different person. “In a way, I guess I am,” Arden says with a laugh. “For instance, just over a month ago, I finally moved above ground after five years (i.e. out of the basement). And this album has seen some sweetess and introspection of the last record, it’s much more plain-spoken.”

As with “Time For Mercy,” “June” was produced with Ed Cherry (Eric Clapton, Bon Jovi) and recorded at Jackson Browne’s Groove Masters in Santa Monica, Calif., with keyboardist Jeffrey C.J. Vanston once again assisting on arrangements. “We tracked the whole album in 18 days,” Arden says, “and by the time the team cut the album-samurriing “Good Mother,” its glorious sweep came as close to a pure, unhallowed path of thought as the recording cablo.

Jann and brothers Duray and Patrick grew up in the foothills of the Rocky Mountains. Arden’s first guitar was an $80 Yamaha acoustic hand-me-down from her mom (who had given up on lessons she received from a local preacher) and she used it to compose material for her graduation ceremony at Springbank Community High School. “My parents are very quiet, shy people who support me totaly yet have never commented on my music,” Arden says. “My mother has difficulty coming to my shows, because she gets so scared for me that her heart races and my dad has to take her outside to calm her. They talk so little about themselves that I only just learned my father once sang in a choir. And my mom recently disclosed that she and dad would lie in bed at night wondering what I’ll do with my life, a statement as basic as that enlightening my entire upbringing.”

And it hearkens back to a mid-80s period in which Jann’s habit of excessive drinking on the bar circuit helped her to a critical crossroads. “I was 26 and dysfunctional and struggling hard,” Jann reflects. “I’ve been sober ever since, though I still struggle with my fears of life and death.”

And the value of every fandom ambushed and quiet fight is evident in the radiant power of “Living Under June.”

“All my parents ever asked of their children was honesty,” she says. “In a world as desensitized as ours, genuine emotion is, to me, a victory. Never be afraid of what you feel. Be proud of it.”

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VSDA ATTENDEES TALK UP NEW MEDIA
Retailers at last month’s Video Software Dealers Assoc. convention spent much of their time discussing the best ways to integrate video games, CD-ROM, and other interactive formats. Marilyn A. Gillen reports. Page 74

ROCK FORMATS ON A ROLL
After suffering through a period of decline in the late ’80s, rock music on the radio has experienced a resurgence recently. Modern rock is one of radio’s hottest formats, and nearly 100 stations have switched to playing rock in the past year. Eric Boothert has the story. Page 90

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The music business is one of the world’s busiest intersections, merging disparate enterprises run by people whose only common thread is the need to communicate. This need manifests itself in a variety of forms—royalties, record profit, for art’s sake, to better educate, to enlighten, to entertain, or sometimes simply to satisfy the age-old urge to bring people and ideas together.

One thing is certain: If you hang around this interactive truck stop long enough, you will see everyone and I mean everyone. Hardware manufacturers, cable system operators, and distributors all show up to influence how information is captured, transmitted, stored, retrieved, and then sold to create profit margin, and with what measure of governmental oversight. The software makers share those concerns as well, but generally remain centered on the evolution of the art form. Because without great music, literature, film, television, and educational material, all this hardware is just so much scrap metal.

Yet everyone’s involvement will ultimately determine the quality and success of these new technologies (and whose own lives will be most dramatically affected in the process) still have little access to participate in these critical formatting stages.

The underground undoubtedly seems like deja vu to many of us. It is frighteningly reminiscent of the maturation process the cable television industry went through in the late ’70s and early ’80s. It is, in many ways, the same adolescent scramble for position, power, and influence—with some similar number of fatalities.

The reason this underground is absolutely critical is that it is our only way of seeing the enormous Propositions that can be learned from the mistakes we made in cable.

American households already boast more than 10 million CD-ROM drives, 25,000 multimedia computers, and 60 million cable boxes. What does that mean to our music professionals? Virtually everything. At NARAS’ recent San Francisco “Music and Multimedia ’94” conference, interactive disks invited users to peek at David Bowie’s music videos, to dip into John Lennon’s 1971 London field studios, to time-travel through the Beatles’ Liverpool, or to tour a virtual Graceland. Meanwhile, major labels are feverishly setting up interactive multimedia departments that can openly exploit their share of the gold in them there hills.

Many of our artists are apprehensive about this gold rush and should be forgiven for casting a wary eye toward this rapidly emerging new industry, which—like its predecessors—seems willing to sign any one hand while waved off questioning of royalty compensation and copyright protection with the other.

The time for the opportunity for our creative community to raise such questions, instead of playing catch-up after the “big boys”—i.e., the cable, telephone, and computer companies, the government, and hardware and software conglomerates—has cornered the market and determined all the answers for us is waning. It is crucial to accomplish this in cable and digital radio, so the time is now— with 8,000 multimedia titles on the market and more and more software— to plug into this emerging enterprise.

In the midst of this massive technocapitalism, we need to ponder how these developments will affect not only the music industry, but also the rights of its creators under an archaic copyright and patent system that never contemplated a technology that is simultaneously transformable—and infinitely reproducible—digital data streams.

With multimedia projects, the royalties are going to be cupped up among a range of creators. Let’s take the 20% (royalty & additional recoupment, of course) and decide how it should be carved up by the folks who did the main muscle: the underwriters, the music video, the backstage footage, the unexaggerated biography, and the list goes on. And there’s no statutory royalty to lead us, so that’s another dead end we’ll encounter along the I-ways.

The protection of creative rights remains absolutely critical, even if it is less exciting than the lure of usurping that big, wide-open information highway, sampling new CD-ROM titles, or shooting the breeze with Henry Kissinger on the Internet

While everyone is racing to figure out how to absorb vast numbers of people, provide CD-quality sound, and written information on the record of the future, some obvious questions are being ignored: How much will all this cost? And what will consumers really want to see and hear about on these products? If the record industry doesn’t want horizons of disappointed consumers to grab their computers and go play on the Internet, it’s going to have to provide different ways to experimental multimedia tools that enable consumers to enjoy unique perspectives and avenues of creative discovery, rather than merely overwhelming them with more linear, concrete, sequential information.

Another important question concerns which artists will need to re-think their practices in order to take advantage of these new formats. The pion- eers so far have been artists like Gabriel Bowie, Todd Rundgren, and Thomas Dolby, who contemplate interactivity from the move- ment they begin the creative process. As performance-based artists, they know how to use the stage and the studio as cerebral the-
1994 American Music Award Nominee

Lauren Christy

Linda Silver, MD - WRQX/ Washington DC
Lauren Christy sounds fantastic on the air! Good female phone response already!! Works for us!!

Danny Clayton, PD - WKTI/ Milwaukee
Solid daytime record for WKTI. Great lyrics, good phones.

Barry James, PD - WTMX/ Chicago
The song is beautiful and Lauren's performance is breathtaking. Every time we play it we get an immediate response.

Mike Scott, PD - KQ102/ San Antonio
The strongest vet! "The Color Of The Night" is the one that will make Lauren Christy a superstar!!!

Michael Grayson, PD - WARM98/ Cincinnati
WARM 98 listeners have told us how much they like Lauren Christy... She stands out in a world of sound alike singers... The songs she writes stand out in a world of sound alike songs... The Color Of The Night should be the final push she needs to get the attention of mainstream radio...

Gary Balaban, PD - WLIF/Baltimore
Every time the song comes on the radio, I have to stop and listen! That's what you want with a hit song.

Steve Cooper, MD - WTPi/ Indianapolis
I think the song is mesmerizing and it will be her biggest ever. Immediate phones!

Scott Taylor, PD - KOSI/Denver
A great song from a super talented artist. This one will bring Lauren Christy into the mainstream for the '90s!

THE COLOR OF THE NIGHT
from Color Of Night - Original Motion Picture Soundtrack.

The follow up to her top 10 charting singles "STEEP" and "YOU READ ME WRONG."

THE DIFFERENCE IN A WORLD OF IMITATION.

Written by Jud J. Friedman • Lauren Christy • Dominic Frontiere
Produced by Jud J. Friedman
Executive Music Producers: Barry Levine • Eric Harryman
**Kmart Pulls Titles in McDonald’s Promo**

**Move Follows Disney Chief’s VSDA Speech**

**BILLY EILEEN FITZPATRICK**

LOS ANGELES—After suffering a verbal hit from Walt Disney Studios chairman Jeffrey Katzenberg, MCA/Universal has moved to pull its trailer marketing support and financial blow from Kmart, which has decided to discontinue selling four MCA titles scheduled to go on sale at McDonald's Nov. 18.

A Kmart spokesman says the mass merchant inform MCA executives at the Video Software Dealers Association convention in July that, effective immediately and indefinitely, the titles in the McDonald’s promotion—The Land Before Time, A Hollywood Tale, Glowey Goes West, Back to The Future, and Field Of Dreams—will be pulled from Kmart's release of "Jurassic Park," due in stores Oct. 4.

Universal Video president Louis Feola had no comment on Kmart’s action and defended the supplier’s plan with McDonald’s. "We’ve worked together on the most comprehensive and integrated campaign in the history of the industry," says Feola. "And as part of our program, we will be driving consumers into traditional video outlets to buy "Jurassic Park" and other catalog product."

Any tapes purchased with the McDonald’s premium tapes are a rebate coupon for $2.50 off "Jurassic Park" and $15 worth of rebate coupons for additional MCA catalog titles, redeemable at retail stores (Billboard, June 4). McDonald's is not selling "Jurassic Park."

Although this is the first time Kmart has pulled titles sold at McDonald’s, Target has made it a standard policy for several years.

Bob Bollack, Target's divisional merchandise manager for music, movies, and books, says the chain has refused to carry such titles as Paramount Home Video’s "Indiana Jones" trilogy and Orion Home Video’s "Dances With Wolves," which were sold in previous McDonald’s video promotions.

However, Target restocked Paramount's "Wayne's World," "Charlott's Web," "The Addams Family," and "Ghost" when the studio offered the titles to retailers at a $4 cost after McDonald's sold the titles in its 1993 holiday promotion (Billboard, Nov. 27, 1993).

Freska, a "significant" executive concurs: "There was no indication he was moving on." David Ingram, whose father, then chairman, is president/CEO of the home entertainment subsidiary Aug. 1. In a changeover that caught the home video trade by surprise, David Ingram replaces John Taylor, who elevated Ingram Entertainment from relative obscurity to the No. 1 distributor of prerecorded cassettes during his tenure.

Taylor was not reachable at Ingram headquarters in La Verne, Tenn., or at top Intra phone numbers, including Ingram Entertainmentсп Group chairman Phillip Pfeffer, declined to comment beyond Aug. 1 press release which also announced elevation of Bob Webb to senior VP of purchasing and operations. Webb and Vera Fross, sales and marketing senior VP, met with David, formerly VP of major accounts/special markets.

Some sources say that Taylor did not leave voluntarily and that his sessions were packed for him the same day David Ingram assumed his title. Other talk, Taylor left after a dispute about his future within the organization and the direction Ingram Entertainment would be taking. There also may have been clashes over such issues as the credit extended to a West Coast retailer which was in the habit of owing the distributor several million dollars.

According to one scenario, corporate management wanted more aggressive marketing of its catalog than Taylor was comfortable with. Ingram could provide, to advance Ingram Entertainment well beyond its estimated 35% share of total home video sales, retail marketing rival RDR marcof affiliate, Ingram Merchandising Services, doesn’t command anywhere near those numbers in self-service, home video’s fast track. IMS, although growing, is "not very significant," sniffs an established marketer. "John was brought in to take them to a certain point, and then they are "acted out" and it becomes close to be considered by Taylor but had not spoken to him at press time.

The mystery is the suddenness of Taylor’s departure, "I met him with a couple of times in Las Vegas" at the July 24-27 Video Software Dealers Association convention, said the retailer, "and there was no indication he was moving on."

David Ingram clearly was being groomed for the top spot, and is given high marks as one of Ingram Entertainment’s "most capable" executives, sources say. A former vp of VHS/Buyers Group, "Taylor’s departure is a loss, but I’ve got faith in David," En- gen adds. "This is one very capable individual."

He’s also one very young individual, notes a rival distributor, who wonders if Ingram can effectively manage Ingram Entertainment, which has annual sales of $100 million-$200 million. A Hollywood executive concurs: "I don’t think David Ingram is ready yet; it’s a little early in his career."

Taylor, well regarded but remote, leaves "some tough shoes to fill," says a competing wholesaler.

(**Continued on page 95**)

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**Chairman’s Son Takes Reins In Surprise Ingram Shakeup**

BY SETH GOLDSTEIN

NEW YORK—The son has also risen at Ingram Entertainment.

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(**Continued on page 95**)

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**Puerto Rico Enacts Anti-Piracy Statute**

Puerto Rico’s new anti-piracy statute is only the first step in controlling illicit recording activity on the island, says Jay Bernstein, president/CEO of the Recording Industry Assn. of America.

"This is always a two-step process," says Berman, "One is getting the law enacted, and two, which is generally much more difficult, is getting it enforced. If the law is enforced and we continue to devote the kind of resources from an investigative standpoint, I think the law will make a dent into the pirate operations in Puerto Rico."

Under the new law, approved July 29, sound-recording piracy will be a felony, carrying a maximum penalty of five years and a $200,000 fine.

Sponsored in the Puerto Rican Senate by Sen. Velda Gonzalez and in the House by Rep. Edwin Mundo, the bill mandates that the “true name and address” (the actual name and address of the manufacturer of the sound recording) must be displayed on the outside of the recording’s packaging. Since do not display their true names and addresses on illegal sound products, they would be in vio- lation of the statute.

Berman says Puerto Rico has a higher per capita piracy rate than any U.S. state. He adds that most of the pirated product sold in recent years by local law enforcement offf. (Continued on page 101)

**In Itally, Hate Messages Find A Lyrical Purpose**

**BY MARK DEZZANI**

MILAN—Hate calls received by a local politician in Venice have been sampled by an area hip-hop/reggae act and released as a recording to raise funds for refugees from the war in the former Yugoslavia.

Green Party politician Gianfranco Bettin, a member of one of Venice’s suburban town councils who is responsible for political affairs, says he had the idea to make the record after receiving a torrent of hate messages which often fill the entire cassette on his home answering machine.

He calls denote Bettin’s work finding accommodations for thousands of refugees fleeing the civil wars in Bosnia and Croatia.

Bettin approached the local rap/reggae outfit Pittura Freska, which has achieved national success with its blend of tropical sounds and humani- morous, observational lyrics sung in the local dialect.

The result is “Insult Rap,” which mixes dub reggae with original recordings of the hate messages and excerpts of letters from the mayors of neighboring councils who are “washing their hands” of the problem.

The threatening messages include angry threats such as “You will pay with your life,” “I will kill your daughter,” and “Bettin, you are a shit.”

In explaining its motive for releasing the original recordings, Bettin says, “I wanted to dramatize the situation and, at the same time, de- nounce these acts of intolerance. I have never received hate calls like this for some time, first for taking action against local drug dealers and now for the work I have taken on to try and resolve the problem of housing for refugees from ex-Yu- goslavia.”

Acts of racial violence have been on the increase in Italy, with several attacks on African immigrants by right-wing groups in the last month. The rise of intolerance has coincided with the country’s worst economic crisis since World War II and the rehabilitation of the neo-Fascists, with the National Alli- ance party forming part of Silvio Berlusconi’s right-wing governing coalition.

The record, released on the local independent Psycho label, will be sold as a special edition with proceeds donated to a voluntary action group helping the refu- gees.

Italy’s regional ethnic acts have been at the forefront of attempts to raise public awareness of local social and political issues through rap chronicles of everyday life (Billboard, June 26, 1993). Many have emerged in the past three years, pre- vailing the revolution in the coun- try’s government and institutions, which resulted in leading politicians and businessmen being investigated and imprisoned on charges of mass corruption and fraud.
A ’Fete Accompli. Peter Gabriel and Branford Marsalis joined Angélique Kidjo onstage in New York July 24 during Africa Fele’s stop at the Central Park Summerstage there. The tour, which started in Philadelphia July 22, is presented by Island Records and TriStar Music. It was to culminate Sunday (7) on the West Coast. Pictured at the New York date, from left, are Africa Fele tour producer Pascal Imbert; Gabriel, Island Independents VP of marketing Peggy Doll; U2’s Adam Clayton; Kidjo, front, and Marsalis, rear; Summerstage producer Eric Rubin; Island CEO Chris Blackwell; and Island president John Baritis.

Victoria Williams Finally Cuts ‘Loose’ Mammoth/Atlantic Aims To Build On Tribute

BY DEBORAH RUSSELL

LOS ANGELES—The scenario surrounding the setting of singer-songwriter Victoria Williams’ Mammoth/Atlantic debut “Loose” is oddly poetic and ultimately inspiring.

The Oct. 4 release follows Thirsty Ear/Chaos/Columbia’s “Sweet Relief,” the artist’s most successful album to date, and one on which she serves only as a backing vocalist with Pearl Jam on its cover of her song “Crazy Mary.”

The album, on which an all-star cast sings Williams’ songs, appeared in mid-1993 as a fundraiser to pay the medical bills of the artist who will proceed after being diagnosed with multiple sclerosis. Acts including Soul Asylum, Evan Dando, Lou Reed, Lucinda Williams, Michael Penn, and Matthew Sweet contributed to the alternative-oriented release, which has sold about 200,000 units to date, according to Williams.

Mammoth/Atlantic plans to build upon the base of credibility created by “Sweet Relief” when it brings Williams to alternative music fans with “Loose,” her first album for the label.

“It really reminds me of how Bonnie Raitt was held in high esteem by her fellow musicians before the public discovered her,” says Atlantic Records president Danny Goldberg of Williams’ stature.

Williams’ association with acts such as Pearl Jam should give her a major boost with music fans, says Marco Collins, MD at modern rock KNDD (The End) Seattle.

“There is a great amount of interest [from our audience] as to who this woman is,” he says. “We’ve played Pearl Jam’s ‘Crazy Mary’ since it came out, and it’s still one of our most-requested songs.” Listeners to album alternative radio should begin hearing Williams in early September, when outlets receive “Loose” and its accompanying video. “We actually expected to open it before she was signed by noted architect I.M. Pei, is riding on the shores of Lake Erie.

The festival is expected to open on Labor Day 1995. The striking 150,000-foot steel-and-glass structure, designed by noted architect I.M. Pei, is riding on the shores of Lake Erie.

The five-year, $15 million corporate sponsorship deal that Radio Shack, a division of Tandy Corp., signed with &J was targeted at surfacing the hall $1 million a year in fees (Continued on page 101).

Radio Shack Tunes Into Rock Hall’s Future Sponsorship Pact Announced As Building Takes Shape

BY CARLO WOLFF

CLEVELAND—Radio Shack has signed on as the Rock And Roll Hall Of Fame and Museum’s first corporate sponsor. The organization expects to announce additional sponsors within the next four months.

The sponsorship was announced during ceremonies celebrating the topping-off of the Hall Of Fame and Museum’s structure July 28, almost 14 months after ground was first broken on the $84 million project. The occasion was capped off with a brief performance by hall of famer Jerry Lee Lewis and the news that Radio Shack will be the Hall’s first corporate sponsor.

A topping-off ceremony is held when the final beam of a building’s structure is put in place. The Hall Of Fame ceremonies also included a performance by the Cleveland All-Stars, a motley, rocking crew of North Coast natives led by former Raspberry Wally Bryson that also included Michael Stanley, Barnstormer Joe Vitale, Bobby Womack, and the Dazz Band’s Michael Calhoun; re- marks by MC “Kid” Leo Travaglante, former WMMS-FM music director and now VP of album promotion for Columbia Records; and the inflating of “Ruby,” a 50-foot-high Honky Tonk Woman prop from the Rolling Stones’ 1969 Steel Wheels tour.

Lewis, looking healthy and dapper in a red vest, white shirt, and blue pants, pumped up the crowd by turning “Whole Lotta Shakin’ Goin’ On” and “Great Balls Of Fire,” and told the crowd that Cleveland is “good rock’n’roll territory.”

Over the course of the day, as many as 3,000 people attended the festivities.

The festival is expected to open on Labor Day 1995. The striking 150,000-foot steel-and-glass structure, designed by noted architect I.M. Pei, is riding on the shores of Lake Erie.

The five-year, $15 million corporate sponsorship deal that Radio Shack, a division of Tandy Corp., signed with &J was targeted at surfacing the hall $1 million a year in fees (Continued on page 101).

Capitol Catches A Rising Mazzy Star

BY CARRIE BORZILLO

LOS ANGELES—Ten months after the release of Mazzy Star’s dreamy “So Tonight That I Might See,” Capitol’s perseverance and micro-marketing plan has paid off big.

The band’s sophomore effort and official major-label debut, released Oct. 5, 1991, has No. 1 on the Heatseekers chart of new and developing artists Aug. 6 and moves 108-74 with a bullet on The Billboard 200 this week, making the act a Heatseekers Impact artist.

According to SoundScan, the album has sold more than 24,000,000 units.

Mazzy Star has its roots in the Los Angeles “paisley underground” scene of the ’80s. The album, Oct. 16, 1993. The band features former Rain Parade and Opal founder David Roback on guitar, and singer Hope Sandoval.

The duo’s critically acclaimed debut, “She Hangs Brightly,” was released on Rough Trade in 1990, and was picked up by Capitol in 1991 when the indie folded. Capitol has been working the first single, “Fade Into You,” since last September, but modern rock radio only began to show serious support in the last few months. The single debuted at No. 26 with a bullet this week on the Modern Rock Tracks chart.

According to Broadcast Data Systems, there were 336 detections of “Fade Into You” on 30 stations during the week ending Aug. 1.

While the ethereal track met with a warm reception at college radio and album alternative outlets, Phil Costello, VP of promotion at Capitol, says modern rock radio may have been hesitant to embrace it initially because of the “glut of female singer/songwriters out during that time. There were the Breeders, Tori Amos, Sarah McLachlan, the October Project. Everyone else was getting what we saw as our slot.”

Modern rock KROQ Los Angeles was one of the last important stations to support “Fade Into You.”

PD Kevin Weatherly says he had reservations about whether the song would break through. “But Capitol came in week after week, with a more compelling story to tell each time,” he says. “It became a situation where we couldn’t not play it.”

Weatherly says he was surprised by the reaction to “Fade Into You.” “Typically, a record of this style wouldn’t have time to really catch (Continued on page 13)
Success Symbol: ‘Purple Rain’ At 11-Mil Mark
Tenors, Monks Reach New Classical Sales Heights

LOS ANGELES—Prince's 1984 soundtrack album for “Purple Rain” poured on the platinum in July sales certifications from the Recording Industry Assn. of America, topping the 11 million sales mark.

“Purple Rain” (Warner Bros.) joins three other soundtrack albums that have tallied more than 11 million in sales—“The Bodyguard,” “Jersey Boys,” and “Saturday Night Fever”—but holds unique status as the only album credited to one performer (the others are all “various artist” compilations).

Classical albums made a strong showing during the month, as two non-pop sets notched 2 million in sales—Carreras, Domingo & Pavarotti's “Three Tenors In Concert” (London) and the Benedicent Monks Of Santo Domingo De Silos “Chant” (Angel). No other classic releases have ever reached that certification level.

Pearl Jam's debut album “Ten” (Epic) roared to the 7 million mark, and Swans' Asc Of Base scored another ace sales-wise, as its debut album “The Sign” (Arista) vaulted to quintuple-platinum heights.

R.E.X. In Deal With Light Distrib. Pact Covers Christian Marketplace

By BOB DARDE'N

Contemporary Christian label R.E.X. Music has signed a distribution agreement with Platinum Entertainment International's new unit, Light Distribution.

Light Distribution, which handles titles by the platinum-owned Light label and CGL Records, will begin handling R.E.X. releases in September. R.E.X.'s labels include R.E.X.-owned labels Storyville and Street Level, as well as releases from the independent label BBE.

The label does this through its subsidiary R.E.X. Music (U.K.).

R.E.X. head Gavin Rudolph and U.K. manager Steve Lieberman have been appointed senior vice presidents of Light and R.E.X., respectively.

Lyons is named head of hotel promotion at Giant Records in Los Angeles. He was VP of promotion for Columbia.

Jeffrey Levy is appointed senior director of business affairs for PolyGram Holding Inc. in New York. He was senior associate at Grubman, Indurky, Shindler & Goldstein.

Atlantic Records in New York names Marcus Cossar as director of international media relations. She was a manager at Bon Jovi Management.

Jon McHugh is promoted to director of film music for A&M Records in Los Angeles. He was VP of promotion at Columbia.

Joe Cokell is promoted to marketing director for MCA U.K. in London.

Bruce Van Langen is named director of Byrds purchasing for Disc Jockey Music Stores in Owensboro, Ky. He was director of operations for RTI/Homer's Records Stores.

Gil Hamilton, Ann Arbor, Mich., promotes Kurt Ringquist to merchandise manager for music and video at Classic Records. Hamilton is a music buyer, Brian McClellens to music buyer, and Patricia Russo to video buyer. They were, respectively, video buyer, assistant buyer, and books and calendar buyer.

Chrysalis Group Bounces Back Into A&R With Echo Releases

By DOMINIC PRIDE

LONDON—With the July 9 release of Julian Cope's “Autogeddon” album, the name Echo is finally rousing on the U.K. charts.

Echo is the independent label set up by the Chrysalis Music Group in November 1992. The diverse releases due to emerge this summer mark the return of the Chrysalis Group-owned label to the A&R scene.

In 1991, the Chrysalis Group sold the remaining 50% of its shares in Chrysalis Records to EMI, but retained the Chrysalis publishing catalog; the Hit Label, which is its TV marketing and compilations company; and publisher Air/Edel Associates and its associated ventures. Chrysalis Group chairman Chris Wright vowed to return to the record industry once his two-year non-compete clause in the EMI deal expired.

Echo now has a staff of seven, including Chrysalis Music Group president Steve Lewis.

The label does not yet have any international licensing or distribution deals.

Echo the roster consists of five acts who came to the label from a variety of different directions. Julian Cope is the best-known of the acts, and is still regarded as a British institution in the indie scene (Billboard, Jan. 16, 1993). When Cope was dropped from Island in 1992, it provoked a strong outcry from fans. "Autogeddon" is the third album in Cope's environmentally conscious trilogy, which also includes 1992's "Jевобахkill" and 1991's "Peggy Suicide."

Echo holds worldwide licensing rights to Cope outside North America. Another group, Orange features two former members of Talk Talk, and the company hopes to garner interest from Talk Talk fans. The album, "Bird Of In-" sits, is an experimental and trippy set reminiscent of later Talk Talk works, but keeping with the feel of the chilled-out music currently coming out of the U.K.

Another act, Ann Dudley, is less known for her solo compositions than for her work with '80s sample pion- neers The Art Of Noise. Under the name Muzikology, she is recording "Ancient And Modern," for a work for orchestra and choir which Lewis describes as "an orchestral piece with mass market appeal."

Nyack, a non-U.K. signing, is a gui- tar band from New York whose lead singer, Craig Kerns, writes the band's modern guitar pop songs.

The fifth act is the London-based three-piece Zoetrope lead singer, Mel Garside, writes most of the (Continued on page 14)
No Joke: They Might Be Giants Return
Elektra Aims Dynamic Duo At Top 40 Radio

By BRET ATWOOD

LOS ANGELES—They might be humorous, but the two men who make up off-center rock duo They Might Be Giants are definitely not a novelty act. The Brooklyn, N.Y.-based pair’s sixth full-length album, “John Henry,” is solid proof of that, says vocalist John Linnell, who also plays accordion on the album.

“I’m in the unusual position of feeling like we’ve done a really good job on this album,” says Linnell. “We were unusually prepared for this record. We had a larger selection of songs to choose from. This is not as ugly a record as we’ve made in the past.

The 20 rock-edged pop songs are full of infectious melodies and over-the-top lyrics. Titles like “Nyguy Driver” and “I Should Be Allowed To Think” reflect the diverse dysfunction that listeners can expect to experience within its instrumental sounds.

“Because they haven’t had a clear top 40 hit in their career, most people out of the group is that there is a significant core fan base that has been building for They Might Be Giants with each release,” says Elektra VP of marketing Jeff Jones.

The label aims to bring the act to top

Soup Dragons’ Mercury Set Offers New Musical Flavor

By DAVID SPRAGUE

NEW YORK—When the time came for the Soup Dragons to follow up the 1993 hit single “Hotwire,” frontman Sean Dickson had plenty of fresh material, but—after the other three members quit en masse—there was no band to record it. Undaunted, the singer/guitarist went into the studio alone to cook up “The Beat Goes On,” the most spiciest, most rhythm-based Soup Dragons album to date.

“It might sound strange, but I think that this sounds more like a band than anything that the Soup Dragons did in the past,” says Dickson, who was the label’s, which sets a new bar for the Aug. 23rd commercial alternative servicing of the first single, “One Way to the End,” which was recorded on the new lineup until later this year.

“Sean has always been the focal point of the band, and that will continue,” says Maidenberg. “But it’s important to Sean that the Soup Dragons be seen as a band, so we will gradually introduce the new members into photos and interviews.”

A strong focus on the band’s existing fan base is at the core of the “Hydrophone” marketing plan. Two weeks before the CD and cassette hit stores, Mercury will ship a double-LP version containing two tracks—described as “very funk-oriented”—unavailable on other formats. “It’s basically for the hardcore fans who are interested in the band’s departures as much as their hits,” says Maidenberg.

Departures have been the exception, rather than the rule, since the Scottish combo debuted in 1987 with “Hang Ten,” a retro-rock set that Dickson describes, saying “If I could afford to buy up all the covers sold and destroy them, I’d do it gladly.” A pair of releases—and a pair of stylistic shifts—later, the Soup Dragons finally made a state-side splash with the modern rock chart-toppling single “I’ll Be Free.”

“That was a good introduction for most people,” says Dickson. “But I’ve always wanted to go in a harder, deeper funk direction, and that’s why, once I had the freedom to do so, I started creating any hard feelings, I had to get it over with.”

Mercury senior director of market-
Artists & Music

Michael Franti Is No Longer Disposable
Capitol Rapper Seeks New Sounds With Spearhead

By GIL GRIFFIN

Following the example of one of his best friends, the San Francisco/Bay Area rapper Michael Franti is reinventing his plan of attack. Centuries ago on the South African boulder fields, the veteran of the counter-culture Franti, “Chief Shaka Zulu redesigned warfare by shortening the spearhead and making it go faster.” But today, Franti, the Toasters frontman and former member of 20\-60\-80\-Zulu, a 20\-60\-80\-Zulu, is transforming his band again, this time to spearhead the house music scene. The result is a new style of dance music, spearheading a new genre called “Afro Acid.”

The Disposable Heroes Of Hip-Hop—aka Franti’s band—has already been compared to the Wu-Tang Clan. But instead of blazing black metal with a 12-inch remix of “Wut 187um,” the Disposable Heroes have produced a recording of a black radio, Capitol Records, with plans for black radio. The Disposable Heroes have put out several singles and have been drawing huge crowds at their concerts. The Disposable Heroes sound like no other band on the scene today.

THE DISPOSABLE HEROES

IT’S NO JOKE: THEY MIGHT BE GIANTS RETURN
(Continued from preceding page)

ord, it went very quickly. We probably spent about half as much time in the studio as we have in the past. Also, we recorded the music all together in the same room—which is a throwback to the ‘50s. It was a much more organic recording experience. It’s very weird to be in a band for 10 years and then suddenly feel like everything is new.

Joining the band on its recent year-long tour, and on the record, is drummer Brian Doherty, bassist Tony Maione, saxophone and keyboard player Kurt Hoffman, and trumpet player Steven Bernstein. “This is the biggest departure for me and John,” says Franti. “It’s very personal to us. This is really different from touring as a duo, which is what Franti’s strong, baritone rhyming is now balanced by the passionate singing of vocalist Mary Harris.

“Music for me has always been confrontational and in-your-face,” Franti says. “This time, I wanted to make a record to groove to, using the kind of Bob Marley, heartbeat pace. I took the record to [Iceland founder] Chris Blackwell and he wasn’t feeling it.”

Then, Franti continues, “I asked him if I could take it somewhere else and he said yes. So we could take the label that could do a better job, then we could go there.” According to Franti, after “five or six” other companies expressed interest, he went to settled with the band, leaving Spearhead free to sign with Capitol Records.

Familyarity may have led to the band choosing Capitol. Kim Buie, Capitol’s VP of A&R, held the same position with the Toasters in his former days at Island Records. He has worked closely on the Disposable’s album. “It’s always good to have people who fight for you,” Franti

Part of the extensive marketing effort Buie is developing for Spearhead—whose album is slated for a Sept. 20 release—includes making Franti better known to black listen-
A Music Scene Grows On Martha’s Vineyard Album Captures Local Sound; National Distribut Sought

BY EDWARD MORRIS

VINEYARD HAVEN, Mass.—Peter Simon and his associates on Martha’s Vineyard believe that their newly released album may be just what this idyllic resort island needs to spark its own home-based music industry.

“The Vineyard Sound, Volume One,” which debuted June 25, features songs by such familiar names as Carly Simon (Peter’s sister), Orleans, Jonathan Edwards, and Tom Rush, as well as material by the cream of the island’s unsigned acts.

Simon, a professional photographer and full-time resident of Martha’s Vineyard, funded the album along with 5,000 CDs and 1,000 cassettes, with the former selling for $15.95 each and the latter for $10.95.

The album and its sales at 12 outlets on the island and by direct mail from Peter Simon Photogvaphy in Chilmark. Simon even sells them—along with his photographs and paintings—from the tracks of his van at the local flea market.

“Once I sell these out,” Simon explains, “I will have basically made back my investment. And if I go into additional orders, then we’ll start doling out the royalties.” He is setting aside 20% of the profits for the Wintertide Coffee House, which has a full schedule of comic, musical, and dramatic performers.

On a grander scale, Simon intends the album to be a career-starter for the younger acts and a career-maintainer for the older ones.

“I think there are a few acts here that are really ready to hit the big time,” Simon says, “like Entrain, Miracle Cure, Johnny Hoy & the Bluefish, and Jemima James. So part of what I want to do is give these people exposure, with the hope that this would lead to something else. There are also artists, like Tom Rush, Jonathan Edwards, and Orleans, who have played here for many years and who are still very popular but who don’t have [major-label] deals.

A main factor in deciding what kinds of music to include on the album, Simon stresses, was matching choices against the wide variety of sounds programmed by WMVY, the island’s popular radio station. “I think they have a lot to do with establishing the Vineyard sound,” he says.

And what is “the Vineyard sound?” Simon describes it as “underproduced, not slick, melodic, soothing, generally positive, and rootsy.”

“There are a billion islands in the world,” Lombardi says, “but I don’t think there are any that have the spiritual feeling this place does.” The album reflects the fact that islands play a huge role in the center of people’s lives. Our conversations tend to be about the island and how it feels to be here.”

Adds Simon, “My aim is to bring more money into the Vineyard musical scene—so that we can build a studio for Charlie, put more money into the Wintertide, have more money for further [album] releases. I want to put this place on the map musically.”
A Doctored Porter Lyric? Well, Did You Evah!

By Irv Lichtman

But not by Porter: The New York Times Magazine recently ran a story about Italian's revisionist views of dictator Benito Mussolini, in which the author quoted part of a song lyric attributed to Cole Porter. The quoted segment isn't cited in two anthologies of Porter's lyrics, and with good reason: The author of both books has evidence that Porter didn't write it.

In the piece, which appeared in the July 24 edition of the magazine, author John Lukacs quoted these lines from "You're The Top," one of several standards from Porter's classic 1934 Broadway musical "Anything Goes": "You're The Top/You're The Great Houdini/You're The Top/You're Mussolini!" Lukacs claims that these lines, in a display of political correctness, were "eliminated" from two tuners, "The Complete Cole Porter" and "The Unpublished Cole Porter," both of which were edited by noted musical theater scholar Robert Kimball, who is not referred to in the story.

"I didn't use them in either book because I'm certain that Porter didn't write them, or any lines like them," says Kimball. "P.G. Wodehouse did write new lyrics for that production, to make the songs more understandable to English audiences. The lyrics cited in the story are not even the Wodehouse lyrics; they don't scan in the part of the song where they are supposed to be sung. Wodehouse's lines are "You're A Mussolini/You're Mrs. Sweeney/You're Camembert!" Mrs. Sweeney was the wife of the famous English satirical golfer Robert Sweeney. The reference to 'camembert' was used by Porter in his original lyric."

In researching the matter, Kimball spoke with Jack Whiting, a scholar of the works of Wodehouse, and Lee Davis, a biographer and collector of the works of longtime Wodehouse friend and frequent collaborator Guy Bolton. Davis has just published a book on the historic musical comedy team of Wodehouse, Bolton, and Jerome Kern. He also obtained the Wodehouse lyric sheets from Roberta Staats of the Cole Porter Trust. And to put a final touch on the matter, Kimball played a recording of songs from that British production of "Anything Goes," which starred Jack Whiting and Jeanne Aubert, that includes the Wodehouse rewrite of "You're The Top." "The recording clearly has those [Wodehouse] lines," says Kimball. When asked to comment on the lyrics he replaced, Lukacs would only say, "I didn't invent [them]."

Kimball, who has researched and edited other complete-lyrics coffee table books on the works of Lorenz Hart and Ira Gershwin, is working on a similar project to present the lyrics of Irving Berlin. He hopes to have a revised edition of the Hart book out next year—the 100th anniversary of Hart's birth—that will contain a number of additional lyrics recently discovered.

Further along: The Info Highway: Back in the late '70s—the dark ages, as far as computer technology is concerned—publisher Dean Kay says he pioneered the first "pro-active" music publishing computer programs at the late Lawrence Welk's music publishing operation. Now, Dean, who operates his own companies, Burbank, California-based Michelle Music and Yak Yak Music, has teamed again with Jeff Kersley, who designed the original Welk program, to create a publishing environment that uses one central location as its informational and administrative hub. "We'll be able to track and direct worldwide activity from our offices in the U.S. without utilizing the conventional sub-publishing apparatus," says Kersley, who was once a processing manager at Welk when Kay ran the operation.

The ultimate goal, which Kay and Kersley admit is "some distance away," is to be able to feed information once into one computer in one location and have it electronically transmitted into computers at societies worldwide without human intervention, and to have information and royalties flow back through the same channels. "We, in effect, will be able to collect for the world here in the United States, bypass the collection middleman in many foreign territories, and deliver the highest royalties possible to our clients," Kersley says.

With this system, Kay and Kersley maintain that they can offer various publishing relationships, from full service publishing to administration only to catalog promotion only—all, if desired, on an international basis.

Teeming with Hits: Desmond Child, signed to EMI Music Publishing worldwide, recently added his 19th top 40 writing effort with Aerosmith's "Crazy." Besides his evident talents as a writer, Child has had the benefit of collaborating with many a major act, including Bon Jovi, Joan Jett, Alice Cooper, Michael Bolton, Cher, Kiss, and Kane Roberts.

Print on Print: The following are the best-selling folios from CPP/Belin:
1. Smashing Pumpkins, Siamese Dream
2. John Michael Montgomery, Kickin' It Up
3. Def Leppard, Retro Active
4. Melissa Etheridge, Yes I Am
Regardless of his label affiliation, retailers in the U.S. are excited about the project. "It's going to do great here," predicts Tim Devin, managing director at Tower Records in downtown New York. "We do really well with his stuff, old and new. His last record didn't do that well, but I think this one is much more like old Bryan Ferry. It's what everyone loves him for.

International sales of the album are expected to benefit from Ferry's new worldwide deal with Virgin, says Evan Cooper, deputy managing director of Virgin U.K., who has overseen the marketing and promotion plan for the new album. "The good thing about this is we can get all our marketing and promotion sourced through one company."

Jean Rousseau, Ferry's product manager in the U.S., agrees that the synergy betweenVirgin's worldwide companies means "we can put a plan together that can benefit both international and domestic needs." However, he adds that Virgin U.S. won't necessarily be able to capitalize on Ferry's international success because "the marketplaces are so different." Ferry previously was on Warner/Reprise in the U.S., where, he says, "the chemistry wasn't right.

"Mamouna" is Ferry's first album of original material since 1981's "Bête Noire." In the late '80s, he began working on another re- cord, "Horoscope." However, after struggling with the writing, he put that effort aside and recorded an al- bum of covers, "Taxi," which was released last year. Although the album was not as commercially successful as he had hoped, Ferry says "Taxi" got his songwriting back on track. "It was extraordinary to me how different it was from the first phase to the second, post-'Taxi' phase," he says. "I didn't listen to any of the tracks [written for 'Horoscope'] during that time. I just wanted to be able to forget about it for a while. And when I went back to it [after completing 'Taxi'] ... all the writer's block seemed to have gone.

Ferry adds that a lot of other is- sues fell into place as he began working on "Taxi." He hooked up with Robin Trower, who co-pro- duced "Taxi" and "Mamouna," and reunited with Roxy Music's first manager, David Enthoven, who launched Ferry's career in the U.K. (Andy Gershon is now his U.S. manager).

With all the pieces together, Fer- ry began working at Virgin U.K., to back the music. "I was determined I was going to get this album right, be- cause I always think it's a matter of an al- bum of covers, "Taxi," he says. "It's got to be the one. And I think that's a good atti- tude to have.

Ultimately, half of the songs fea- tured on "Mamouna" were written for "Horoscope" before Ferry began working on "Taxi." The other half were undertaken after half of "Taxi's" completion.

With its atmospheric, layered music and an almost theatrical feel, the record is sure to please longtime Ferry fans. Paul Conroy, managing director of Virgin U.K., says of the album as a whole, "We're very proud of it, and I think it's something different, with a certain sensibility.

"John [Ferry] hooked up with his old Roxy Music mates, syn- thesis Brian Eno, guitarist Phil Manzanera, and saxophonist Andy Mackay. Mackay had played on "Taxi"; however, Ferry hadn't seen Manza- ner since Roxy's last album, '82's "Avalon," and it had been 20 years since he had worked with Eno. He and Eno "met up by accident on holiday, the Christmas before last in the Caribbean," Ferry says.

"Eventually he came to hear what I was doing in London. Most of the tracks were well on the way to com- pletion, and I gave him the songs and said, 'Do you want to add some- thing on this?' One of the songs ['Wildcat Days'] we even wrote to- gether, which we both never did in the Roxy days.

For Ferry, with the reunion with Eno was a chance at a new way of working if we'd never been apart. The chemistry was still very potent. He's a charac- ter and so am I, and together, we laugh a lot at things. We're both are arrogant in our own ways, [but] when we're together in a room we work together very well. We always did in Roxy. I think we have a lot of acrimony as far as the work together- ever.

"Regarding a Roxy Music reunion, Ferry says, "I just don't know. I'm not desperate to [reunite]. It's a differ- ent thing, making a group ré- ality with Ferry and one thing is very different from the other thing. I'm working with the same people, but for several weeks or months, I just don't know. But I'm not opposed to it."

Rousseau says that Virgin does not plan to aggressively exploit the appearance of other Roxy Music members on the album, "because it's very much a Bryan Ferry record that just happens to have some of the guys from Roxy Music on it." In the U.S., the first single will be the title track. It will be shipped to album alternative, college, and mod- ern rock radio the first week of Sep-

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**Curtain Catches a Rising Mazzs Star (Continued from page 9)**

on, he says. "But this was immedi- ate. Phones began to ring, and in 10 days it became the No. 1 requested song here.

Capitol VP/senior VP of market- ing in New York, Kirkland says, "the first week of SoundScan after KROQ and MTV, it was up 1,500, and 500 were in L.A. But, more impor- tantly, the other 1,000 were spread uniformly around the country.

"Capitol's first break was in Washington, D.C., where, following an appearance by WHFS, the album experi- enced a sales spurt. KNDD (the End) Seattle also carried KITS (Live 105). San Francisco was the next two markets to support "Fade Into You" and to experience similar sales boosts, according to Costello.

The label's marketing efforts in- cluded retail programs in key mar- kets, "getting them set up to start when the album kicked in.

"For example, at all Tower Records stores in New York and Philadelphia, consumers buying the CD receive a Mazzs T-shirt with modern rock WDRE's call letters. WDRE is heard in Long Island and Albany, N.Y., and in Philadelphia. The campaign was activated the day WDRE put "Fade Into You" into their list of hundreds."

"Tim Devin, general manager of the Tower at Fourth and Broadway in New York, says, "The record has been doing fairly well here, and it's picking up more now, but the re- sponse we got from this promotion was really good. We had 50 T-shirts that went in just a few days."

In each market the song re- ceived airplay, the label designed display contests and bought local television advertising.

MTV also wasn't too quick to give Mazzs a chance. Tim Devine, VP of the West Coast, says the first version of the clip for the song was "very dark and received under- ground play...

"Once we saw the reaction at radio, we did a second video for the song, di- rected by Kevin Kerslake [Nirvana, Stone Temple Pilots, Red Hot Chili Peppers], which was much brighter and showed Hope more," he says.

The second version of the clip was serviced in April. MTV gave the video clip distinction on June 13 and it went into the Buzz Bin the week of July 6.

"MTV said they were going to give us a buzz clip and rotate it in certain

daysparts, which we've got placed for and promoted, to go across the board."

We asked how we'd "set it up in a big way" in that market, and he says Kirkland. "What we did was go back to Cema and put [the project] into overtime by supporting it with advertising. We did local MTV buys in New York and L.A. just after the rotation on MTV kicked in."

Kirkland says the combination of support from MTV and KROQ helped spur album sales even fur- ther.

"Devine says "Fade Into You" will "carry us through Christmas. I feel we've just begun to scratch the surface with this song."

The band toured in support of the album last October and this spring. A third trek, with the Jesus & Mary Chain, is slated to begin Oct. 10 and run through Thanksgiving.

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**Adverstisements**

**Boxscore Top 10 Concert Grosses**

**Amusement Business**

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**Capitol Catches a Rising Mazzs Star (Continued from Page 9)"**

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**Billboard August 13, 1994**

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tags his own raucous and dirty rock ‘n’ roll guitar style (which draws heavily upon the legacy of Neil Young) as the sound of “fetel burl.”

“Glum” includes Gelb’s Giant Sand’s mates John Convertino, Joey Burns, and Calexico trance, as such guests as Peter Holsapple, Victoria Williams, and Gelb’s 7-year-old daughter, Patsy, who co-wrote “The Bird.”

Gelb and Convertino co-produced the 11 tracks with Burn during a 21-day recording session in Daniel Lan- ois’ New Orleans home studio, a band as well as a tribe of misle- neous travelers, friends, musicians, and passers-by, lived in the Lanois mansion throughout the recording.

The hook-laden and melodic track “Yer Ropes,” which ships to some 80,000 college campuses in the summer, was inspired by the room in Lan- ois’ house where Gelb slept.

“There’s a certain saturation point beyond which a record doesn’t sell in New Orleans that makes real inter- esting fertilizer milk,” Gelb says of the commercial influence he drew up the Crescent City.

The spirit of New Orleans permeates every aspect of “Glum,” which is characterized by the ambience dripping from the damp, Southern air, says Gelb. He’s convinced that drummer Convertino was possessed by the spirit of some dead drummer’s ghost, and believes the tempest-heavy gui- tar work on the album is inevitable, due to the recording site. “It’s the beat the vampires dance to,” Gelb says.

COMMERCIAL RADIO TARGETED
Imago is taking that beat to alter- native audiences, as the label strives to take Giant Sand from its roots in the independent scene to commercial outposts nationwide. John Convertino’s VP of sales and marketing, anticipates “Yer Ropes” will climb high enough on the college music charts to be an indicator of where the album is going, says Suzie Dunn, MD at album rock outlet KLKP (96 Rock) Tucson.

“Programmers have to realize that this isn’t a band whose record you’re just pop in and go, ‘Oh yeah, there it’sed up in someone else’s hands.”

Echo also has a 25% stake from Japanese indie Pony Canyon, for which it paid $17.5 million. That “is a significant amount of money, which was put aside for Echo is now available for publishing deals, for example.”

In other group developments, Chrysalis Publishing and Air/Edel have bought rights to future compositions by Hans Zimmer, who scored “The Lion King,” the soundtrack from which is No. 1 on The Billboard 200.

Redemption at Country Music is a diversification of Round the Butts, a new label the band has started, which features its members.

Echo also is the ‘Prime Time’ Read- er, Along with such alternative acts as The Artist as Model and the second “Lose,” says Mammoth’s Faires. “I’ve never had a really good record experience,” Williams says. “I’ve always had the feeling that the audience is thinking, ‘If I want to do a record, maybe I just do it myself and sell it mail order or something.’”

The album was recorded at The Record Plant in Los Angeles and won out, and Williams entered the studio in early May with producer Paul Fox, whose credits include albums by Robyn Hitchcock, the Sugarables, and 10,000 Maniacs.

“Loose” is a relatively budget- restricted, but it was made with the highest budget Williams has had in her career. About a month was spent in the studio. The artist describes the music on the album as a mixture of folk, country, jazz, and blues. “It’s all about the same as what Williams has been doing. Music. Comfortable, friendly music.”

She even uses the term “loopy” to de- scribe the tracks, “I do whatever I Have Known,” which relates her friendship with a late gentleman she met while living in the desert. Williams credits all albums as “tracks for Loose,” which chooses to warm up by recording a number of standards as a present for her grandmother before she signed with Williams and “You” and “Stars Fell On Alabama.”

“By the time all of the musicians were ready to record, we were ready to play, she says. “A lot of this material is first-take stuff, and it’s all live vocals.”

Faires says a standards album could be a follow-up to “Loose,” and notes that Williams also plans to re- cord a tribute record of her own, which will comprise her versions of songs by the acts that appear on “Sweet Relief.” She also would like to record a children’s album, he says.

In addition, Williams says she has a backlog of material she calls “the desert tapes,” which she had planned to record for her “Sweet Relief” album. She was covered that the bag containing the demo tapes was missing.

“So I had to write a bunch of new songs,” Williams says. “I found one in my room, I found the sack,” she says. “And Paul told me, ‘You already have enough songs. You have to just save these for later.’”

Musicians who participated on “Loose” include R.E.M.’s Peter Buck and Mike Mills, Andy Gaines, Dave Pirner, the Williams Brothers, Van Dyke Parks, Greg Cohen, and Tower Of Power.

Retailers, like radio programmers, are relying on the name recognition of artists with whom Williams has been working, says Pirner. “It’s like putting your name into your songwriter into her own spotlight.

“Her establishment as a major fig- ure in the alternative music commu- nity now opens a door for a retailer at the 550-store Wherehouse chain, based in Torrance, Calif. “As a result, we have a direct sales rights right out of the box.”

Williams says a number of the al- bum’s tracks might not be found on “My Ally,” written with Pirner—were composed in the studio during breaks in recording. Pirner also shares vocal- izes on “Loose” with Williams, who “Natures Way,” a song that reflects her feelings about her illness.

“I’ve often thought that large number of people getting these strange nerve diseases, like MS, they’re like symbols,” she says. “Something people are scared to face, causes these people to start catching these diseases than others. It’s like nature’s way of saying, ‘Hey, you’re messing with me. You’re polluting my waters, and my music. I’m going to show you in these cer- tain ways.”

The album also includes a version of Bob Thiele and George David Weiss’ “What A Wonderful World” and a track of traditional psalms. The show added a new element to Atlantic to target a variety of radio formats, including album alternative, modern rock, top-40, and alternative senior VP Andrea Gianis. A video for You “R Loved” will ship prior to the album’s October 12 release.

A showcase tour of small theaters is planned for such cities as New York, Los Angeles, Chicago, and Lon- don, but details are still being final- ized, says Mammoth’s Faires.
**BILBOARD’S HEATSEEKERS ALBUM CHART**

**The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches this best, the artist and the album's subsequent sales are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. * Asterisk indicates vinyl LP is available.**

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<td>Creepin on Ah Come Up</td>
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<td>SOUL OF BLACKNESS</td>
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<td>HOOTIE &amp; THE BLOWFISH</td>
<td>Atlantic Blvd (83259 1/2/98)</td>
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<td>LIGHTER SHADE OF BROWN</td>
<td>Layin In The Cut</td>
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<td>LOREENA MCKENNITT</td>
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**Chicago’s Salt. Modern rock radio airplay on “Seether,” from Chicago alternative rockers Veruca Salt, is up to 36 detections on seven influential stations, including WNOX (2011) Chicago and KROQ Los Angeles. The band’s debut, “American Thighs,” is due from Chicago indie Minty Fresh Sept. 27.**

“Take It Slow,” which will be the second single for R&B radio airplay in October, is a feel-good jam that features a strong beat and catchy chorus.

**R begging country newcomer Greg Holland’s “Let Me Drive,” due Sept. 13. The 23-year-old Georgia native has been visiting radio stations and performing at showcases for key programmers since mid-June. The title track, which shipped July 11, is already No. 71 with a bullet on Hot Country Singles & Tracks this week. The main thing with Greg is that he’s the total package,” says Martha Sharp, senior VP of A&R at Warner Bros. Nashville. “He’s a great performer and has charisma on stage.”

**Karen Kane, senior director of marketing at the label, says the video for “Let Me Drive” is “so strong that we decided to do a TV spot around it. We’re doing a 30-second spot which features Parts of the video. We haven’t made the bay yet, but we’re looking at CMT [and] TNN [as well as] other outlets like CNBC, because he has such a wide appeal.” Video outlets have embraced the new artist as much as radio has. The video is in Hot Shot rotation at CMT, and the singer appeared on TNN’s “Music City Tonight” Aug. 1. Holland will be touring with country superstar Alan Jackson, but the dates and markets have not been confirmed. In addition, Holland will perform at the WEA national sales meeting Aug. 17 in Nashville. In October, “Let Me Drive” will be included on New Country magazine’s CD sampler.**

**Regional Hea**

**The Regional Roundup**

Rotating top-10 lists of best-selling titles by new & developing artists,

**Legends**

2. Acts Of V & M, California
3. Big Head Toto/Masters, Slowly
4. S-Town, Guillotine
5. Bones Thugs N Harmony, Creepin On Ah
6. E.L. Hurst For Sale
7. Marine Riley, Country Love
8. Pigeon & Pigeon, Full Of Love
9. Prong, Pronging
10. Dopehead Dick, Different Story

According to Ritch Bitch, VP of promotion at Qwest, the label introduced the band with advertisements in modern rock and album rock exclusive tip-sheets, instead of in publications that served both formats. The New York-based quartet will perform a live set for 90’s “Live X” program at the end of August. The band will be doing more radio station visits and in-store performances in September, when it tours.

**Driver’s Seat: Warner Bros. Nashville is putting all its guns behind country newcomer Greg Holland’s “Let Me Drive,” due Sept. 13. The 23-year-old Georgia native has been visiting radio stations and performing at showcases for key programmers since mid-June. The title track, which shipped July 11, is already No. 71 with a bullet on Hot Country Singles & Tracks this week. The main thing with Greg is that he’s the total package,” says Martha Sharp, senior VP of A&R at Warner Bros. Nashville. “He’s a great performer and has charisma on stage.”**

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Butler Resurfaces With Mercury Set
Artist Celebrates New Label, Homeland's Freedom

BY DAVID NATHAN

LOS ANGELES—According to artist-producer/musician Jonathan Butler, the Sept. 13 release of "Head To Head," his debut set for Mercury Records, represents a new chapter in his career. "Although this is my seventh album, it's the first one I've ever co-produced, and the first time I've ever felt the total freedom to be creative," he says. "My approach was to make a record that was honest and unpretentious.

Mercury president Ed Eckstine says he became aware of Butler back when he was working as an A&R executive at Arista (which distributes Eckstine's label). "I've been four years between albums, and we're launching a multiformal campaign.

Mercury is servicing the album to adult alternative, R&B, top 40/rhythm-and-rompover, and top 40/mainstream radio stations as well as jazz shows, "because of Jonathan's history with that audience."

Butler, who has lived in London for the past 10 years, signed with Mercury after a six-year stint with Jive Records, during which he enjoyed hits with "Lies" and "Holding On" in 1987 and with 1988's "Sarah, Sarah."

Butler's last album for the label was 1990's "Heal Our Land." The label released a "Best Of Jonathan Butler" compilation.

Co-produced with Gerry Brown, "Head To Head" showcases Butler's multifaceted musicality. Alongside pop and R&B vocalstandouts—including the first single, "On My Knees" to be released Aug. 10, as well as "Don't Fall In Love," "Can We Start All Over Again," and "Slow It Down"—five instrumental cuts showcase the South African-born artist's dexterity as a guitarist.

Also included is a cover of the Beatles' "If I Fell," as well as "Celebration," a track that epitomizes Butler's feelings about his new label affiliation and the recent political events in his homeland.

Butler, while "I've been undergoing changes in my career, South Africa has also been experiencing a new freedom, and 'Celebration' is my way of recognizing how it feels to be a South African with all the changes that have gone on. For me, this is definitely a time to celebrate."

One of the album's key cuts, "Jo- die," features jazz heavyweights Herbie Hancock, Ron Carter, Grady Tate, and Michael Brecker. As a result of his reputation as a dynamic live performer, Butler has been a constant draw in the U.S. marketplace, performing club dates and jazz-flavored concert packages without benefit of a consistent string.

(Continued on page 21)

BILBOARD AUGUST 13, 1994

Fox Records ‘Infatuated’ With Jamie Foxx;
Fox Network Dedicated To Queen Latifah

FOXY MOVE: The folks at Fox Records celebrated the release of Jamie Foxx’s debut album, “Peep This,” with a food-and-drink fest at Georgia, a Los Angeles restaurant. So far, it appears that the label’s initial apprehension that John Q Public might not perceive Foxx as being serious about a career in music (he’s also a comedian) is unfounded. The album bowed on the Top R&B Albums chart at No. 12 last week, and Foxx’s first single, “Infatuation,” has spent 10 weeks on the Hot R&B Singles chart, breaking into the top 40.

FOX SAVE THE QUEEN: Motown recording artist Queen Latifah, already a TV star courtesy of her role on the hit series “Living Single,” will host her first TV special, “AT&T Presents: Queen Latifah And Friends,” Aug. 11 on the Fox network. The show, which features guest performances by Boyz II Men, Arrested Development, All-I-One, and Heavy D, was taped during a Motown party at the House Of Blues in Los Angeles. Also on the bill are cameos by KayGee (Naughty By Nature), and Shaquille O’Neal.

HONORABLE MENTIONS: Perspective recording artist Sounds Of Blackness, its musical director Gary Hines, and broadcast veteran and former president of Urban Network Jerry Boulding will be honored during the 11th Annual Minnesota Black Music Awards, Sept. 2, at the Hyatt Regency Hotel in Minneapolis. The celebration is in conjunction with R&B station WRNB’s 10th anniversary.

The second annual Black Music Expo ’94, a three-day event that features music business workshops, industry exhibits, and performances from more than 50 acts.

DA DOPE ON DARP: Former Arista publicity director Audrey LaCatis has moved to Atlanta-based DARP Inc. (Dallas Austin Recording Projects). DARP is an umbrella entity covering several Dallas Austin-owned ventures, including R&B and Boyz Records (both distributed by Arista), a production entity with EMI; the Swat Team, a staff of producers/songwriters; and DARP Studios, a full-service recording facility.

SOUND BITES: How do you throw a party and not have anyone coming? Pop in Queen Ida’s latest GNP/Crescendo disc, “Mardi Gras,” then open a cold one. Her musical style consists of tempered Louisiana zydeco and will keep your feet stomping all night. Ida recently performed at a packed “house” on the Santa Monica Pier in Los Angeles. Listen for the Teddy Riley remix of the Rolling Stones’ current single, “Love Is Strong.” ... Look for “B.Y.O.B.,” the first album from Michael Ivey’s 1Records/Rykodisc imprint. The set contains rich harmonic impressions from R&B, hip-hop, go-go, and jazz. Be prepared for a stimulating sonic journey through an alternative black music world. ... Caliber Records debuts the West End Girls, a trio of vocalists with a hip, pop/R&B style. The group should go over especially well with top 40/rhythm and mainstream stations. Although the act offers lots of groovein’ tracks, look for roots R&B stations to be initially gun-shy. The set performs a “Reunited” cover, featuring vocals by Howard Hewett.

LOCATION CHANGE: The Juvenile Diabetes Foundation’s International Music Industry Dinner on Sept. 22 will take place at the Sheraton New York Hotel.
**TOP R&B ALBUMS**

**FOR WEEK ENDING AUG. 13, 1994**

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Hot R&B Airplay

FOR WEEK ENDING AUGUST 13, 1994

Hot R&B Singles A-Z

FOR WEEK ENDING AUGUST 13, 1994

**NO. 1**

1. "I MISS YOU" - LUV SHACK
2. "I CAN'T HELP MYSELF" - THE FOUR TOPS
3. "I WILL Always LOVE YOU" - WHITNEY HOUSTON
4. "I WILL Die & I'll Still Love You" - TINA TURNER
5. "I WILL Do What I Want" - THE ROLLING STONES
6. "I WILL Die For You" - BOBBY TEER & BOBBY HUNT
7. "I WILL Do It Again" - THE DINOSAURS
8. "I WILL Do It Again" - THE DINOSAURS
9. "I WILL Go To Hell For You" - MARVIN GAYE & TEMPTATIONS
10. "I WILL Go To Hell For You" - MARVIN GAYE & TEMPTATIONS

**11**

11. "I WILL Go To Hell For You" - MARVIN GAYE & TEMPTATIONS
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of hit singles, Butler characterizes his split with Jive as less than amicable, noting, "Things changed over the years, and the relationship deteriorated really fast toward the end." When Mercury's Eckstine visited him in London in 1993, Butler was prepared with a plethora of material he had written while legal aspects of his departure from Jive were being completed.

Butler began recording "Head To Head" in July 1993, and finished the project earlier this year. With Butler's established appeal in Europe and Japan, Eckstine adds that Mercury is focusing strongly on the album's international possibilities, with Butler looking forward to performing again in his homeland.

Says Butler, "Although all my albums have been released in South Africa, I haven't done a show there since I left in 1984. With this record, I'm hoping to tour the country again."

Butler will go on a promotional trek tied to the release of "Head To Head," with kickoff events in Los Angeles and New York. A U.S. performance tour also is being set.

More than 8 million listeners screaming "Let Me See Your Tootsee Roll" grooving the hottest dance craze since "the hustle" or "electric slide."

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with the debut single TOOTSEE ROLL
OVER 500,000 SINGLES SOLD (6911)
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ROLLIN' UP SOUNDCAN

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JONATHAN BUTLER RESURFACES ON MERCURY
(Continued from page 16)

ARTIST DEVELOPMENTS
(Continued from page 16)

The biggest challenge, according to Peck, is creating a recognizable identity for Jones. "It's become so diversified in hip-hop that it's harder and harder to get consumer attention," he says.

Peck says an important way the label will attempt to gain a captive audience is through live shows. "We'll begin immediately in the [San Francisco Bay area]." Jones is from Berkeley, Calif.

J.R. REYNOLDS
Secret Of Kris Needs' Success; Prescription's 'Gift'

ON THE BEAT: After plumbing through the recesses of Leftfield's dance vibes and concepts, producer/musician Kris Needs has delivered the brilliant single that his disciplined, energetic music tradition always knew he had tucked deep inside his brain. Performing under the banner Secret Knowledge with singer Wonder, he takes listeners on an emotional roller coaster with "Afterworld." Intended in large part as a tribute to Wonder's cousin, who is dying of complications resulting from AIDS, the track is a chilling trance epic, ride with ear-catching keyboard lines and computer-tweaked sound effects. As Needs layers a cathartic rhythm base with moody melodies and sweeping percussion breaks, Wonder chants, cries, and wails about the pain of being left behind, as well as the unknown realm of life beyond death. Needless to say, this is far from standard club fodder, but it is crafted in such a way that the record is accessible to a large audience. It has been a while since we have been this emotionally moved by a dance record. And they say there is no art to be found in these hills. Without a doubt, the track of the week.

Enigma's brand of soothing, ethereal music will be happy to know that "Age Of Loneliness," the latest release from the "Cross Of Changes" album, has been reissued in an up tempo state of mind. Handled by the act's guiding force, Michael Cretu, with Jens Haase, the track has a pillowy trance personality that is darkened with vibrating minor keys and a hypnotic chante. Essential.

In other Virgin news, dance hondo Rick Squillante in conjunction with the头脑 Carleen Anderson project by shipping Klassic version of the set's title track "The Spirit Of The Dance" to a Harlem dancefloor consumption. Now a sprawling disco affair, the record features a lively new vocal by Anderson. Do not miss the beat on this one. The U.K.-headquartered, gay-owned Record Scoop has another peak-hour contender with the shipment of "Sweet Rain" by KC Rockit, aka DJ Khan Clark (previously known for his "MFP Presents" EP on Bush Records). Co-produced by Clark with Nelly One, this track and oh-so-infected jam blends sugary hi-NRG keyboard froth and muscular house bass weight. The "White Diamond" mix is lots of good, hard fun, while the "Alta" version is softer and prettier. Retro-chic.

Brutal Bill" Marquez continues to develop and mature with each saucy underground jam he serves. On "Well, Well, Well," he digs mighty deep, finding the stylistic thread that binds ambient-house with tribal percussion. He cushions his beats with ethereal keyboard swirls and wave-crashing sound effects. Factor in "whoa" vocal chants and you have a nice source of motion and energy for ruffled programs. Dip yer toe in the "Extruded Execution" version for a splash of melodrama.

MIX THIS: Chicago's up-and-coming Prescription Records gets a nice shot in the arm with the onset of "The Gift," a luscious deep-house soundtrack to "Rollin' Rolling. "The Gift," as its name suggests. Each of the record's four cuts slams with beats (courtesy of Chez Damier and Ron Trent) that circle and stretch, but never force the issue. Nevertheless, it has plenty of room to flex its intimidating voice—though we do think the next step is to tackle more traditionally song-oriented fare.

For those who need a memory jog, Prescription is distributed by Cajun, a label being unleashed with moody, percussive "In Its Own Right" the first volume in an EP series by Spencer Kincy. Lots of yummy passages here, most notably "Marathon" and "Don't Stop." More Chicago doves: Shy Jones has taken her big, beautiful voice to George Morel's rambunctious Groove On label for "Good Love," a sparse house that hags heavily on organ grinding and a thick, staccato beat. Jones could have benefited from a fleshier melody line to help her sing the power and charm we have come to expect, making the most of the material she is given. Morel contributes a strong remix that expands upon the ideas mined by the track's producer, Karr Krash.

Crystal On The Runway. Mercury diva Crystal Waters has inked a long-term agreement with Ford Models, which includes special appearances in the fall fashion collections in Europe and the U.S. Also, Waters' recent No. 1 dance smash, "100% Pure Love," has been chosen as the theme song among the contestants and models of Ford's "Supermodel Of The World" contest. The next single from her current "Storyteller" album likely will be "Ghetto Day." Pictured, from left, are Vito Bruno, Waters' manager; Waters; and Joe Hunter, president of Ford Models.

NUGGETS: Avant garde musicmakers Peter and Vanessa Daou are taking a pause from their recent house hits on Tribal America to launch Lotus Records, an indie designed to explore experimental grooves and concepts like ambient/funk and jazz/trance. The first release on the label is "Ziplness," Vanessa's solo debut, a quasi-spokenword collection comprising erotic poetry by novelist Erica Jong. Sweetly reminiscent of the duo's 1992 Columbia album "Head Music," this set is rich with intricately crafted melodies executed with classical keyboard finesse by Peter. Look for mixes of the single "Day After Daydreams" by Cosmic Baby and Childe/Free to be equally intriguing and quite different. Two other house efforts, the Daous are open to outside label proposals, but are free of commitment... Remember Ceybhill Jeffreys? The lovely voice that fueled the international smash "Love So Special" has deftly reinvented herself as Sweet Sable, a wagging new-jill-swing who sinks with admirable hip-hop fervor on her Street Life/Scotti Bros. debut, "Old Times Steak." Though we do miss some of the house drama of her past recordings, there is a denying the potency of "No More" and "Love Thang," both of which are ripe for R&B programers and urban radio. Who says you can't start over... After being a smidge quiet on the dance tip for a moment or so, Relativity Records is back in the game with "House & Soul: The New Dance Culture," a compilation of R&B-soaked twirlers that includes "It Works For Me" by Sahrubah, "Pimp Drum" by Lecreolov, and "She's Crazy" by Grampa. Pretty cool. Now if only the label would start signing original material... Speaking of compilations, computer/rave heads should check out "L.A. Hardcore, Volume 1," a set of caustic heavy-hitters guaranteed to inspire frantic wiggling. Among the juicer jams are "Panties" by Xpanda, "Smack" by Paperboy 2000, and " Burning Out" by Mindbender. Fick this one up on the Hollywood- rooted VRG Records... On a similar wavelength, producer/composer Nicolai Vorkapich has gathered some of his work to date for "Asia," an album named after his new indie label, distributed by New York's Strictly Rhythm. The tone of the music is decidedly plaintive and spacious, delivered with icy-cold synth aggressiveness. Swim through the smartly structured "Forces Of Nature" and "The Last." Anya's...HAND ME MY PUMPS: Is the U.S. going drag-bappy? Appleblossom is certainly doing its part. While we breathlessly wait to line up on Patrick Swazy and most of New York's TV club elite in "To Wong Foo," as well as RuPaul's second Tommy Boy opus, "Soul Food," fans of lip-lacerated ladz can delight in "The Adventures Of Priscilla, Queen Of The Desert," a motion picture that can best be described as the transvestite equivalent of a Bob Hope/Bing Crosby road epic.

The film is enhanced by a genius Island soundtrack of kitschy discs and pop baubles. Much ado will rightfully be made of Phillip Da- mier's kinky interpretation of Alicia Bridges' "I Love The Nightlife," though we are having way more fun with Charlene's tacky "I've Never Been To Me" (other than as a remix, pretty pleease), not to mention Phil Kelsey's restructur- ing of "I Will Survive" by Gloria Gaynor's "Be A Hero" by Bo Donaldson & The Heywoods, and "Shake Your Groove Thang" by Peaches & Herb, which is represented in its rare, original 12-inch form. Love it.
**HOT DANCE MUSIC**

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

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**MAXI-SINGLES SALES**
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<td>17</td>
<td>BACK &amp; FORTH</td>
<td>BLACK SUN 4231364</td>
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<tr>
<td>18</td>
<td>GET IT TOGETHER</td>
<td>BEASTIE BOYS</td>
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<td>19</td>
<td>OH MY GOD (THERE YOU GO)</td>
<td>A TRIBE CALLED QUEST</td>
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<td>20</td>
<td>TOOTSEE ROLL</td>
<td>ISLAND 77494</td>
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<td>21</td>
<td>BETTER LATE THAN NEVER</td>
<td>CAMBRIDGE SUSSEXWEST</td>
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<td>22</td>
<td>COME TO ME, ECASTY CONTINGULAR 1530</td>
<td>RED RED GROOVY</td>
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<tr>
<td>23</td>
<td>LET THE MUSIC LIFT YOU UP</td>
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<td>24</td>
<td>TROUBLE (LIGHT BALL)</td>
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<td>JUMP TO IT TERRA 1:2702</td>
<td>ARETHA FRANKLIN</td>
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<td>IN THE DARK WE LIVE</td>
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<td>I CAN'T LET YOU GO</td>
<td>THE MACK VIBE FEATURING JACQUELINE</td>
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<td>CE CO BINGE</td>
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<td>YOU WON'T SEE ME CRY</td>
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<td>BRING ME JOY WE MUSIC O16</td>
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<td>CLOSER TO GOD</td>
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<td>IT'S OVER NOW IT'S ALRIGHT</td>
<td>JUD 14,18</td>
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<td>YOU WANNA GIVE FUNKY COLUMBIA 7258</td>
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<td>35</td>
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<td>DON'T STOP GIMPREX/1:2734/POWER SNOSE</td>
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<td>43</td>
<td>RIGHT IN THE NIGHT</td>
<td>EPC 75644</td>
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<td>44</td>
<td>SONG FEATURES</td>
<td>SONG FEATURES</td>
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<td>45</td>
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<td>SAMPLE CHICAGO 8001</td>
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<tr>
<td>50</td>
<td>WHAT'S UP</td>
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**THE HOTTEST COMPILATION**

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<tr>
<th>CD 1</th>
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<th>BBB MOVEMENT &quot;TURNAROUND&quot; (PAOUL PILART)</th>
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<tr>
<td>1</td>
<td>CUBA HOUSE F.BT.</td>
<td>ORR &quot;LIGHT MY FIRE&quot;</td>
</tr>
<tr>
<td>2</td>
<td>DJ DERE &quot;DO THE RAVE&quot;</td>
<td>DJ MIRO &quot;LIGHT MY FIRE&quot;</td>
</tr>
</tbody>
</table>

**THE SUMMER COMPILATION**

| ZYX-20002 | U.S. DANCE PARTY | ZYX-20003 | SUMMER compilation |

**ZYX MUSIC DISTRIBUTION LTD.**
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Phone: 516-253-0800 / Fax: 516-253-0128
**Polydor Grooms Comeaux For Success**

**Singer, 17, Launched With Penney Tie-In**

BY EDWARD MORRIS

NASHVILLE—Tapping into an association singer Annie Comeaux has had with J.C. Penney for the past 10 years, Polydor Records will launch the artist’s debut album through an extensive and product tie-in with the department store chain. Originally launched Aug. 17, first sang at a Penney event when she was 7. She has been performing for the company’s fashion shows since she was 13. At 16, she became a member of a “teen board” and began working in its catalog department.

Polydor president Harold Shedd, who co-produced Comeaux’s album with David Briggs, has been grooming the Port Allen, La., native for her recording business entrance since he saw her starring in a local production of “Annie” when she was 11 years old. Her album, “Moving Out,” will be released Oct. 18, preceded by the single of the same name, which will go for radio adds on Sept. 12. The “Moving Out” music video will be released Aug. 22.

As part of the Penney promotion, Polydor will conduct a sweepstakes through stores in Louisiana and Tennessee. Its object will be to pick extras for the artist’s second music video. Participating in the sweepstakes will be radio stations WNOE, New Orleans, WYNK, Baton Rouge, La.; and WSIX, Nashville.

**Osborne Brothers Are Newest IBMA Hall Of Honor Inductees**

NASHVILLE—The Osborne Brothers have been voted into the International Bluegrass Music Assn.’s Hall Of Honor. Formal induction will take place during the IBMA awards show at RiverPark Center in Owensboro, Ky., Sept. 22.

In addition to the Hall Of Honor, Bobby and Sonny Osborne will join current members Bill Monroe, Lester Flatt, Earl Scruggs, the Stanley Brothers, Don Reno and Red Smiley, Mac Wiseman, and Jim and Jesse McReynolds.

Hall Of Honor inductions are chosen by the votes of IBMA’s professional members. This is the first year that the winning act has been announced prior to the awards show. An IBMA spokesman says that the early announcement will enable the association to integrate the Osborne’s more fully into its 1994 “World Of Bluegrass” trade show and convention Sept. 19-22, of which the awards show is a part.

The Osborne Brothers have been members of the Grand Ole Opry since 1964. Bobby, the older brother; earned his reputation as a mandolinist and a stratospheric tenor vocalist. Sonny is one of the most inventive and respected banjo players in the genre.

During the folk music boom of the late ’60s and early ’70s, the Osbornes were one of the first bluegrass acts to play on a college campus when they performed at Antioch College in 1969.

As recording artists, the Osbornes had their biggest hit when signed to Decca Records, among them “Rocky Top” (1968), “Tennessee Hound Dog” (1969), “Ruby” (1970), and “Georgia Pineywoods” (1971). In 1971, they won the Country Music Assn.’s vocal group of the year award.

The Osborne Brothers now record for Pinecastle Records. Their current album is “When The Roses Bloom In Dixieland.”

This year, the IBMA awards show will be broadcast live via satellite to radio stations in 160 markets in the U.S. as well as to several worldwide radio networks.

**Local Firm Will Break Ground On CD Plant**

**Also, Big Moves For A Pair Of Bluegrass Biz Mainstays**

**Music Box:** Nashville’s National Tape & Disc Corp. will soon begin construction on a CD manufacturing plant at Great Circle Road in Metrocenter. It will be the first such plant in Tennessee, and marks the newly renamed firm’s entry into CD replication. Designed to produce CDs, CD-ROMS, CD videos, and audiocassettes, the 73,000-square-foot facility will cost $8.5 million and has a target opening date of February 1996. According to the company, the facility will call for the addition of seven new employees to the current staff of 56. National Tape & Disc clients include Thomas Nelson Publishers, Word Records, and Benson Records.

**Making The Rounds:** Kirk Brandenberg, longtime accessories buyer for the WaxWorks chain (as well as a first-rate fiddler), is making the quintessential bluegrass gesture. He’s moving back home— the “old homestead.” In this case, the old home is in Keokuk, Iowa. Brandenberg will stay on with WaxWorks as a regional rep and will continue to operate his Prize Cutters Of Bluegrass service, which compiles cut-outs from several different labels to record a single CD to service to radio. “It’s time for a change,” he says. “I’ve been here [in Owensboro, Ky.] for 10 years, buying, and that’s a real hot seat. I’ll get back in the field and do some good out there.”

Jon Hartley Fox will soon leave his post as special projects coordinator for the International Bluegrass Music Assn. in Owensboro to set up Nomad Music Co., an artist management service for bluegrass acts. Prior to joining the IBMA staff nearly three years ago, Fox was with IMG/King/Starlay, Records, and before that with Sugar Hill and Flying Fish. Fox will remain at IBMA until the conclusion of its “World Of Bluegrass” conference in late September.

Flood, Burnett, McCready & Sayles—the Nashville-based financial management company for such country music figures as Claree Ginn, Wynonna, Mary Chapin Carpenter, and Clay Walker—has been named the principal architects of TNN’s “Country Music Video Album Hour” pause between scenes with featured guest Wynon Pennywell, Jennifer. With the RCA artist, from left, are director Greg Cutch, producer Robert K. Oermann, and host Shannon.

**Fender, Flaco Jiminez, Rick Orozco, and Joel Nava.** Also on the shelves or headed in that direction are Sammy Kershaw’s “Christmas Time’s A Coming” on Mercury, and Pinecastle Records’ various artists collection, “Blue Ridge Mountain Christmas.”

Songwriter Hugh Prestwood is in contention for an Emmy via his hit for Trisha Yearwood, “The Song Remembers When.” Nominated for its use in the Yearwood special of that name, “The Song Remembers When” is the only country tune vying in the category of outstanding achievement in music and lyrics.


**The Galpins now have their own venue in the Fantasy Harbour complex at Myrtle Beach, S.C. The 2,000-seat theater will celebrate its grand opening Aug. 14. . . Lucy A. Powell is the new assistant director for research collections at the Center For Popular Music at Middle Tennessee State University in Murfreesboro. . . Shanne字Home Video of Newton, N.J., has just released the video version of the acclaimed documentary, “High Lonesome: The Story Of Bluegrass Music” . . . Warner Western Records, through Real West Productions, has begun issuing a newsletter—“Warner Western Beat”—to retailers . . . Stephen McCord has been promoted to director of advertising and creative marketing at MCA Records . . . Vicki Horn has been added to the creative management department at Prime Time Music.

**Mark Your Calendar:** The Louise Mandrell Celebrity Shoot will be held Sept. 30-Oct. 1 at the Nashville Gun Club, and will be taped for a TNN special. In addition to Mandrell, participants in the trap-shooting contest will include Alabama, Patrick Duffy, Barbara Mandrell, and Irene Mandrell. Proceeds will go to the Boy Scouts Of America and National Awareness Of Scouting . . . The 15th annual Tennessee Fall Homecoming is set for Oct. 6-9 at the Museum of Appalachia in Norris. Among the acts that will appear at the music and crafts event are Bill Monroe, Grandpa Jones, John Hartford, Elmer Elder, Mac Wiseman, and Jimmy Driftwood.
PATTY LOVELESS RISES TO OCCASION ON EPIC'S 'WHEN FALLEN ANGELS FLY'

(Continued from page 1)

There is communication aplenty in "When Fallen Angels Fly," Loveless' second album for Epic Records. From the title cut, with its theme of love's re- dentive power, through such lyrical essays on dreams thwarted as "You Don't Even Know Who I Am" and "Over My Shoulder," Loveless offers something revealing for everyone.

In gathering songs for the new al- bum (which will be released Aug. 23), Loveless and her producer and hus- band, Emory Gordy Jr., tapped the cream of Nashville's writers. Billy Joe Shaver contributed "When The Fallen Angels Fly." Gretchen Peters and Tony Arata provided two songs each. Others represented on the album are Gordy and Jim Rushing, Jim Lau- derdale, Gary Burr, Gary Nicholson and Bob DiPiero, and Roger Murrah and Marcus Hummon.

Loveless' affection for serious songs has been evident throughout her ca- reer, but it was increased inordinate- ly by the success earlier this year of the single "How Can I Help You Say Goodbye." Not only did the song reach fans in ways the soft-spoken Kentucki- an is still trying to assess, it saved its parent album from dying at retail.

"That album ["Only What I Feel"] had stopped selling and was actually coming back in returns from the stores," says Allen Butler, executive VP/GM for Sony Music. "In fact, it was coming back faster than it was going out. But that song, within three weeks, completely turned it around."

Originally, Butler says, the song was not considered a potential single be- cause label officials thought it was "too long and wouldn't work at radio." How- ever, when new executives took over the label—and the apparently sinking, year-old album—they took a gambler, not only by releasing it as a single, but by building a full-scale promotional and marketing campaign around it.

The effort paid off. According to SoundScan, "Only What I Feel" has sold more than 540,000 copies. "It's unbelievable what that song has done, and how many people it has reached out there," Loveless says. "I'm getting standing ovations. We go into another song right after that, and my guitar player almost has to break into the applause in order to get started on the next tune."

Just as significant, she adds, is the fact that the song induces "people to share their thoughts with me about what they've been through."

To launch her second album for the label, however, Epic is leading with the uncharacteristically frothy "I Try To Think About Elvis." Says Butler, "We wanted to come with something kind of light and up-tempo to get us through the balance of the summer. Then we'll follow that up with one of the ballads.

He says there is considerable sentiment at the label for choosing "You Don't Even Know Who I Am" as the next single, but he adds that there is also some fear that it may be "too much of a downer to go through Christmas with."

The lingering effect of "How Can I Help You Say Goodbye" and the cur- rent popularity of "I Try To Think About Elvis" are building radio and re- tail's anticipation for the new album.

"She did very well with that ballad, and her new song is taking off really quickly, too," says Alan Austin, MD at WBVR Russellville, Ky. "We're getting a lot of phone action on that. We do something called 'The Top Five At 5'—a lot of stations do it—where we do the five most-requested songs of the day. Not long after we started playing the song, it started showing up at No. 5 and No. 4."

Says Eric Vaughn, buyer for the WaxWorks/Disc Jockey chain, "The success of [How Can I Help You Say Goodbye] had a factor in my buy of (the new album). She's always been kind of singles-driven, retail-wise. You can always tell when she's got a real good single out, because the sales really skyrocket. Right now she's got a real good single out before the album comes out, and it's definitely had a re- flection on us at retail. In my opinion.

(Continued on page 27)
### Billboard HOT COUNTRY SINGLES & TRACKS

**Compiled from a national sample of airplay supplied by broadcast data systems' radio track service. 130 country stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number Distribution</th>
<th>Tracking Code</th>
<th>Chart Position</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>John Michael Montgomery</td>
<td>Be My Baby Tonight</td>
<td>Columbia/Curb Records 14686</td>
<td>(C) (V)</td>
<td>1 (W) 13</td>
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<tr>
<td>2</td>
<td>Aaron Tippin</td>
<td>Two Doors Down</td>
<td>MCA Records 11813</td>
<td>(C) (V)</td>
<td>2 (W) 10</td>
</tr>
<tr>
<td>3</td>
<td>Brad Paisley</td>
<td>I'm Still A Guy</td>
<td>Universal South 54778</td>
<td>(C) (V)</td>
<td>3 (W) 10</td>
</tr>
<tr>
<td>4</td>
<td>Tracy Byrd</td>
<td>My Next Breakdown</td>
<td>MCA Records 11813</td>
<td>(C) (V)</td>
<td>4 (W) 8</td>
</tr>
<tr>
<td>5</td>
<td>Vern_ge_70</td>
<td>God Bless the Broken Road</td>
<td>Lightning Rod Records/Lightning Rod Records</td>
<td>(C) (V)</td>
<td>5 (W) 8</td>
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<tr>
<td>6</td>
<td>Tim McGraw</td>
<td>Live Like You Were Dying</td>
<td>RCA Records 54833</td>
<td>(C) (V)</td>
<td>6 (W) 7</td>
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<tr>
<td>7</td>
<td>Alan Jackson</td>
<td>Drive</td>
<td>MCA Records 11813</td>
<td>(C) (V)</td>
<td>7 (W) 6</td>
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<td>8</td>
<td>Clint Black</td>
<td>A Good Good Country Song</td>
<td>Word Records 54846</td>
<td>(C) (V)</td>
<td>8 (W) 6</td>
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<td>9</td>
<td>Kix</td>
<td>What If I Never Get Over You</td>
<td>Liberty/Liberty Records</td>
<td>(C) (V)</td>
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<td>Travis Tritt</td>
<td>Help Me Remember</td>
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<td>11</td>
<td>Alan Jackson</td>
<td>Song For The Life</td>
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<td>(C) (V)</td>
<td>11 (W) 4</td>
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<td>12</td>
<td>George Strait</td>
<td>I Saw It Last Night</td>
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<td>12 (W) 4</td>
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<td>(C) (V)</td>
<td>20 (W) 4</td>
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**Hot Country Recurrents**

1. Walking Away
2. Wish I Didn't Know Now
3. A Good Run of Bad Luck
4. Your Love Amazes Me
5. Piece of My Heart
6. Anything About You
7. I Try to Think About Elvis
8. Big City
9. Little Texas
10. I Love You
11. My Little World
12. Standing Out Side the Fire
13. Standing Out Side the Fire
14. I Want You To Know
15. Daddy Never Was the Cadillac Kind
16. I Know
17. Rock My World
18. I'm Holding On
19. Southbound Train
20. That's It
21. Back in Your Arms Again
22. Break Up
23. The Lucky One
24. The Lucky One
25. God Bless Texas

**Recordings**

- Shows an increase in detections over the previous week, regardless of chart movement. Airplay credited to those records which attain 2500 detections for the first time. "CD" availability. For the last chart dated August 13, 1994.
NASHVILLE—CMT: Country Music Television has announced a mobilization campaign to attract more viewers in Cincin-
нати and Sacramento, Calif. The eight-week promotion will run through mid-September and will in-
volve a wide array of cable systems, country radio stations, venues, and sports teams. In addition, CMT will
run and radio TV spots in each market, and there will be tie-ins with local retailers.

In Cincinnati, CMT will be a sponsor of 27 Cincinnati Reds home games and five major country concerts at the
city’s Riverbend Music Center. Cable systems are Warner Cable of Greater Cincinnati and TRK of Northern Kentucky.
Participating radio stations are WYG and WUBF.

As a result of its sponsorship, CMT will run a 30-second spot on Riverfront Stadium’s Jumbotron screen during each game and will sponsor a concert long to be played between innings.

The Riverbend Music Center tie-in will be featured with ads headlined by Vince Gill, Lee Ann Womack, Morgan
& Dunn, Reba McEntire, and Travis Tritt. At some of the concerts, fans will be given CMT hats and refrig-
erator magnets.

In Sacramento, CMT will work through Sacramento Cable TV, PBS and the Continental Cablevision of Stock-
ton. Continental Cablevision will air graphics and be on the air to promote CMT. KRAK, KNCL, the California State
Fair & Exposition, the Cal-Expo Amphitheatre, and the Stockton Ports baseball team.

During the 18-day state fair, CMT will show promotional spots on video monitors during breaks between performances. This is typical of how a Country Fair, a
fairness event sponsored by the California Country
Stage. It will also sponsor Wynnonna’s concert at the Amphitheatre and other country music shows at the California Country Stage.

One day of the fair will be designated as “CMT Day” and will be spotlighted through signs and sponsor-
ships of one-third of the fair tick-
eets.

There will be four “CMT Nights” at the Stockton Ports gardens in Sacra-
mento ntc. Included in this segment of the promotion will be signs, an-
nouncements on the electronic mes-
A signboard and the public address systems, distribution of CMT premi-
ums, and mentions on live radio broadcasts of the games through August.

Plans call for similar blitz promotions in other CMT markets during the fourth quarter of the year.

CASHING IN. Members of the Gibson Miller Band met country idol Johnny Cash after their appearance on the Entertainment Radio Networks awards show, during which Cash was honored. Shown, from left, are Steve Grossman, Blue Miller, Cash, Dave Gibson, and Doug Kahan.

PATTY LOVELESS RAISES TO OCCASION

Continued from page 25

it may break her.

Butler reports that the label has started working on various TV tie-ins for the album, in addition to pursuing corporate endorsements. But he says there are no details to announce yet on either front.

"HERE I AM"

Butler gives Loveless the credit for naming the album. Initially the label had decided to call it "Here I Am." But

Loveless called him and "labeled" it "passionately" for the "Fallen Angels" title. "(Here I Am) I felt too egotistic,"

Loveless says. "I could understand what they were getting at with that title. It was like saying, Patty Loveless has really finally arrived here she is. But I'm not that kind of person. I don't want the whole subject to be around me. This album is not just about me, but about them."

Any fears that it might be awkward for Loveless' husband to produce her were short-lived, Butler says. "You're

scares at first about a husband and wife working that closely together for

that long—that it may not work. But they're a perfect match in the studio.

It's like magic between them.

Loveless, who began using Gordy as a co-producer when she was still with MCA Records (she left that label in 1990), agrees. "I trust him wholly. Whenever he's criticizing me, I don't feel intimidated at all. I take it as crea-
tive vision... This guy has such love for the music, and he gives him all the

project.

In recent months, Loveless has split her touring schedule between opening for big names like Vince Gill, co-head-
lining with such acts as Restless Heart, and headlining her own shows at 3,000-

1,000-seat venues.

Summing up her aims for "When Fallen Angels Fly," Loveless says, "I believe I have my chance to break as a solo artist when people listen to it, it gives them some release and hope and encourages them not to give up.

COUNTRY ARTISTS & MUSIC

CMT Sets Multimedia Promos For Ohio, Calif. Campaigns Tie In TV, Radio, Arenas, Baseball, More

www.americanradiohistory.com
A FIFTH OF SECADA: As expected, Joe Secada's "Si Te Vas" (EMI Latin)—the Spanish-language counterpart to his recent top 10 pop hit "If You Go"—meets Selena's "Amor Prohibido" (EMI Latin) this week from the No. 1 slot on the Hot Latin Tracks chart. The nine-week run by "Amor Prohibido" atop the chart falls one week short of the record, held by four songs. Secada's follow-up track, "Bibi Bidi Bom Bom," taken from his best-selling album "Amor Prohibido," enters Hot Latin Tracks this week at No. 30.

Secada, meanwhile, has gotten off to the chart's fastest start ever. Five of his first six singles have reached No. 1, with the sixth track, "Tiempo Al Tiempo," peaking at No. 9. Four of his chart-toppers were culled from his Grammy-winning 1992 album, "Otro Dia Mas Sin Verte." Secada's sophomore album, also titled "Si Te Vas," was No. 7 on the Billboard Latin 50 last week and figures to be in the Grammy hunt this year. Secada is faring well on The Billboard 200 as well, with his latest Anglo release, "Heart, Soul & A Voice," scoring a gold disc in July.

ZUCCHERO'S BLUES: As reported in last week's column, PolyGram has released "Diamante," a smashing 13-song album by Italy's earthy rock and blues luminary Zucchero ("Sugar") that features seven songs in Spanish, seven in Italian, and occasional, pulp-shaking sound bites from Rev. Arthur Miles and Rufus Thomas. So far, the U.S. market is excluded from PolyGram's shipment, but hopefully that will change. "Diamante" is a stunning testimony to Zucchero's well-honed sensitivity to all things un-conventionally soulful. His near-total lack of recognition stateside could end with a back-door crossover campaign via college and alternative radio.

Singing a raspy baritone that bleeds when scratched, this son of Italian farmers generally grows on fans as their female counterparts do the best tradition of old-school Southern soul stirrers. Zucchero, however, is scarcely a warbled-over remainder of a revered '60s Delta soul man, or even of his idol, Joe Cocker. He brings to the table an original, rough-over-tender vocal personality that has drawn the admiration of Eric Clapton and Miles Davis, the latter having recorded Zucchero's classic "Dune Mosche." "Diamante" is sort of a greatest hits compendium, boasting a supporting cast that includes Clapton, David Sanborn, J. Blackfoot, Clarence Clemons, the Memphis Horns (Wayne Jackson, Andrew Love), and opera superstar Luciano Pavarotti. Argentina's singing/songwriter Fito Páez supplied the smart Spanish-language lyrics.

RELEASE UPDATE: "Segundo Ramos," Luis Miguel's follow-up to his 1991 gold album of golden oldies, "Romance," is set to ship Aug. 30 on WEA Latina. The first single is the much-covered evergreen "El Dia Que Me Quieres." Juan Carlos Calderón, Armando Manzano, and Kiko Cibrán produced the album...Chao!Cholabí and Sony Discos are releasing separate soundtrack tracks to the upcoming film "1 Like It. Like That." In September Chao!'s album is English-language except for two cuts, while the Sony record will be in Spanish, accompanied by the English-language title track...Arista/Texas is set to ship the label's debut release—a self-titled record from Tejano act La Diferencia—Sept. 13...Superstar Juan Gabriel is scheduled to play his premiere concert at Las Vegas Hilton Grand Sept. 15...Barzilian diva Daniela Mercury is expected to release her second album for Sony Brazil later this month...EMI Argentina's fab reggae band Los Pericos is recording "Pampa's Ragga," set to ship in the middle of September. A performance at Billboard's 5th annual International Latin Music Conference earlier this year, the band closed "World Best Night" Aug. 2 at Reggae Sunsplash in Kingston, Jamaica. Los Pericos open a five-city North American swing Sunday (?)...

Pan-Am Fest Turns 10: Always-active Chicago concert promotion firm Cardenas/Pereznúber & Associates will produce the 10th annual Pan-American Festival Aug. 20-21 at Soldier Field. Headlining the diverse musical bill are venerable Caribbean tropical acts Oscar D'León, Grupo Nice, Johnny Ventura, and Eddie Santiago, hot band acts Banda R-15, Banda El... (Continued on next page)
ASCAP Fetes Top Latin Songs, Writers

The American Society of Composers, Authors and Publishers (ASCAP) held its second annual "El Premio ASCAP" June 21 at the Amnesia International nightclub in Miami Beach, Fla. More than 300 industries were in attendance as ASCAP honored the member songwriters and publishers whose ASCAP-licensed songs reached the top of the Latin charts in the U.S.

The highlight of "El Premio ASCAP" was the presentation of the Founders Award to Tito Puente by fellow ASCAP member Sheila E. Shown here celebrating Puente's honor, from left, are Puente, Sheila E, ASCAP president and event co-host Marilyn Bergman, and GRP recording artist/ASCAP member Arturo Sandoval, who performed at the awards ceremony.

EMI Latin recording artist and ASCAP awardee Rudy Perez, left, congratulates songwriter/musician Juan Carlos Calderin for winning one of the Two Songwriter Of The Year awards. The other went to Omar Alfanno.

ASCAP winners Jorge Luis Piloto, left, and Maria Flores, right, are all smiles after the awards show, as is Piloto's wife Zoraida, center. Piloto is A&R director for Sony Discos Music Inc., and Ivan F. Alvarez, ASCAP membership manager.

LATIN NOTAS
(Continued from preceding page)

Mexican, and Banda MR7, and resurgence of Tejano act Elsa Garcia & Co. Also set are Mexican pop-cumbia groups Los Abelardos and Grupo Ladrón, underrated salsero David Pablo, and Central American tropical band La Gran Familia.

MISCELLANEA: Master Brazilian songsmith Caetano Veloso is slated to make his Mexican debut Sept. 9 at the Auditorio Nacional in Mexico City. Producer Beba Silvetti has beautifully dressed up "No Me Queda Más"—the upcoming third single from Selena's "Amor Prohibido" album—with a tasty string arrangement that should convey this pretty marachi love testimonial into an across-the-board smash. Brazilian diva Elba Ramalho has cut the opening theme to TV Globo's novela "Tropicalitente." That track replaces "Coração Da Gente" on her stateside release "De Vera-Me," due out in August. Warner Brasil pop-rockers Barão Vermelho commence a six-date swing in Brazil to support their just-released album, "Carré Crua."

CHART NOTES: As mentioned above, "Si Te Vas" has eased into the top rung on Hot Latin Tracks. But its single's shelf-life at No. 1 could be short, as label mate Ricardo Montaner, whose "Quisiera" rises 3-2, and Juan Gabriel's hard-charging "Pero Que Necessidad" (4-3) close within 100 points. Elsewhere in the top 10, Tony Vega's "Ella Es" (EMM/Sony) is shaping up to be the biggest salsa single on the chart this year. "Ella Es," which moves up 8-7 this week, has spent five weeks in the top 10 Spanish-techo-pop duo Viceversa (14-10) nab not only its first top 10 hit, but also the first top chart entry for its record label, Max.

The rest of Hot Latin Tracks reveals no position surges, save Los Fantasmas Del Caribe's "Celina" (Rodven), which zips 82-20. The new artist on the chart this week is Banda Z, who debuts at No. 35 with the witty banda/cumbia stomp "La Niña Fresa" (Fonovisa).

Billboard's 1994 International Latin Music Buyer's Guide puts a world of Latin Music contacts at the palm of your hand!

Over 3,000 listings in 18 countries worldwide let you reach record company executives, research music publishers... contact international promoters...find a wholesaler or distributor...get in touch with Latin Music radio stations in the U.S. and Puerto Rico. Locate clubs, managers, agents...and much more!

The 1994 International Latin Music Buyer's Guide is a vital business tool for anyone involved in the Latin Music marketplace. To order your copy call toll free: 1-800-314-7119 or 1-908-363-4304. Or send check for $60 plus $4 shipping & handling ($10 for international orders) to this ad to Billboard Directories, Dept. BLDL3074, P.O. Box 2016, Lakewood, NJ 08701.

COMPLETELY UPDATED FOR '94
BLDL3074

Billboard FOR WEEK ENDING AUGUST 13, 1994
to the word “discography,” it traces the history of audio and video recordings made in Glynwood’s name for the past 60 years. More than 150 recordings are covered, in each case, full details as to cast, conductor, orchestra, leader, cast, player, recording dates, venues, recording producers and engineers—and much, much more. The publisher is Julia McRae, who has a base at Random House, 20 Vaclavsk Bridge Road, London SW1

Aconpanying the book is a mid-price EM1 compilation, compiled by the name, "Glynwood Records," consisting of 60 years of these first Bushel recordings to the present, via the Rossini conducted by Vittorio Gui, Handel’s Oratorio, and Rattle’s "Pagan And They." There are 20 tracks in all, lasting more than 75 minutes.

The latest in Boston Skyline's "From The Vault" series is a lovely album of "19th Century Italian & French Dance Music," recorded for Phi loters for more than 20 years ago by Musica Reservata. The group is directed by its founder, Michael Morando, and is given at least one track by Christopher Hogwood on harpsichord.

The goals of this new series are "first, to make available fine albums of the 1960s and 1970s that were genui
tly beautiful and acoustically as mellow (and, usually, demonstrate the extraordinary sound quality captured on the best mastering of the period." Both of the LP’s coupled on the new album were Grand Prix Du Disque winners.

Boston Skyline’s contribution to the Christmas season will be an album by the Elizabethan Singers, "Sir Criste
mas," featuring the contents of two previously released LPs, one of which is a Grammy-nominated 1997 collection of carols on the Argo label.

Six albums of Christmas music are due from Berlin Classics of Northern California, including two at mid

price—Bach’s "Christmas Oratorio," with the late Arlene Auger, Annemarie Burmeister, Peter Schreier, and Theo Adam as soloists with the Dresden Philharmonic under Martin Flugner; and choral music of the season by Schutz performed by the Dresden Kreuzchor under Rudolf Mauerhofer. Included among the full-price titles are a 1995 Christmas Eve services, also from Dresden, and an album of Christmas concerts by Bach, Viavoli, Corelli, and others, played by the Virtuosi Saxonia.

No, NOT NEW YORK'S EX: After years of success with a line of classical recordings, Koch International is going jazz. It will feature a new line of jazz titles including works from Bob James, Kenji Ebihara, Harold Curran, and others. The label's first title is a double collection of two concerts by Bernard, Viavoli, Corelli, and others, played by the Virtuosi Saxonia.

Told TO, REMEMBERED BY (What's The Difference?): Producer Bob Thiele, who has given voice to an amazing number and range of artists—such as Steve Allen, Louis Armstrong, Jack Kerouac, Band, Holly, John Coltrane, Steve & Eddie, Libera, Charles Mingus, and Debbie Reynolds sound to it!—has decided to tell all in "What A Wonderful World," an autobiography scheduled for publication early next year by Oxford University Press. (Actually, forget about how they all sound to you. If you want to party like it's 1989, you can do it with the real thing."

Helping Thiele remember his storied career is none other than all-knowing record-cum-scene writer Bob Golden, who has met everyone in show business at least once. (Though not Schlesinger, I don't believe.)

**Top Contemporary Jazz Albums**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Kenny G</td>
<td>Airesta (2x546)</td>
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<td>2</td>
<td>Norm Brown</td>
<td>Mood (2x007)</td>
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<td>3</td>
<td>David Sanborn</td>
<td>Elektra (2x020)</td>
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<td>4</td>
<td>Al Jarreau</td>
<td>Reprise (2x012)</td>
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<td>5</td>
<td>John Tesh Project</td>
<td>Sony (2x013)</td>
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<tr>
<td>6</td>
<td>Everette HARP</td>
<td>Blue Note (2x014)</td>
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<tr>
<td>7</td>
<td>Boney James</td>
<td>Warner Bros. (2x015)</td>
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<td>8</td>
<td>Gerald Albright</td>
<td>Atlantic (2x016)</td>
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<tr>
<td>9</td>
<td>Earl Klugh</td>
<td>Warner Bros. (2x017)</td>
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<tr>
<td>10</td>
<td>Stanley Clarke and Friends</td>
<td>Victory (2x018)</td>
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<tr>
<td>11</td>
<td>Paul Hardcastle</td>
<td>Virgin (2x019)</td>
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<tr>
<td>12</td>
<td>Patti Austin</td>
<td>Arista (2x020)</td>
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<td>13</td>
<td>Gil Scott-Heron</td>
<td>NTV (2x021)</td>
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<td>14</td>
<td>Nancy Wilson</td>
<td>Columbia (2x022)</td>
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<tr>
<td>15</td>
<td>Fourplay</td>
<td>Warner Bros. (2x023)</td>
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<td>16</td>
<td>The Benford-Freeman Project</td>
<td>Virgin (2x024)</td>
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<td>17</td>
<td>DAVE KOZ</td>
<td>Capitol (2x025)</td>
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<td>18</td>
<td>BOBBY BROWN</td>
<td>Jive (2x026)</td>
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<td>19</td>
<td>KENNY G</td>
<td>Atlantic (2x027)</td>
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<td>20</td>
<td>DAVE KOZ</td>
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<td>21</td>
<td>KEIKO MATSUI</td>
<td>WEA (2x029)</td>
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<td>22</td>
<td>BOBBY BROWN</td>
<td>Jive (2x030)</td>
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<td>DAVE KOZ</td>
<td>Capitol (2x031)</td>
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<tr>
<td>24</td>
<td>MEADON WINDS</td>
<td>Sony (2x032)</td>
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*Albums with the greatest sales gains this week. • Recording Industry Assn. of America (RIA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by the symbol. All albums available on cassette and CD. *Abbrevs include various albums.*
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James Cleveland
Wilmington Chester
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O’Landa Draper

Rev. Milton Brunson Presents Tyrone Block And The Christ Tabernacle Combined Choirs

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Rev. Milton Brunson Presents Tyrone Block And The Christ Tabernacle Combined Choirs - Greater Victory Temple Choir


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High-Powered Gospel Genre Energized By Both Traditional And Transitional

BY LISA COLLINS

This has been a pivotal year in gospel's rapid evolution. New faces, labels and players have transformed the music, energizing sales across the board in 1994. Booming revenues and exposure have inspired widespread examination of once unquestioned tradition, with gospel finding itself between worlds—in a limbo where old rules no longer apply and new ones are not yet in force. The future is arriving before hardliners are ready to bury the past, and the result is an industry on the edge—and on the verge. In short, it's a whole new game.

And with the advent of women executives and a growing gospel hip-hop community, the complex changes have caught the eye of the mainstream marketplace, and it prefers to direct itself in the path of its country-music cousins. It's executed by a new breed of artists, as gospel in the '90s has become almost exclusively a new-artist game.

According to Milton Biggham, executive director of Savoy Records, gospel hardliners aren't as blindly devoted. In the last few years, they've become a great deal more receptive to new styles, creating the atmosphere for the likes of a Kirk Franklin, who has become the reigning superstar on gospel's newcomer scene. "People are genuinely excited by this guy," says James Bullard, who

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Artists Fuel Gospel's Rebirth And Attract A Broader Base Of Faithful Fans

BY LISA COLLINS

Marked by a tremendous increase in sales activity, gospel is on the upswing. Behind its increasing popularity and rising revenues is a whole new breed of artists, as gospel in the '90s has become almost exclusively a new-artist game.

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Gospel's Big Boom Inspires Radio To Add Stations And Increase Air Time

Gospel radio is on the rise, and lots of folks in the field feel a gospel evolves expansion may be right around the corner. The increasing number of better-sounding gospel records, which are selling more copies and getting played more often on the radio, has the elements of an eruption. "It's not quite like country," says gospel syndicator Greg Jones, referring to the format's growth, "but it's right behind it."

Up until 1989, virtually all contemporary gospel music heard on the music-intensive black gospel station. Station GM Joyce Cooper-Craig says WWON plays at least eight songs an hour, a marked increase from past gospel outposts, which often used music as filler between paid preachers. Cooper-Craig also boasts that, from a professional production standpoint, WWON sounds like your No. 1 FM station.

"Twenty-four-hour stations are like a new venue for us," says Tony Coche, president of Malaco Records, who believes if listeners are simply exposed to gospel they will snatch up the records. The music has gone from two weekly two-minute artist profiles, just signed on in June, "Inside Gospel" and "It's A Celebration" are two others in the growing number of gospel programming options.

As is frequently the case with radio format trends, the gospel move has been driven, in part, by economics. Suddenly, gospel has emerged as a viable option for some station managers. "Business people see the success of Bebe and CeCe Winans [and] Al Green, and they realize the marketability and profitability of these artists," says Jones. "They're realizing there's something there, some money to be made."

It helps, says Jones, that "companies like Kmart and McDonalds are starting to realize gospel has a large audience." According to the M Street Journal, which tracks radio formats, the number of Southern gospel stations nearly doubled between 1982 and 1985, from 104 outlets to 185. Black gospel stations had a weekly audience of 12 million.

A significant number of full-time gospel stations with a heavy emphasis on music have cropped up across the country, captured respectable ratings and given the music welcomed new platforms.

With more hours now accessible to gospel, more syndicated players are appearing. Longtime leader Anderson Communications’ "Inspirations Across America" is in its 11th season with its two-hour Sunday morning program, which is heard on 110 stations. Greg Jones’ new "Gospel Reflections," "made up of daily or

Gospel radio came from mainstream music stations, such as country or R&B, that set aside a few hours on Sunday morning for songs of inspiration. (Jones estimates that 90% of R&B stations offer Robertson, Wondas.) In just the last few years, though, a significant number of full-time gospel stations have been born, and given the high potential of gospel music, there has been an increase in the number of stations.

The trend has been most evident in Detroit, says that "WWON is the growing number of gospel stations. And while the last decade has brought change, in accordance with what gospel insisters see as a necessary '90s update, there is considerable off-the-record nervousness about the advent of SoundScan.

Gospel hopes to follow the lead of the contemporary-Christian marketplace and its highly successful Christian Music Trade Association (CMTA) program for implementation of the system into Christian bookstores. But the program—uniting CMTA with the Christian Music & Video Retailers (CMVR) and Spring Arbor Distributors—was one in which the Christian industry took the reins.

Initial conversations with traditional gospel labels quickly escalated to the level of "no progress," the biggest impasse being the financial investment in development funds necessary to implement the program. Given that the majority of the Christian marketplace had pre-existent computer systems equipped with inventory and bar-code tracking capability, those funds were a great deal lower than what is estimated for the more traditional gospel retailer.

However, Billboard is more hopeful about a second round of talks being planned. "Currently, we are using the SoundScan R&B core panel to monitor gospel sales," reports Suzanne Baptiste, senior chart manager at Billboard. "And by the time we convert the chart in the end of the year (beginning of our 1995 chart year), we hope to add more gospel specialty stores."

That would address the biggest concern leveled by such gospel representatives as GospelCentric Records CEO Vicki Mack-Lentz. "If you look at our top 100 gospel charts, there are a lot of gospel titles that are not on SoundScan. That means any major [mainstream] labels who record a gospel record would probably show up in SoundScan before recognized gospel talent, since those labels sell more than smaller gospel labels."

"If they were to take just R&B and charts, I don't think they'd get out 25%-30% of the sales," adds Jerry Manney. "I think we all welcome gospel but just need more time to get the product out there that will assist the stores that sell our product in getting the necessary equipment.

With an average cost of $5,000 to $10,000, the standard outfitting of gospel retailers will be no small task. But money is slowly turning the tide against SoundScan.

The tension against SoundScan has been fueled by misinformation—sometimes no information at all. Larry Robinson, who owns and operates God's World in Detroit, says that "35% of [his] volume is done on the road or at church and local gospel programs."

If John P. Kee appears at COBO Hall here in Detroit, I can move up to 600 units in the lobby. Will that count?"

"Yes!" insists Mike Shallot, COO of SoundScan. He plans to address that question and others like it in the next round of talks with label reps during a series of meetings now being formulated with the gospel community. "Reporting is just one part of what SoundScan provides," says Shallot. "We also help pinpoint inventory patterns and create more profitable stores.

This system can track sales not only at gospel-music gatherings and concerts, but even at weekend flea markets.

For the moment, the jury is out. "It's definitely positive," says James Bullard, director of the gospel division at Intersound Records. "But we've yet to see the gospel be brought more into the mainstream, a great many misconceptions will work themselves out. In the long run, SoundScan will give us a greater platform."

—LCC

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Gospel's Conversion To SoundScan Is A Welcome Idea, But How Will It Work?

Gospel radio host Ray Edwards

Historically, gospel music has not been a numbers game. "Where are the figures?" many mainstream record producers ask. The retailers who break our records are not on SoundScan. That means any major [mainstream] labels who record a gospel record would probably show up in SoundScan before recognized gospel talent, since those labels sell more than smaller gospel labels.

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CONTINUED ON PAGE 50
This Is Glorious Music

The #1 Best-Selling Praise & Worship Artist

RON KENOLY

Over 101 weeks on Billboard's Top Contemporary Christian Chart


Coming Soon! Featuring "Jesus Is Alive"

The recording that started it all.
Numerous Conventions Give Gospel Industry Opportunity To Congregate

BY LISA COLLINS

One outgrowth of the progression in gospel music is its booming convention market. From the last week of June through the end of August, the convention circuit is in session, with gospel’s biggest names in attendance. At last count, the number of gospel-music-oriented conventions was 20 and still climbing.

Increased popularity has translated into big bucks for artists, recording labels, specialty retailers and host cities. Estimates are that the Gospel Music Workshop Of America—whose average attendance figures fluctuate anywhere from 10,000 to 15,000—generates upwards of $2 million annually.

The GMWA’s New Artist Showcase has become a mainstay, and “labels have been known to sign artists on the spot,” says coordinator Dan Underwood.

with the average conventioneer spending $2,000 per week. Its church-based counterpart, the Church Of God In Christ (COGIC) Convention, last year drew more than 40,000 to Memphis. Its growing political clout secured the presence of President Clinton.

“The convention circuit thrives because they offer opportunities for people to network and, foremost, to present artists to the public and industry-at-large,” explains Teresa Hairston, publisher of Scoop, the gospel industry’s biggest magazine. “Kirk Franklin, who is one of this year’s biggest success stories, didn’t take off until after the workshop—where people were able to see and experience him firsthand,” notes Hairston.

“For all its growth, gospel is still a touch-and-feel marketplace. It’s a show-me thing. Audiences want to feel the effect of an artist’s annoting, to experience their sincerity.”

Gospel up-and-comer Charles Woolfolk landed a contract with Benson Records after taking part in the GMWA’s New Artist Showcase. Under the coordination of independent radio promoter Dan Underwood, the showcase has become a mainstay. “Labels have been known to sign artists on the spot,” says Underwood. “It’s one of the few test venues you can find.”

Fact is, while gospel is programmatic, you get the truth.

The history of gospel’s convention circuit began with Thomas Dorsey’s founding of the National Convention Of Gospel Music. But while gospel has opened up in sales, it’s shored up its borders on the alternative market too.

“The thing that’s most exciting is that we’re seeing growth in alternative market venues, which range anywhere from outlets like The House Of Blues to gospel’s TV visibility.”

—Steve Devick, CGI Records

With the 20 million gospel music fans, there’s a whole new market out there. Just ask the market research firm that estimates there are more than 20 million gospel music fans. That’s a lot of money to be made, and a lot of money to be spent. But how do you get into this market? By attending a gospel convention, of course.

For example, the GMWA’s Gospel Music Workshop Of America (GMWA) Convention is one of the biggest gospel conventions. It’s held in Chicago every year and attracts thousands of gospel fans from all over the world. The convention features concerts, workshops, seminars, and more.

But what about the other conventions? Well, there are plenty of them. Here are just a few:

- The Gospel Music Association (GMA) Convention - This convention is held in Nashville, Tennessee and is one of the largest gospel conventions in the world. It features concerts, workshops, seminars, and more.

- The National Association Of Black Churches (NABC) Convention - This convention is held in various cities around the United States and is one of the largest conventions for black churches. It features concerts, workshops, seminars, and more.

- The National Association Of Gospel Choirs (NAGC) Convention - This convention is held in various cities around the United States and is one of the largest conventions for gospel choirs. It features concerts, workshops, seminars, and more.

These conventions are a great way to get into the gospel market. They’re a great way to meet other gospel fans, learn about the industry, and learn about new artists. So if you’re interested in the gospel market, make sure to attend one of these conventions. You won’t be disappointed.
Jennifer Holliday

Jennifer Holliday first warmed our hearts in Dreamgirls. Jennifer now returns to her Gospel roots with her new album, On and On. Jennifer’s first Gospel project features new original songs from today’s leading songwriters, Twinkie Clark, Edwin Hawkins, Diane Warren and Richard Smallwood, as well as the brilliant voices of O’Landa Draper and the Associates Choir. Produced by Jennifer Holliday. Coming this September!

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ARTISTS—Continued from page 43

heads Atlanta-based Intersound’s gospel division. “They have taken another look at this genre because of the kind of gospel music Kirk Franklin makes.” Franklin is part of a core inner circle of top-selling gospel artists—including Hezekiah Walker, Yolanda Adams, O’Landra Draper and Ricky Dillard—who have found success over the past few years with “new traditional gospel,” a style forged by church and gospel recording artists. (His annual Full Gospel Baptist Church Conference attracted more than 60,000 participants.)

A.L. Jinwright Mass Choir. Scoring the most impressive gains is Bishop Norman L. Wagner & The Mount Calvary Concert Choir. Sales of their second release, “Excellent,” propelled the project to the No. 3 slot on Billboard’s gospel charts.

“The gospel audience has become both more sophisticated and receptive,” says Teresa Hairston, publisher of Score, the nation’s leading gospel music monthly. “They’re looking for a well-produced sound, good production, individuality, creativity and an album that is four to five deep tracks long.”

High-Powered—Continued from page 46

opportunities for them to see our artists, encouraging the growth of the genre.”

Another key area of growth being targeted by Myricks and others is the sub-30 group. “It’s nowhere near the majority of our sales,” Myricks concedes, “but the kids expressing interest represent a different type of groove for us and are becoming increasingly influential.”

—Chuck Myricks, Word

“It’s nowhere near the majority of our sales, but the kids expressing interest represent a different type of groove for us and are becoming increasingly influential.”

—Chuck Myricks, Word

people in the back of the church. Also, the preparation of an artist in terms of how well they produce product has become a factor in making gospel artists much more valuable recording commodities.”

Among this year’s emerging stars is Bishop Paul Morton & The Greater St. Stephen Mass Choir. While the group’s debut offering from Blackberry Records has been on the charts for more than six months, Morton’s biggest gift is in bridging the gap between the several stylistic flavors of gospel music.

“Gospel audiences have become both more sophisticated and receptive,” says Teresa Hairston, publisher of Score, the nation’s leading gospel music monthly. “They’re looking for a well-produced sound, good production, individuality, creativity and an album that is four to five deep tracks long.”

Blackberry’s Williams agrees. “They’re looking for something new and different. They’re looking for something that’s going to challenge them.”

Gospel music is being taken much more seriously, we have become more sophisticated. A natural evolution of that is a bigger financial investment from the labels. And the more money you pour into a product, the higher your expectation on all levels—from radio to retail to imaging.”

“Issuing is not a 10 on the scale for me,” says Bullard. “For that reason, we’re banking on Vicki Winans. In understanding how important marketing and imaging is, she has positioned herself to have corporate sponsorship. I believe she’ll be the next superstar in gospel.”

Winans is one of the old guard savvy enough to make the transition. Fact is, according to those like KHVN music director Drew Dawson, the urban flair has become passé and viewed almost solely as an attempt at crossover revenues. “Some of those artists need to decide what side of the fence they’re on,” says Dawson. “Can you tell me now that all the records don’t have enough of the gospel flavor, it’s not going to get played here.”

While crossover can be wonderful, concludes Biggham, “the mainstay of the gospel community will always be the church.”

Mounting interest in positive rap has even sparked the evolution of such specialist publications as Heaven’s Hip Hop.

John P. Kee, “Production quality is perhaps the biggest factor,” says KHVN program director Drew Dawson. “We’ve come a long way from a couple of micro-

Other names to watch on the choir scene are James Hall & The Worship & Praise Choir; Minister Charles Woolfork & The Praise Covenant Choir, and the Charlotte, N.C.-based CGI Records’ Steve Devine and the Calvary Concert Choir, the nation’s leading gospel music monthly. “They’re looking for a well-produced sound, good production, individuality, creativity and an album that is four to five deep tracks long.”

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38
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Management: K. Leon Saunders

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CONVENTIONS
Continued from page 36

Of Choirs & Choruses in 1932. Yet it wasn't until James Cleveland birthed the Gospel Music Workshop Of America in 1966 that the circuit took form. Three years later, Shirley Caesar launched her annual evangelistic crusade, and in 1981 came Edwin Hawkins' Music & Arts Seminar.

"Since Cleveland's death, a dozen or more conventions have cropped up," observes Tallas Stinson, VP A&R at Chicago-based CGI Records. "John P. Kee has one; Bobby Jones has one, even David Curry, who directs the Mississippi Mass Choir, has one. And while different conventions appeal to different segments of the market, the best conventions are those with large music departments or a heavy musical influence. If nothing else, you want to Bobby Jones Gospel Explosion, COGIC and GMWA. But lately, conventions like Azusa (Rev. Carlton Pearson's Tulsa-based assembly) and Bishop Paul S. Morton's Full Gospel Baptist Church Conference are coming up in power."
THE CHARTS

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That's good news to gospel's burgeoning hip-hop crowd, led by Gospel-Centric's A-l S.W.I.F.T. Hoping to become gospel's equivalent to top-selling, contemporary-Christian hip-hoppers DC Talk, the husband-and-wife rap unit scored an impressive 30,000-plus advance sales with their debut release, "Turn Yourself Around." Others to watch include the Frontline group, Gospel Gangstas, who are winging their way up the Contemporary Christian charts. Mounting interest in positive rap has even sparked the evolution of such specialist publications as Heaven's Hip Hop.

Helping to revitalize the once-failing quartet scene are the Canton Spirituals, who, after more than three decades in gospel, broke wide open with the release of "Live In Memphis" on Blackberry Records.

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- HOB/MC-3532 Five Blind Boys of Alabama/Kid On Tracked Name
- HOB/MC-3533 Shirley Caesar/Sky Lady
- HOB/MC-3534 James Cleveland/St John
- HOB/MC-3535 Rev. Milton Brunson & The Thompson Community Choir/Pray 1 Jee Almighty
- HOB/MC-3536 Shirley Caesar/You Are One
- HOB/MC-3537 Rev. James Cleveland
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- HOB/MC-3539 Shirley Caesar/Throw Out The Lifeline

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Lawrence Matthews is lighting up the vocal scene, and blazing the alternative trail is Allen & Allen, whose innovative blend of gospel and jazz has made for an impressive sales debut. Also cropping up is a new breed of vocal groups that includes Anointed, Crusade, Zion and Savoy's newly signed five-man unit, Devoted. The acceptance of these groups, sporting slick musical production and secular appeal, has signaled an even more significant trend.

"For a long time, the vibe was that you had to cross over to be competitive," says Fred Hammond, Commissioned co-founder and noted producer. "The biggest change with gospel growing popularity is that artists are caring less about crossing over and more about sticking to the message. The upshot musically is on the technical side, where we're seeing the advent of younger, fresher producers—like Skeeter Winans—as artists seek to get more innovative."

"What has become all too clear," says Hairston, "is that labels that don't invest in quality product for their artists will find that their record sales probably won't exceed 50,000. For others, the last year alone has shown that sales—even amongst new artists—can soar into the 200,000-plus range."
IT REMAINS TO BE SEEN

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Dorothy Norwood
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LaShun Pace
Shekinah Choir

Rev. Timothy Wright
And The N.Y. Fellowship Mass Choir
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Men Of Steel. Director Marty Thomas is the eye behind Above The Law’s Ruthless/Relativity video “Black Superman.” Pictured during a break in shooting, in the back row from left, are Tone Loc, Riveria/Panc Films producer Bruce Sapers, and Above The Law’s K-OSS and K-Ayou. In the front row, from left, are Eazy-E, Above The Law’s Cold 187m, and Thomas.

LONDON—Having captured a continent’s teen-agers with a steady flow of MTV, Networks Europe now seeks a generation that many media players are struggling to attract: the British baby-boomer.

On Sept. 30, the European version of VH-1 will bow with a format designed to appeal to the 25-49 age group, an audience that is not being catered to by terrestrial TV, and which has demonstrated limited interest in the youth-oriente d nature and European flavor of MTV Europe.

Both the channel and its label suppliers are hoping VH-1 will be able to stimulate an elusive and somewhat passive adult music consumer, says Brent Hansen, director of programming and production for MTV Networks Europe. Territorial channels provide few music programs aimed at non-youth audiences, he notes.

“Where we’re launching this channel, we thought that these people had been alienated by existing programming,” Hansen says. “Most of these people don’t want to see rap or speed metal. The focus groups we worked with in research said, ‘offer us what we think we deserve and we will watch it.’”

VH-1 will be broadcast on U.K. satellite TV via the Astra satellite. Since the network is aimed mainly at U.K. viewers, it will not be offered to Continental Europe’s cable operators right away.

Although the U.K. version of VH-1 will share its moniker and a small amount of programming with its U.S. namesake, programming will be made in Britain for British, Hansen says. “British music is the most pow- erful in the world and we need to cater to it.”

“Look at the kind of feelings that bands like the Clash still engender. Once you have that appreciation of music, you never lose that. It’s still there with this group.”

VH-1, Hansen adds, will not pa- tronize its viewers. “We will assume some knowledge of music,” he says. “The best thing we can do is to make people feel we are with them in what they are thinking.”

MTV Europe has a fast-moving, street orientation, with graffiti back- grounds and a boundary of color- ful animation, which its detractors term an assault on the senses. VH-1, on the other hand, will be “more like being in your den,” says Hansen.

Rock, country, and soul music will be programmed in specific time slots. Weekday programming will be struc- tured on a daily schedule, while weekend will be programmed around special themes. The network is now acquiring the rights to such archival shows as BHC’s famous live program, “The Old Grey Whistle Test,” and Hansen says the channel will come alive at about 10 p.m. nightly, “when people start to (channel) surf.”

In recent years, several players in the entertainment media have made attempts to capture the mature demographic, which appears to be staying away from other channels. VH-1 itself will be offered in U.K. homes.

The network’s programming will be relatively low in the U.K., and satellite viewing is still considered a niche market, associated chiefly with sports and pornography.

Hansen admits that there is a problem with the existing satellite penetration, but argues, “We think [VH-1] can provide an impetus to watch satellite TV.”

Still, he adds that VH-1 needs to assert its identity quickly and create a brand name to distinguish it from the plethora of programs currently airing on satellite.

(Continued on next page)

Men Of Steel. Director Marty Thomas is the eye behind Above The Law’s Ruthless/Relativity video “Black Superman.” Pictured during a break in shooting, in the back row from left, are Tone Loc, Riveria/Panc Films producer Bruce Sapers, and Above The Law’s K-OSS and K-Ayou. In the front row, from left, are Eazy-E, Above The Law’s Cold 187m, and Thomas.

Playboy Gets ‘Rocks’ On PPV; Scopitone Revived For Exhibit

Playboy Video: Playboy is packaging its 60-minute music video program “Playboy’s Hot Rocks” with various shows in its Rock Video Girls series and offering them as a four-hour, pay-per-view block during August. The move marks the first time Playboy will be offered as a pay-per-view block on the network.

Pauly Shore, star of the new movie “In The Army Now,” is being bought in the Aug. 19 “Playboy’s Hot Rocks” episode with Playmate Of The Year Jenny McCartney.

David Bowie is August’s “Hot Rocks” artist of the month, and the two “Hot Rocks” installments will feature such clips as an unaired (and uncensored) broadcast version of 1983’s “China Girl” video, as well as “Boys Keep Swinging” and “The Jean Genie,” among others. The “classic clip” of the month is Nine Inch Nails’ “Closer,” which will be presented in an unaunched format on both of the August shows.

Playboy Video recently focused its efforts on the pay-per-view market with the traditional cable subscription market, and senior VP of programming and promotions Kenneth McCarthy says music video helps generate business among the young-adult demographic, particularly on Friday nights.

“Hot Rocks” is a really successful show for us, and we can create a thematic block by putting it with other music shows, we think it will do very well,” he says. “It’s music video done eminently well, but it’s not watchable forever. You need to put a spin on it. We make it sexy.”

African POP FANS are seeing MTV programming for the first time, thanks to a license agreement with the South African Broadcasting Corporation. The move is the first step toward launching a 24-hour network there.

MUSIC VIDEO Historians passing through the Bay Area Aug. 13-14 should stop at the San Francisco Exploratorium to see the Scopitone, an early video jukebox, introduced in the 1960s and 1970s. Archivist/collector Wade Wright will demonstrate the French machine, which plays 36 musical filmlets by such acts as New Orleans, Debby Reynolds, and Neil Sedaka.

The coin-operated Scopitone enjoyed a brief vogue that lasted until about 1967, Wright says. Its demise was related to a number of factors: Distribution was extremely limited, the machine was never properly programmed, and the novelty quickly wore off for music fans who were increasingly turning to the home television set to enjoy a wide variety of free music programming.

THE BEAT GOES ON. Charlene Warner, producer of Richmond, Va.-based “‘Tropical Beat,” reports that she has acquired the exclusive rights to produce a score, starring by Bob Marley’s 50th birthday, during the 1995 MEGA convention in Carson, Calif. Marley’s music will be packaged for pay-per-view and home video release next year.

Warner will produce the show with Chicago’s Wexler Entertainment. She anticipates a Mardi Gras-like festival featuring top reggae stars, as well as dancers, floats, and French performers.

Much of the footage will appear on her own “Tropical Beat” program after the Feb. 1 event.

REEL NEWS. Sara Leiva, a former L.A. direc- tor’s rep, is now based in Seattle, independent reps repre- sented by director Adolfo Doring and Section 8 Films director Duncan Sharp. The Huntsman, a Seattle, Wash., is a new production house helmed by DP Larry Re- venue, composer/sound engi- neer Donald Garland, and editor/special effects expert Krystol Cameron.

Network news: Stacey Killian Hagedow is new director of creative services at CMT. Tom Rima is now manager of the channel, vice president of Richmond, also serves as vice president of the network’s music program, Ann Buchman is now manager of network’s music program at NN.

Label Links: Shawn Kilmurray of Sugar Hill partnered with a new based in New York as international production coordinator for Elektra Entertainment. He remains executive vice president, and the new 80,000 pound to the company’s and are directed to Alex Yeung at 415-866-5866.
promoting, showcasing, and distributing their music. They digitized demo tapes, put them online, and waited to see what would happen.

Quickly, the service gained national attention thanks to two factors: first, much of corporate America tried to understand what to make of the Internet and second, Geffen’s corporate culture embraces this type of forward thinking,” Wood says. “Cell comes from a strong indie background, and fits well with the IUMA format.” Wood continues. “They had a show coming up in the Big Apple, and we figured this would make a perfect test.”

**PURELY PROMOTIONAL**

Wood says copyright issues were not too difficult to resolve in this case. “We signed the standard IUMA agreement,” Wood says. “It was far from a traditional business deal as you can tell. It’s purely promotional, and putting out a 30-second clip online very different from putting a full song online.”

Wood says bootlegging is not a threat. “The sound quality isn’t compet-
titive with Cell’s recorded music,” he says. “It may even be mono.”

“We’re still putting most of our energy into the commercial [online] service,” Wood adds. “The Internet is a great opportunity, but it still has kinks to work out. It has a long way to go before it’s quick and easy to use.”

Geffen plans to fabricate a niche on the Internet—a user-friendly site indepen-
dent of IUMA, with a directory, user-submitted content, discussion forums, and a music server, page, song clips, photos, and tour and new release information, and finally a Fan Club.”

“We want to do it ourselves. We’re developing our own World Wide Web page, and we expect to have our own site up and running by the end of the summer,” Wood says.

“By the time we get a business plan together, it will be too late,” Robinson says. “We’re making our move, we’re making our plans. It’s our time and we’re not letting anyone else have a piece of this. We’re doing the same thing that made Geffen great.”

“Morgan Robinson, formerly of the indie band Unrest, says IUMA re-
cruited his Arlington, Va.-based label Teen Beat to go online. “They called me,” Robinson says. “I really didn’t know what the Internet was. They explained the Internet and IUMA, and it sounded really inter-
esting.”

“I haven’t actually seen the Teen Beat section yet, and I’m still not sure how the site will work. It’s just the idea of it, you know.”

“As Patterson tells it, a fan from California placed the call to Robinson. “He had called us asking if he could host a show on the Internet, and we told him to do what he could,” Patterson says. “He immediately began drumming a lot of time and money into IUMA.”

Wood says IUMA will have a full-length album by a Poly-
Gram-signed rap act online by mid-
August. This could not be con-
firm ed by press time.
U.K. Platinum Certifications Up, Spotting Biz’s Health

BY JULIE BOODHOO

LONDON—In a sign of continued strength for the U.K. record business, three times as many albums received platinum certifications in Britain during the first six months of 1994 as did so during the same period last year, according to the British Phonographic Industry.

Among albums released since January 1993, the top titles are Mariah Carey’s ‘Music Box’ and Dina Carroll’s ‘So Close’.

Twenty-four albums were certified platinum during the first half of 1994, up from eight in the first six months of 1993. In addition, 60 albums received silver certifications for sales of 60,000 units, gold for 100,000 units, and platinum for 300,000 units.

The two highest-selling albums on the list—both moving more than 2.1 million units overall—were “Tubular Bells” by Mike Oldfield, released by Virgin Records in July 1973, and “The Bodyguard” soundtrack, released by Arista Records in November 1992.

Wat Wet Wet’s “Love Is All Around” on PolyGram was the only single to achieve platinum certification for sales of 60,000 units, following its exposure in the film “Four Weddings And A Funeral.” Three singles released in the first half of 1994 received gold certification for sales of 200,000 units: “The Sign” by Ann Of Arrow, “Without You” by Mariah Carey, and “Deep” by Doop. Additionally, 12 singles received silver certifications for sales of 100,000 units.

On the accompanying chart, Billboard has culled from BPI certifications those albums released during 1985 and 1986 which have reached plat- inum or platinum-plus status.

Among those albums released since January 1993, the two top-selling titles are “Music Box” by Mariah Carey, on Columbia Records, and “So Close” from Dina Carroll, on A&M Records. Both have been certified quadruple-platinum for sales of 1.2 million. “So Close” also was the top-selling album last year, with certified sales exceeding 600,000 units.

Björk’s “Debut,” on One Little Indian Records, was the sole independent-label album to go double-platinum, with sales of 600,000 plus. “The Very Best Of Walt Disney” compilation album, on the self-distributed Pickwick Records label, received platinum certification with sales of 300,000.

Comparing the certifications of 1993-94 albums among the major distributors, EMI had the highest number, with 15. BMG distributed labels saw six of their albums go platinum or greater: PolyGram had five; Sony had three; and Warner had one.

Among the 1994 albums that received platinum certifications, “Our Town—the Greatest Hits” by Deacon Blue, on Columbia Records, and the “100% Reggae, Vol. 2” compilation album on Telstar Records have been the fastest-selling albums, taking just two months to sell 100,000 copies each.

U.K. PLATINUM CERTIFICATIONS OF 1993-94 ALBUMS BY DISTRIBUTOR

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<tr>
<th>BMG</th>
<th>EVERYTHING CHANGES (OCT ‘93)</th>
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<td>100% REGGAE (NOV. ’93)</td>
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<td>PICKWICK</td>
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| PINNACLE | DEBUT JULY ’93 | PINNACLE |
| POLYGRAM | TEN SUMMONERS TALE (MAR. ’93) | POLYGRAM |
| ACE OF BASE | HAPPY NATION (MAR. ’94) | ACE OF BASE |
| CRANBERRIES | EVERYBODY ELSE IS DOING IT (MAR. ’93) | CRANBERRIES |
| DINA CARROLL | SO CLOSE (JAN. ’93) | DINA CARROLL |
| CHIMIE DANSI & DRUMS | TEASE ME (JAN. ’94) | CHIMIE DANSI & DRUMS |
| MARIAH CAREY | MUSIC BOX (AUG. ’94) | MARIAH CAREY |
| DEACON BLUE | OUR TOWN—THE GREATEST HITS (APR. ’94) | DEACON BLUE |
| JAMBOREE | EMERGENCY ON PLANET EARTH (JUNE ’94) | JAMBOREE |
| WEA | UNPLUGGED AND SEATED (MAY ’93) | WEA |
| WEA | U.K. |

Notes: Platinum awards in the U.K. are given for sales of 300,000 units. Albums are shown with their release dates, not U.K. titles or labels.

Report Claims Taiwan Labels’ Market Shares

BY GLENN SMITH

TAIPEI—A recent newspaper report revealing the purported market shares of Taiwan’s top record companies has sent a voyeuristic stir through the market place to which secretive music industry here.

The article appeared July 21 in The Great News, which said that “exclusive information from top officials of the label association’s Members’ Foundation in Taiwan indicates that Taiwan’s major labels (excluding those that might have market share information. The statistics published in the newspaper were based on total sales of Mandarin and Taiwanese recordings. Local sales of international repertoire were not included.

According to The Great News, the island’s top four record companies were UFO (the Warner Music International affiliate) with 20% market share, followed by PolyGram (19%), and two independent, Rock Records (14%) and Dung Jung (12%). Only relative rankings were given for the other top 10 companies.

However, when interviewed by Billboard, Agnes Lee of The Great News—who wrote the July 21 report—gave additional data for the (Continued on page 56)

German Programmers Debate Music’s Place On TV Shows

BY WOLFGANG SPAHR

HAMBURG—Program planners at German TV stations want to ban music from their schedules because it hurs their ratings.

Says one programmer bluntly, “As soon as the music starts, people go to the bathroom.”

This theory appears to be confirmed in a survey recently published by the German polling group FORBA in the TV listings guide TV-Movie. According to the magazine, 48% of all viewers think appearances by artists or music groups on entertainment shows are “a good idea,” and 5% of those believe music programming is “a very good idea.”

But 41% of those surveyed are “not too keen” on music programs, and 19% of those respondents went as far as to say they were “not keen at all.”

The remaining 11% of those polled did not reply.

By their own admission, 37% of all those polled watch performances by musicians or groups on entertainment shows, while 3% do not watch the musical interludes. Another 14% say they do something else during such appearances, and 19% say they switch to another channel. Another 27% change their behavior according to what sort of music is played, and the remaining 10% had no opinion.

Based on the average viewer ratings, this means that the most popular German TV show, “Wetten Dass...,” hosted by German favorite Thomas Gottschalk, losses more than 400,000 viewers by playing music, an activity producers find essential in order to conceal scene changes or allow actors to change clothes.

The makers of “Wetten Dass...” have long been aware of this problem. Fred Kogel, head of entertainment at the state-owned ZDF, also recognizes the problem. In his opinion, between 40,000 and 50,000 more viewers are lost during such musical interlude, depending on the type of music.

Even with popular stars such as Mariah Carey and Phil Collins, “Wetten Dass...” can expect to lose about 1 million viewers. As a result, it recently cut its music spots from four to two per show, although Kogel says the music “provides relaxation between the excitement of the show, allowing concentration to rise again after the farce.”

Another suggestion for solving the dilemma is one from Wolfgang Brackhan of broadcaster ARD, who is in charge of the family entertainment show “Die Goldene Einz.” He says there should be a move away from placements for the record industry and toward integrating the artists into the show. Devices for doing that would include film clips, interviews, and photo (Continued on page 51)

Ricordi Plans Milan Megastore Will Be Italy’s Largest Music Shop

BY MARK DEZZANI

MILAN—This city’s Gothic cathedra- l square will soon be home to a second megastore and Italy’s largest music shop, according to plans of the country’s largest dedicated music retail chain, Ricordi. The new 8,500-square-foot store will be located in the picturesque, Victorian-style, glass-domed shopping mall, on the opposite side of the square to Virgin’s 4,900-square-foot megastore, which opened in 1991.

Planned to open before Christmas, the Ricordi store shopfront will be sandwiched between a fast-food shop and an upscale restaurant, with stairs leading to one below-street and two higher levels.

Matteo Rignano, director of Ricordi’s retail division, says the new store will incorporate all of the elements discussed in an earlier story about the chain’s other 21 stores. “It will be a multimedia store with our eight thematic departments—classical, Italian, international, jazz, cinema, children, books, and instruments. In addition to records and videos, we will place a strong emphasis on books and games with a

zone where customers can sit and read,” says Rignano. “There is a multilingual section where we can present musical showcases and films, and a rented studio space for bands to practice and produce demos.” The classical department on the first floor has a spectacular view of the gallery.”

The new Ricordi store will replace an existing shop half the size and some 350 feet away on a side street. Approximately 60,000 music titles will be sold, with a 70-30 split between CD and cassette formats. Domestic and international acts will each account for 50% of the music stock.

“In an average-size store, domestic acts reach half our share with 4000 titles, while the remaining 50% are international acts,” says Rignano.

Ricordi’s stores grossed almost 100 billion lire ($63 million) last year, with music accounting for 60% of sales and video 10% of the take.

“Although our take last year was about the same as 1992, and even in terms for 1992,” says Rignano, “we are pleased with the results as the recession hit music sales hard, and, with (Continued on page 50)
Warner Music's International Execs Cruise Into Montreux Meet

MONTREUX, Switzerland—Warner Music International's 1994 worldwide managing directors' meeting, held here June 19-24, brought together more than 100 delegates from WMI's 46 affiliates, along with senior executives from Warner Music International and the Warner Music Group in the U.S. Among the highlights of the meetings were a financial overview by WMI chairman/CEO Ramon Lopez, who projects up to 100% growth by the company, to $3 billion in revenue, by the year 2000 (Billboard, July 2).

Captains of the Warner ship cruise Montreux's Lake Leman. Shown, from left, are Doug Morris, former co-chairman/co-CEO, Atlantic Recording Group, who in July was named president/COO of Warner Music-U.S.; Ramon Lopez, chairman/CEO, Warner Music International; Bob Morgado, chairman/CEO, Warner Music Group; Seymour Stein, president, Sire Records, and Mel Lewinter, executive VP, Warner Music-U.S.

East meets West for WMI execs. Shown, from left, are Wieland Kafka, MD, Warner Music Chile; Beto Boaventura, MD, Warner Music Brazil; Julio Sainz, MD, Warner Music Mexico; Claude Nobs, Warner Music Switzerland; Mii-an Hontiveros, MD, Warner Music Philippines; Chacho Ruiz, MD, Warner Music Argentina; Joao Neto, MD, Continental Records Brazil; Tony Fernandes, MD, Warner Music Malaysia; and Sergio Rozental, VP/GM, WEA Latina.

Attendees offer a toast. Shown in front is Takashi Kamide, president of EastWest Records Japan. In the middle row, from left, are Paco Wong, MD, Warner Music Hong Kong; Ikuo Onita, president, WEA Records Japan; Ryuzo Kosugi, chairman, Warner Music Japan; Klaus Meine of the Scorpions, newly signed to EastWest Germany; Phil Murphy, VP, Warner Music Asia Pacific; and Jonathan Park, MD, Warner Music Korea. In the back row, from left, are Paul Ewing, VP/regional director, Warner Music Southeast Asia; Wasana Silpikul, MD, Warner Music Thailand; Tony Fernandezes, MD, Warner Music Malaysia; Peter Lau, MD, Warner Music Singapore, and Rudolf Schenker of the Scorpions.
JASRAC Sees Sharp Rise In Karaoke Collections

By STEVE MCCULLE

TOKYO—The Japanese performance mechanical rights society JASRAC's copyright fee collections for the year ending March 31, 1994, rose 5.2% to 50.38 billion yen (720.45 million), with audio disc mechanicals and karaoke performance fees scoring particularly impressive results.

Performance rights royalties totaled 22.8 billion yen ($277.35 million), up 12.3% over fiscal 1992, boosted by karaoke collections, which rose 19.9% to 7.86 billion yen ($101.6 million). JASRAC (the Japanese Societies for Authors, Composers, and Publishers) says the sharp rise in karaoke fees was due to its nationwide campaign to crack down on the estimated 39% of Japan's 11,500 karaoke-box operators who hadn't signed contracts with JASRAC. JASRAC filed 114 lawsuits against non-contracted operators of karaoke boxes and other karaoke-equipped locations in fiscal 1993. JASRAC distributes about 25% of the karaoke box operators' income in royalties.
Former Glass Tiger Member Shows New Bite On EMI Solo Debut

TORONTO—With the release of his adult-pop album “Hold On” on EMI Music Canada Aug. 30, Fresh figures to settle a few scores.

Three years after the breakup of Glass Tiger, and after co-producing and co-writing his solo debut, the 35-year-old, Coquitlam, British Columbia-born Fresh is still smarting over the treatment he got from the Canadian music industry and the media in its final days.

“I have no idea what it is about the media for the impression and self-de- struct button that [Canadian] industry people and media need to push,” he says. “I’ve carried this grudge for years, but I know my day will come again. I’ve dreamed about being on the [Juno Award] do- main, getting my four minutes to say what I want. Other times, I think I’ll rise above it.”

Glass Tiger moved to the forefront of Canadian pop music on the strength of the splashy debut of its 1986 EMI album “The Thin Red Line,” released in the U.S. on the Manhattan label. The album rocketed to #1 on Billboard Pop and Adult Contemporary charts in 200 and, according to Tim Trombly, VP of talent acquisition and artist development at EMI Music Canada, sold 100,000 copies in the U.S. and 400,000 copies in Canada.

The album’s lead single, “Don’t Forget Me When I’m Gone,” reached No 2 on Billboard’s Hot 100 Singles chart while topping The Record’s Canadian singles chart, “Some- day,” reached No 7 in the U.S. and No. 11 in Canada. The band won three Juno awards in 1986 for most promising group, album of the year, and single of the year for “Don’t Forget Me.” In 1987, “Somebody” won a Juno for top single, the group received a Grammy nomination as best new artist.

The band’s second album, 1988’s “Diamond Sun” released in the U.S. by EMI Manhattan, included the Canadian hits “I’m Still Searching” and “Diamond Sun.” But the album peaked at #80 on the Billboard 200. U.S. sales of “Diamond Sun” were Canadian sales totaling 250,000 units, according to Trombly. In 1989, the band won the fan-voted Juno category, Canadian Entertainer of the Year.

A third EMI album, 1991’s “Simple Mission,” featured a Canadian hit in “Animal Heart” but failed to be picked up by an EMI affiliate for U.S. release. According to Trombly, the album sold 100,000 copies in Canada, while Fresh had found that celebrity in Canada could be like being on the winning team in the World Cup, he also discovered that the U.S. media and the Canadian media can pick apart an act that finds domestic success. After the band’s third album failed to land a recording deal in the U.S., Fresh tried to release music videos featuring viliying the band, predicting its demise. They weren’t far off. Feed up with disputes within the band and with the continual music industry and media sniping, Fresh bolted out of the group in early 1992.

“Glass Tiger was a victim of their [commercial] success, which happened so quickly,” says Trombly. “They never had the chance to naturally evolve.”

While numerous Canadian music industry figures huddled him off following Glass Tiger’s flame-out, Fresh found support for a solo career bid from executives at EMI Music Canada. “What Alan and I did was very different,” says Trombly. “We were working on it based on the quality of songs, and because Alan has a great voice,” adds Deane Cameron, president of EMI Music Canada.

“We also had a lot of positive [EMI] support, with money to go for it, and no pressure to do anything. We were even looking for a place for Alan from his time in Glass Tiger, so we didn’t really feel alone.”

One of the earliest supporters of the Fresh solo project is Wayne Webster, music director of adult contemporary CKFM here. He added the album’s leadoff single, “You’re The One,” in the first week of release (July 28). “I added it out of the box because it’s probably the best record of this year,” says Webster.

Produced by Fresh and John Jones, mixed by Steve Churchyard and Steve Brocks, the album, “Collaboration with Alan Ratzell at A&R studios in Los Angeles, “Hold On” features performances by drummers Steve Ferrone and Mick Fleetwood, bassists Christopher Garcia and John Pierce, keyboardist Gerald O’Brien, guitarist Anthony Vanderburgh, and background vocals by Lisa Dallabo, Karen Hendrix, and ex-Monkee Mickey Dolenz. The album features songs co-written by Fresh and two former Glass Tiger members, keyboardist Sam Reid and guitarist Al Connolly, as well as songs he cowrote with Jim Cregan and Kevin Savigan (from Rod Stewart’s band) and Cana- dian songwriters Devon Martin, Vander- burgh, and Hendrix. Producer Jones also co-wrote four songs with Fresh.

One aspect of being solo that Fresh relishes is the fact that he is now solely responsible for any decision-making in his career. “That’s the greatest factor of being solo,” he says. “You’re in your own head, and your decisions don’t have to go through channels. I finished the video the other night [for “You’re The One”], and it was like a godsend compared to what I used to have to go through.”

While two separate songwriting ses- sions in England 18 months ago with songwriters Bruce Woody, Wesley Magosgin, and Chris Winter failed to yield material for the final version of the album, Fresh credits these sessions as being a turning point in the direction of the album. “They were the greatest experiences for me, musically,” he says. “When I came home back and got together with Jim Cregan and Anthony Vanderburgh and Sam Reid, they heard a dramatic shift in my music. We were all inspired. When we started writing here, the new songs bumped the others aside. How- ever, [the earlier songs] were the seeds planted that helped to create the album.”

While songwriting meetings in England failed, it was there that Fresh settled on Jones as his producer. The two had met earlier when Jones, a Cana- dian, had operated the 24-track ESF Studio in a barn in Buttville, Ontario, in the ‘80s. “John and I had crossed paths when Glass Tiger recorded some demos for ‘Don’t Forget Me When I’m Gone.’”

Frew says, “I had been really impressed with the last Duran Duran album [which Jones produced], and, after tapes were sent out and John telephoned asking if I wanted to try writing together first, I agreed. I worked with him for a week and knew he was the guy.”

Excited about the pending release of the album, Fresh says, “I didn’t make this record for radio or make it think- ing about the American market, I made the best possible album I know how to.”

Currently, “Hold On” is only being released in Canada. EMI Music Canada is soliciting its international affili- ates about issuing the album.

“We’re in this little period where packages have just arrived, and we’re only starting to get feedback,” says Bob Pust, director of international marketing at EMI Music Canada. “However, there’s sizable international interest in it because territories such as Europe—particularly Germany and Australia—already know Glass Tiger days.”

KARAOKE COLLECTIONS RISE SHARPLY IN JAPAN (Continued from preceding page)

of its collections to foreign rights holders.

Mechanical rights collections were up 8% in 1988 ($190,085,000) over 1987 ($173,000,000), with the greatest gains in that category scored by audio disc mechanicals, which rose 12.6% to $33.79 billion yen ($344.78 million), mainly to strong sales of domestic CD singles in 1988.

For songs sold in commercials were down 13.9% to 479.4 million yen ($4.89 million) as the recession caused more advertisers to use original “tie- in” songs, for which performance fees do not have to be paid, instead of existing material.

Mechanicals, including video cassette-ettes and other categories, now account for 61.0% of JASRAC’s collections. Record-rental fees fell 4.4% to 4.58 billion yen ($48.65 million) as the one-year ban on rental of new foreign product, which went into effect at the beginning of 1992, continued to cut into renters’ revenues.

“People have also lost interest in the idea of rental,” says Ichiro Asatsuma, president of Fuji Pacific Music Inc. and a JASRAC board member.

For the year ending March 31, 1995, JASRAC hopes to collect $1.4 billion yen ($856.02 million), up 10.1%. This might seem optimistic given that for the year that ended March 31, 1990, it projected collections of 79.71 billion yen ($813.38 million), compared to the actual result of 76.38 billion yen. The society, however, is pinning its hopes on signing up more karaoke operators and increasing its karaoke collection fees by more than 6% to 9% by 1998. (To read the rest of this story, see page 46 in the 1996 edition of Billboard.

Music on German TV (Continued from page 46)

The three top compositions in terms of royalties distributed in fiscal 1996 were all used as themes for TV drama series.

Winning the gold prize was “Seikai Naka No Dare Yori Kito” (“I’m More Sure Than Anyone in the World),” with lyrics by Noboru Usagiu and music by Tetsuo Oka. The song’s publishers were Fuji Pacific Music and Burning Publishing, and it was performed by Miho Nakayama and Wands.

The idea that musical interludes trigger a mass exodus to the bathroom remains.

“The question, however, is which people leave the room and whether they would not do so anyway, irrespec- tive of music,” says Dalbello. “That only the negative figures are ever published, and that no one has ever investi- gated how many people actually switch on especially to hear one particular art- ist. He also feels that artists are often poorly announced and that there is room for improvement here.

Especially in the case of the Saturday-night shows, Dop points to the problem of an aging audience. It is nec- essary to attract more young viewers to the screen. The phenomenon of EMI Music cannot be blamed just on music, but applies to all sectors, accord- ing to Dop.

Steve Ebert, director of press and TV promotion with EMI Electrola in Cologne, says, “The artists are all professionals. They’re interesting— they’ve got some.” Dop says, “It thinks highly unlikely that music could be completely done away with on TV, because music is an absolutely indis- pensable part of our culture.”
The most engaging voice of our time just delivered the largest grossing engagement in American music history. Congratulations Barbra.

For years, Barbra Streisand has enchanted us with the most melodic voice of all time. And now she has enriched the music world even more so. With the single largest grossing engagement in American music history. Over $16 million in seven magical nights at Madison Square Garden. Each as spectacular as the one before. Thanks Barbra. From your friends at the Garden and Delsener/Slater Enterprises.
Buy The Book, Buy The Album
Cross-Promotion Trend Benefits Retailers

BY FRANK DICOSTANZO

Retailers who carry books as well as albums are especially well-positioned to cash in on a trend that is gaining momentum: the cross-promotional link between a book and a recording. It’s a strategy many feel is a harbinger for the way interactive technology will be presented.

Among the book/album projects currently being cross-promoted are Reba McEntire’s book “Reba: My Story” and her latest MCA album, “Read My Mind” (Vanguard), and Marianne Faithfull’s book and album, both titled “Faithfull”: the book “Leonard Bernstein” and the album “Joy Of Bernstein”; the Earth Prayers book published by Harper-San Francisco and Earth Songs album on Narada; and Travis Tritt’s book and album, both bearing the title “Ten Feet Tall And Bulletproof.”

More and more book publishers and music distributors find themselves selling to the same customer base. Among the accounts carrying both music and books are Tower Records/Video; the Musicland Group; and Levy Entertainment.

Even if an artist’s book and album are not cross-marketed, promoting one can affect the other, according to Terry Grady, VP of Marketing, Caroline. He says that promoting his autobiography, which was published this year, also boosted album sales.

Quality Printing
Quality Product
Quality Service
DIVIDER CARDS

Hastings Book, Music & Video; Border’s; Barnes & Noble; Western Merchandisers; the Handleman Co.; and Levy Entertainment.

Book/album cross-promotions can work with accounts that only carry one of the product lines. One tactic is to place an insert in the album alerting the customer to the existence of the book, and vice versa.

Perhaps the ultimate corporate promotional connection is the Warner reissue of Travis Tritt’s “Ten Feet Tall” CD and autobiography. Obviously, since Warner has both a publishing house and a record company, cross-promoting a CD and a book by the same artist makes sense. However, in other situations record labels and publishers have agreed to work together, creating a mutually beneficial relationship.

Among the most striking examples of these strategic alliances is Reba McEntire’s best-selling autobiography and her latest CD. Not only do both the book and CD feature identical cover photos, but the book’s inside-cover sleeve pitches the CD, and vice versa. This year, also boosted the sale of the McEntire book.

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Among the cross-promotional efforts will be the placement of a dollar-off coupon in both the CD and the book, good toward the purchase of the other product at the same location.

The cross-promotional linkage even extends to classical music. Poly- Gram/Deutsche Grammophon’s new CD release “Joy Of Bernstein,” a tribute to the composer/conductor, and the book “Leonard Bernstein” (Little, Brown and Company) are being sold together, as are “Leonard Bernstein” and “Faithfull” for Deutsche Grammophon and Doubleday. In the early stages, according to WendePersons, director of promotion and product management for Deutsche Grammophon, this would have forced the book into the CD to create one product, but we decided to sell them separately instead. The combination would have forced higher prices on the hardcover, she says. Besides, “keeping them separate draws attention to both products,” she says.

Cross-promotion connections include shipping copies of the book and CD to classical radio stations, and emphasizing joint point-of-purchase and in-store displays. Upcoming softcover editions of the Bernstein book will pitch the CD as well.

Because radio stations tend to be flooded with CD promos, sending the Bernstein book along with the disc, clearly helped draw more attention to the CD, Persons says. It also helped plug the book, since many of the stations were either interested in interviewing the book’s author or doing an on-air review.

In a slightly different cross-spin is Milwaukee-based Narada Media, which is creating its own distinctive album/book gift package. The company is putting together one package the Harper-San Francisco book “Earth Prayers,” which last year sold 350,000 copies, and its own “Earth Songs” album, which has sold just under 100,000 units since its release last year.

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Tak...
CROSS-PROMOTIONS
(Continued from preceding page)

the 27-store, Ann Arbor, Mich.-based Border's bookstore chain, reports
that when singer Naomi Judd held a
signing at the Paramus, N.J., Bor-
der's for her autobiography, "Love
Can Build A Bridge," more than 400
people turned out.

"Considering we had an ice storm
that night, I'd say it was a pretty
good response," says Conetta.

Singer Glen Campbell, whose auto-
biography was published this year,
says, "There's really nothing
that compares to an artist just
being there and
talking to the audience
in the
flesh."

Although Campbell doesn't
have a
companion album out, he says
that
since
he
started
his book
tour
in
April, it has clearly benefited his CD
sales.

Cross-promoting albums with
books also helps fans gain a
deeper
appreciation for
the artists they enjoy. Such knowl-
edge and appreciation probably
ensures
more loyal fans, who will con-
tinue
to buy subsequent releases.

A recent consumer behavior study
issued jointy by the National Asn.
of
Recording Merchandisers and the
Recording Industry Asn. of America
reinforces the fact that consumers
are hungry for information when it
comes to the products they
purchase.

"People want to know more about
the product they're buying, whether
it be music or food," says Barbara
Weisfeld, a research director at
Envirosell, the company that pre-
pared the marketing study.

Campbell agrees: "People are
al-
ways telling me how much they
really
appreciate
my
writing the book."

APA'S NEW PRESIDENT
(Continued from preceding page)

marketing manager at New York-
based Harper Audio, to the posi-
tion of secretary, and board mem-
er Jeffrey Prager to treasurer.

Looking to the future, Hodg-
kins says, "We feel that 1994 and
1995 will be a period of major
growth for the industry. With the
emergence of national audio-book
clubs and audio-book specialty
stores, we really feel the industry
is just beginning to take off."

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Successful Music Merchandising

Travis Tritt's book and album have the
same title, "Ten Feet Tall And
Bulletproof," and were cross-promoted
by his label and his book publisher,
both of which are subsidiaries of
Warner Bros.

Introducing the midline MARKET
fixtures from LIFT.

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access result in faster turnover.
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Billboard August 13, 1994
Annapolis Store Attracts Waves Of Tourists, Students

**BY CATHERINE APPLEFELD**

ANAPOLIS, Md.—David Kneas, owner and general manager of Ocean's II Records, has a simple philosophy: "Sooner or later, it sells. In 17 years in Annapolis, I can never remember getting stuck with something."

Oceans is a decidedly indie-rock establishment—its inventory leans 40% in the college/alternative direction, and its decor consists of wooden bins, a worn orange-and-brown swirled carpet—that's been around since the store opened in 1976, and posters of bands such as Green Day, Sonic Youth, and Jimmy Buffett.

Indeed, the store exhibits an almost whimsical sense of diversity that could only exist in a city that is home to a couple of colleges, one of the highest highways in the country, and the United States Naval Academy. A flip through a poster rack on the shop's front wall reveals its seemingly schizophrenic nature. It contains everything from rock bands to psychedelic images to Mickey Mouse to F-14 fighter jets. "Those are for the tourists who come to see the Naval Academy," Kneas says of the last category. "We get a ton of tourists, people from all over the world."

In fact, tourists comprise about 45% of Oceans' business, with students from the Academy, St. Johns College, and Anne Arundel College accounting for another 45% and locals racking up 10%, Kneas says.

He says there isn't a genre he doesn't stock, in some shape or form. "We used to advertise as the store that carries a little bit of everything and not a lot of anything." Nowadays, Oceans doesn't do any advertising at all, except for an exchange with Anne Arundel College in which the school provides free advertising in its student newspaper in exchange for discounts for its students. "With our location, we basically do no advertising at all, because it is a tourist town," Kneas said. "We’ve had students all walk everywhere, and parking in downtown Annapolis is so difficult that people will ride past your store two or three times looking for a space, and then give up and head for the mall."

The Annapolis Mall to which he refers is home to a Music Express, a Sam Goody, and a Record World, and there are five other chain stores within a five-mile radius of Oceans, according to Kneas. "I dislike chains so much, I don't even shop in them for my clothes," Kneas says. "It's the neon and chrome... I just would hate for somebody to tell me what to buy."

Kneas says he determines which inventory to stock based on the playlists at alternative rock radio station WHFS Washington, D.C., and WXZL Annapolis, which he refers to as "the new HFS."

Oceans also has a small section devoted to the Annapolis/Baltimore/Washington music scene, and Kneas says he has recently been doing well with Sue Mathews, Jimmy's Chicken Shack, and Joe Maloney. In fact, RCA Records signed the Dave Matthews Band.

TURF BATTLE

Kneas' distaste for chain stores intensified in 1990, when a Sam Goody outlet opened directly in front of Oceans.

(Continued on page 39)

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**Border's Set To Acquire Stake In CD Superstore**

PLANET CHANGES ORBIT: The incursion into music retail by book, electronic, and mass merchants gets increasingly interesting. In the latest developments, informed sources say that Border's, an Ann Arbor, Mich.-based book retailer, has signed a letter of intent to acquire an equity interest in CD Superstore.

CD Superstore, based in Durham, N.C., is a regional chain with five stores—mainly strip center locations averaging about 4,000 square feet. But last year, it developed and opened a Virginia Beach, Va., superstore operating in a 10,000-square-foot building. It carries about 100,000 music titles, and features nearby 150 listening stations. Another Planet Music is about to open in Memphis.

Border's has 57 stores, of which about 15 carry music. It entered music retailing in 1992 via a deal with Valley Distributing, which initially served a role just short of rackjobber for the chain. Then it has added a buying staff and purchases about 10% of its music directly, but it still relies on Valley to a large degree.

If the deal closes, it will be beneficial to both. For a while now, CD Superstore has been looking for investors to expand its capacity and in a complete turn,Border's, meanwhile, would add in-house music expertise that might help bolster the chain's competitiveness.

The plan, as Track hears it, is for Border's, instead of carrying music, to open Planet superstores next door in those markets where it makes sense and where the real estate is available. Of course, CD Superstore management will help oversee music in the Border's stores carrying music.

Executives at both chains did not return phone calls.

OUT OF THERE: Recently, a number of well-known industry personalities have departed from their gigs, including Eddie Gilbreath from Uni Distribution, Arnie Bernstein from the MusiCares Group, and Joe Maloney in Blockbuster Music. Add Martin Meltzer, president/CEO of Alliance Entertainment Corp., to that list. Last week's Billboard reported that Meltzer planned to step down. That became a reality when he resigned from the company in April. In his place, Jerry Bassin has been named CEO.

In the past, some company insiders described relations among Alliance senior management—which, besides Bassin and Meltzer, consists of Bruce Ogilvie and Toby Knobel—as dysfunctionally volatile. Since chairman Joe Bianco and Aln Naran started putting together the company in 1991, there have been moments when it looked like any one of the four might resign. But the music always kept playing, and eventually, whatever issue divided them was resolved.

Consequently, industry observers are not surprised that one of them finally did resign. But since it was Meltzer—who was running the operation and had more power in the company than the other three—some are speculating that the resignation might have been his idea. However, well-informed sources say Meltzer's resignation was 100% his own decision.

In explaining his resignation, Meltzer simply says the company's agenda was different than he thought it would be. As for what's next, Meltzer says he plans eventually to get into the music business, maybe on the record label side.

In the meantime, after nine years in the industry working 75 to 100 hours a week, he plans to concentrate on taking care of his health. Meltzer adds, "Maybe I will go to Tibet in search of Arnie Fernandez who, after resigning from Musicland, said he plans to travel there, among other exotic places." That would be great hanging out in Tibet, he said, and the Dalai Lama.

CH - CH - CHANGES: In what is being termed a restructuring of the Capitol region label manager staff, three regional managers have left the label and a fourth has been relocated. Details are still sketchy, but so far it appears that Capitol label managers Linda Finke, Chicago, LuAnn Sullivan, Atlanta, and Alexis Reiley Matteo, have left Capitol.

PARTY PARTY: The BMG Distribution convention, held July 13-19 in Miami Beach, Florida, was a little smaller than usual due to a party held in Seattle's Union Station. One component of the party's entertainment feature was wrestling, in which participants put on huge rubber outfits inflated with air. In the first match viewed by Billboard, Chicago branch manager Nate Wolk soundly trashed Detroit branch manager Bob Bean. In another match, senior VP of marketing Rick Heisweiss took on senior VP of sales Rick Cohen, but the match's result wasn't viewed by the Billboard reporter on site. In a survey of the crowd, three BMG staffers said that Cohen won, three others said Heisweiss won, and one said national director of sales Rick Wilcoxen won.

The main event of the evening featured a bout involving BMG Distribution president Pete Jones, who has been a fixture at past conventions. "I knew that there was no way they would let me avoid sumo wrestling," he says. "Also, I figured they would put me up against [BMG Distribution Washington branch manager] Steve Taylor or [Los Angeles branch alternative entertainment rep] Ed Bunker, [the two biggest men employed by BMG Distribution]."

Jones chose to fight BMG Distribution Atlanta Branch manager Tom O'Flynn, who some would view as big but not in the same size class as Bunker and Taylor. O'Flynn, who was unavailable for comment, shrewdly lost the match to his boss.

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**Unwrap the Clues**

**Clue #1:** One of America's favorite comedians unveils her rap rhythm groove—Woopi Goldberg doing "Bowwow to the Beat."

**Clue #2:** One of America's favorite comedians unveils her rap rhythm groove—Woopi Goldberg doing "Bowwow to the Beat."

**Clue #3:** The concert group of the '90s delivers some soulfully smooth a capella—Color Me Badd on "Color of Music."

**Clue #4:** Walt Disney and Bellmark Records with Tag Team have produced the next hit radio single, music video, and direct response TV campaign, hitting the airwaves 8/15.

Give it up! Safe in the belief that uncharted territory is meant to be on the charts, WDR is proud to announce the hit hip-hop and best-dressed album, Mickey Unrapped.

Take note! Hip-hop to it and call your local Walt Disney Records sales representative to order Mickey Unrapped.

Ship date: 8/30/94
Street date: 9/13/94
WHITHER ROUNDER? Rykodisc's buyout of Rounnder's interest in REP (Billboard, July 30) raised some immediate questions about the ultimate destination of Cambridge, Mass.-based Rounnder's product.

An informed source now says that as of Jan. 1, Rounnder's product will be handled by the Rounnder-owned web Distributors of North America. The source indicates that the Rounnder account will represent a boost of $20 million in volume for DNA.

Rounnder co-founder and VP Ken Irwin says only, "Our agreement with REP is through the end of the year, and at that point we will look and do what is best for the label ... At the end of the year our options are wide open. We'll make our decision when the time comes."

DNA GM Duncan Browne could not be reached for comment at press time.

REP president Bob Simonds says, "I think [Rounnder] want[s] to bring it into DNA, but nobody has a lot of confidence it can be brought in by Jan. 1.... They're looking to bring the Rounnder labels into DNA in 1995, even though that is not etched in stone. There's a lot that has to happen for that to occur."

Simonds adds, with some optimism, "I think it's very possible they'll never leave [REP]. It might not happen at all.... I wouldn't be surprised if they remained a REP label."

Plainly, though, the proposed alliance is in the best interests of both Rounnder and its distributorship, which currently handles some 300 labels (many of them on a regional or non-exclusive basis). Rounnder's shift to DNA would just as obviously have a positive impact on the pending association between the distributor and Woodland, Calif.-based Valley Record Distributors (Billboard, May 14 and 21), details of which still haven't been finalized. The label's sizable catalog would be

a heavyweight keystone for the distributors' national distribution arrangement.

WELCOME To The Clubhouse: Ken Mansfield, former U.S. manager of Apple Records, has partnered with musicians Phil Hirsch and Tor Olson to start up Santa Rosa, Calif.-based Clubhouse Records. The label's first releases include "Souvenir," an album by Toto bassist David Hungate; "Southern Tracks," a set by country-rock vets the Flying Burrito Brothers; and "This Byrd Has Flown," a hitherto unreleased session by the late Hyrdys member Gene Clark. The label is distributed by DNA.

FLAG WAVING: The CD booklet for the new album by the Mistaken reeds, "For information write: Professor G. Turner, Dept. of Mathematics, College of Santa Fe."

Most listeners might find the faculty of an institute of higher learning an odd place to unearth a rock'n'roller, but that's where they'll locate Gregg Turner, leader of the Mistaken and college prof (following in the footsteps of Velvet Underground guitarist Sterling Morrison, an English prof at the University of Texas).

Turner is probably better known to music aficionados for his lacerating work as a rock critic for Creem magazine and his roles as a member of fellow writer Richard Melzer's late-'70s L.A. band Vom and, later, his stint as co-leader of the notorious punk unit the Angry Samoans.

But Turner, who holds a Ph.D. in mathematics, left L.A. last year for the cloister of academic, shortly after cutting the Mistaken's debut Triple X album, named after his destination—"Santa Fe."

"I teach pre-calculus and calculus to the senior level," says Turner of his current job at the four-year private college.

The singer/guitarist is not exactly enamored of his new surroundings: "It's been a love-hate relationship... If you ever wondered where every hippie from Berkeley went, I think it's here." The town, Turner adds, has only one rock club. "There's not much of an alternative scene."

The sound on "Santa Fe" is as different from Turner's earlier punkish music as his current surroundings are from his L.A. home. The Mistaken (whose lineup includes Kelly Callan, former drummer for the much-loved L.A. punk-pop band Wednesday Week) plays a light-sounding rock reminiscent of the Velvet Underground's third album. (In fact, the album includes a cover of the Velvets' "Venus In Furs," with a spoken-word cameo by L.A. Reader rock critic Natalie Nichols.)

Turner says he became weary of the Samoans' rowdy, supercharged music, and ultimately with the band itself. "There was negative energy... The joke got a little old."

Turner remains ambivalent about the idea of being in a rock band, "It's no nauseating to me... The first thing I want to say is I'm sorry." But he plans to desert Santa Fe, where he plays acoustic gigs in local coffeehouses, for a date with his group in L.A. sometime in August.

The town is as music fans used to his L.A. home.

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Assistance in preparing this column was provided by Ed Christman in New York. 

RAIN ON THE SAND. The singer/guitarist is not exactly enamored of his new surroundings: "It's been a love-hate relationship... If you ever wondered where every hippie from Berkeley went, I think it's here." The town, Turner adds, has only one rock club. "There's not much of an alternative scene."

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ANANNAPOLIS STORE ATTRACTS WAVES OF TOURISTS, STUDENTS

(Continued from page 56)

rectly across from Oceans on Main Street. As he tells it, the manager of the Goody store stopped by Oceans on her first day. "I had a customer in my store, and he asked her why she would want to open a record store right across the street from another record store, and she looked around and said, 'This isn't much of a record store.' Right there I knew they'd just hit the dust," he says.

He reacted by immediately reducing all CDs to $12.99 for a few months. "I was willing to sell things at a loss just to make sure they didn't succeed," he says.

Three years later, the Goody store went under, and Oceans remains the only record store in the historic district, with sales increasing by about 5% every year, says Kneas.

Aside from its music product, Oceans carries ancillary products such as blank tapes, portable cassette and CD players, radios, and some storage racks, which add up to about 3% of the store's business, says Kneas.

OCEANS II RECORDS

Oceans II Records, pictured above, has been waving the independent retailer banner in Annapolis since 1979.

INSECURE

Although Kneas has the Naval Academy to thank for generating so much foot traffic, the institution has put it and other nearby Annapolis stores at a distinct security disadvantage.

"The Naval Academy is the only place in the world that can broadcast to any submarine in the planet, and when they crank up those signals, there's no electronic article surveillance system that will work," he says. Kneas says he tried using a 3M system for a while, but finally gave up on EAS altogether.

To combat shrinkage, Kneas and night/merchandising manager John Lauck train their largely student staff to look out for potential thieves. "Everyone who works here spends their first week being trained about nothing except how to catch shoplifters," Kneas says. "We use a Lift system and open all of our CD racks, so the only thing we have to worry about are cassettes, which disappear at a rate of about one per day."

To aid in keeping track of inventory, Kneas says Oceans will become computerized for the first time next year. The store also is slated to get a slightly updated look—including a replacement for the trademark orange and brown carpeting—next fall.

"They are closing down downtown Annapolis for a little while in '95, putting all the power lines underground and putting in all new sewer lines," he says. "Every year we try to remodel, and every year we get too busy. Next year, for a couple of months, we won't have an excuse.

A Honey Of A Visit. Bear E. Sleepy meets young fans at Noodle Kidoodle in Greenville, N.Y. The bear is visiting a number of retail stores to promote Lightyear Entertainment's new line of Bear E. Sleepy Music/Fun Kits. Looking on is Lightyear VP of sales and marketing Dori Spielvogel.

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Billboard Top Pop Catalog Albums

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Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. Recording Industry A.I.R. (RIAA) certification for sales of 500,000 units. *RFAA* certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *LP* indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EG, and all other CD prices, are equivalent prices, which are projected from wholesale prices. *Catalog* indicates past Heatseeker hits. © 1994. Billboard® Communications, and SoundScan Inc.
NEW PRODUCTS
Compiled by Trudi Miller-Rosenblum

It’s Logical. Case Logic presents its new Portable CD System Case, model DM-4, which includes three roomy compartments for mini speakers and accessories, portable tape player or CD player, and CDs, plus zippered line-out access for an AC adaptor, headphones, or speaker wires. Retail price: $29.95. Contact Case Logic in Longmont, Colo.

Clik Pick. Outer Circle Products Ltd. introduced the Clik!Case CD12, which won a Bronzo Award in the 1994 Industrial Designers Society Of America’s Industrial Design Awards Competition. The Clik!Case CD12 holds and protects 12 CDs without jewel boxes in a portable case. Retail price: $9.99. Contact Outer Circle in Chicago.

Hi-Tech Cleaner. Discwasher’s Motorized Stealth Compact Disc Cleaner is compact and portable. It employs radial, center-to-edge motion, safely and easily removing dust and dirt from CDs in 28 seconds. The user sprays the CD with Discwasher’s CD-1 fluid, puts it on the accessory’s padded platform, closes the lid, and presses a button. Contaminants are removed by ultra-soft cleaning pads. The Motorized Stealth includes two sets of pads (each set can clean 30 CDs) and a 1-ounce bottle of CD-1 fluid. Retail price: $28.95. Contact Discwasher, a division of Recoton Corp., in Long Island City, N.Y.

Axe Racks. Atlantic Inc. offers the new Guitar CD Storage Rack, which accommodates 60 to 120 CDs in a guitar-shaped conversation piece. The rack is 50 inches high and can be wall-mounted, free-standing, or displayed on a swivel base. The rack is available in black or red metal, or in acoustic-style wood and metal; all models are available in 60-CD capacity for $79.95 or 120-CD capacity for $99.95. Contact Atlantic Inc. in Santa Fe Springs, Calif.

Mug Shot. Papel Freelance introduces “Spinning The Hits,” a collection of mugs, each of which features a popular song title printed over an abstract art background. Twenty-four titles are available, with six different background designs. The mug handles are molded to resemble musical notes. Papel offers a 72-piece point-of-purchase spinner display with coordinating header card. Retail price: $7.50 for each 11-ounce, gift-boxed mug. Contact Papel Freelance in Cranbury, N.J.
VITAL REISSUES

BILL MORRIS
Elvis Presley Meets: 1936-1994
PRODUCER: The Country Music Foundation
MUSIC TRAX 49

Bluegrass pioneer Bill Morris’s influence on contemporary music—from Elvis Presley to Dolly Parton, the Beatles to Dwight Yoakam—is incalculable, as this impeccably produced and assembled career retrospective attests. Three, four and five-minute hits are joined by thoughtful liner notes and track annotations that include details of Morris’s melodic nuances, the four-CD, 98-track set provides a valuable overview of the genre named after Morris’s backup band, the Blue Grass Boys. Package is not all-inclusive, though. Mining, for example, is in Morris’s 1960 studio recording of “Mule Skinner Blues.” But in its place is a more historically important version of the tune, from a 1929 Grand Ole Opry broadcast.

when she really lets go, as she does on most of this material, preserves one of Music City’s most powerful vocalists.

ORRALL & WRIGHT
Producers: Lynn Preslar, Robert Collins, Curtis Wright
Warner Bros. 75451

After cracking out hits for other artists, longtime writing partners Orrall and Wright, both of whom grew up in Nashville’s newest duo, and whose confectionery country/po p mix seems custom-made for today’s hard rock playlists. County crowns “She Loves Me Like She Means It” already climbing the charts, and up-to-date fare like “Outlaw Love” and the upcoming “Go West Young Man” should follow suit. Slow numbers like “Fall Reaching” and “You Saved Espionage” are real substance built underneath an abundance of hooks.

CONTEMPORARY CHRISTIAN

LAMARR HARRIS
Beyond All the Limits
PRODUCERS: [1] [2] [3] [4]
MCA 71301

Big-voiced crooner has never sounded better in a nearly two-decade career in religious entertainment. His recent album The Life, with its crackling Latin jazz and synth underpinned by a pop vocal style, has been designed to appeal to fans of Presley, R.E.M., and the Cars, all three of whom are “stars that are shining brightly and challenging a strongly evangelical church. What matters most is a triumphant reading of the Bible ‘All Hail The Power Of Jesus’ Name.”

ALL GOD’S CHILDREN

Deborah Allen
All That I Am
PRODUCERS: James Stratton, Deborah Allen
MCA 71023

On her second Giant album, country singer Deborah Allen repeats the strategy that she can do it all: write, produce, and sing. Songs like “Break This Chains,” “Window of Opportunity,” and the title track explore love’s ups and downs with a savvy combination of toughness and tenderness. Allen’s voice stands out, a little forced on traditional numbers like “Thinkin’ Again” but “Hurt Me,” and

Country

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Latin

MARIE CLARIE D’UBALDO

Alicia DeBARGE
Various

Since pop acts are virtually impossible to

break in the U.S. Latino market nowadays, even this superb Spanish-language counterpart to the Argentinean chorango’s self-titled, English-language debut to continue the formulaic limited promotional music to score here. Still, this supertop-pop set by sweet-voiced and cleverly written hits of the Watsons’ “Chiquito,” or “Nocturna,” or “La Magia Del Material” are at least a cause to stir at progressive AC/pop outlets.

REALITIES

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PRODUCER: The Country Music Foundation
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www.americanradiohistory.com

Billboard Reviews

Album Reviews

Edited by Paul Verna, Marilyn A. Gillen, and Peter Cronin

Duckworth 2012

Georgia act that scored with its ’90 debut uncooks another dose of bare-knuckled rock n’ roll destined to seal hard rock and album rock outcasts. Manic lead singer Jesse Dupree and company slash and burn through a dozen originals, the most noteworthy of which are title track; “My Life,” a flip of the finger to restrictive radio stations; anthemic “I Want It!”; and “Healed For Destruction,” in which Mr. Dupree makes excellent of his trademark chainsmoking by running through a talk box, Timber!

VARIOUS ARTISTS

Alternating with the Soundtrack Album
PRODUCERS Various
Fair 11700

Alternative rock quartet will no doubt remind listeners of raspy-voiced frontman Butch Vig’s previous outfit, the Psychedelic Furs. Except that Love Spit Love (which also includes Furs bassist Scott Shriner and Vig’s brother) sports a crunchier, more rock-oriented sound than the Furs’s trademark synth-pop. If Vig is the superman, “Half A Life,” “Change In The Weather,” and first single “I Am Wrong” will appeal to fans of Soundgarden, R.E.M., and Pavement’s In Chumps. A snug fit for modern rock purists, with potential at album and radio outlets, respectively.

BRUCE DICKINSON

Ball To Piccaso
PRODUCERS: Bruce Dickinson, Marianne Wright
Mercury 314 522 491

This isn’t an Iron Maiden album, but there’s every chance that Bruce Dickinson’s popular outtake, the Psychedelic Furs. Except that Love Spit Love (which also includes Furs bassist Scott Shriner and Vig’s brother) sports a crunchier, more rock-oriented sound than the Furs’s trademark synth-pop. If Vig is the superman, “Half A Life,” “Change In The Weather,” and first single “I Am Wrong” will appeal to fans of Soundgarden, R.E.M., and Pavement’s In Chumps. A snug fit for modern rock purists, with potential at album and radio outlets, respectively.

JIM LAUDERDALE

Pretty Close To The Truth
PRODUCER: Dicky Hellman
Bluegrass 38058

Lauderdale has forged something sublime from backcountry roots to yield the roots of rock ‘n’ roll. His country/rock/ blue and has been tagged “Western beat” for want of better description. It’s the sound, which bears Hank Williams in its spare beauty and square-on-letters, resonates even this stubbornly traditionalist’s ability to stretch and enjoy the songs on his second solo set, which range from neo-roots lead single “Divide & Conquer” to jazzy anthems “This Is The Big Time” to old-fashioned R&B heartbreaker...

JAZZ

RALPH PETERSON
Art
PRODUCERS: Ralph Peterson & Kazuo Suganuma
Blue Note 75405

Despite any lofty-sounding connotations, the Art that innovative drummer Peterson has in mind is Blakey, a drummer whose innovation is now part of jazz history. Featuring progressive vocalist Michio Roseman, Peterson’s quintet is visited by veteran trombonist Kid-hamba Frank Lacy on a powerful treatment of Wayne Shorter’s “Free For All” (which was in the Blakey set). Peterson’s originals include the driving opener “Swing Mart,” the bluesy Latin-esque “Sonora,” and “I
**OUT OF EDEN**

Rock meets reggae vocal, with a slightly funky beat. Features the talents of Campesino and vocal. Great for the rhythm listener who enjoys a bit of reggae with their rock groove.

**TAYLOR**

White & Black (4:30)

Singer-songwriter with a distinctive style. Features a mix of acoustic and electric instruments.

**THOMPSON**

Hans Holmgren (4:30)

Influential roots reggae artist. Features a strong vocal performance and a captivating melody.

**COUNTRY**

Dance

**Sears**

Waltz of the Ages (4:30)

A lush, romantic number with mâché harmonies and a soothing rhythm.

**BEEMAN**

A Wing and A Prayer (4:30)

A soulful ballad with a warm, inviting feel.

**COUNTRY**

New & Noteworthy

**DOOP**

Doo Doo (5:00)

A band with a unique sound, blending rock and roll with reggae.

**FERRY & CARNABY**

Eyes of the Young (4:30)

A heartwarming ballad with a touching message.

**REDDY**

Perfect Love (5:00)

A feel-good song with a catchy melody.

**D нku & BECK**

The Wedding Bell (4:30)

A fun, upbeat track with a distinctive rhythm.

**SWEENEY**

These Days (4:30)

A soulful, introspective ballad.

**THOMPSON**

New Age Horizon (5:00)

A peaceful piece with a soothing effect.

**WILLIAMS**

Two for the Road (4:30)

A tender ballad with a memorable melody.

**ROSE**

Sunrise (3:30)

A lively, upbeat song with a catchy rhythm.

**COUNTRY**

R&B

**MARRAL**

Class and Credential (4:00)

A soulful, introspective ballad.

**Pope**

Love in the Air (3:30)

A sweet, melodic ballad with a catchy rhythm.

**B RICK**

For Your Love (4:30)

A soulful, introspective ballad.

**TRAVIS**

Two for the Road (4:30)

A tender ballad with a memorable melody.

**COUNTRY**

Latin

**INstituto**

La Carrera (4:30)

A catchy, upbeat track with a distinctive rhythm.

**COUNTRY**

New & Noteworthy

**ERICKSON**

Waterfall (4:30)

A soulful, introspective ballad.

**SANDERS**

Two for the Road (4:30)

A tender ballad with a memorable melody.

**WILLIAMS**

For Your Love (4:30)

A soulful, introspective ballad.

**B RICK**

Two for the Road (4:30)

A tender ballad with a memorable melody.

**COUNTRY**

Latin

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Two for the Road (4:30)

A tender ballad with a memorable melody.

**WILLIAMS**

For Your Love (4:30)

A soulful, introspective ballad.
A weekly listing of trade shows, conventions, award shows, seminars, and other events. See ad information in Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

AUGUST


SEPTEMBER


Sept. 11. National Association of Radio Semi-

NEW COMPANIES

GoldRhytime Music Co., formed by music attorneys David W. Shoval-

LIFELINES

Girl, Cassie Michelle, to Steven Hoen-

R.E.X. SIGNS DEAL WITH LIGHT DISTRIBUTION

(Skirted from page 8)

...and way more coverage at retail, he says.

“Plus, Light Distribution is part of the well-financed Platinum Entertain-

Joe Arant, formerly of Diadem Distri-

who was breez and later director of

Chapter of the City Of Hope, honoring Tickemaker president/CEO Frederic Risten, Cibow, Los Angeles. All proceeds benefit the City Of Hope Na-

“The Lion” King. Composer/lyricist George David Weiss receives a citation from the U.N. for contributing to the promotion of musical detente between America and Africa with his album “Jambo Africa.” On Red Dragon/Sony. The album showcases the talents of new vocalist Bobby, and includes a new version of “The Lion Sleeps Tonight.” Shown, from left, are Uli Mwambulukutu, deputy representative for the Permanent Mission of Tanzania to the U.N.; Nicholas Kihara, a native of East Africa and inspiration for the album’s music; Weiss; Bobby; Anthony “Tabu” Satahebo, a native of East Africa and inspiration for the lyrics of the title song; and Frances K. Muthara, ambassador from the Permanent Mission of Kenya to the U.N.

Rwand AID: The House Of Blues restaurant/nightclub chain has set up information and collection booths at its Cambridge, Mass., New Orleans, and Los Angeles locations for the Red Cross in order to facilitate aid to the refugees of Rwanda. More than 5,000 people visit the House Of Blues locations each day. For info, call Hayley Springer or Robert Zimmerman at 212-685-4930.

TO OUR READERS

Billboard is looking for any information on the work, personal background, and survivors of James Albert Jackson, a Billboard columnist during the Harlem Renaissance of the 1920s. We also are interested in getting in touch with Jackson scholar Dr. Anthony Hill. If you have information about Jack-

FOR THE RECORD

Shipment of foreign music manu-

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Audio Books & Spoken Word
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Talking Books: An Expanding Market Says It Loud With Diverse Titles In Varied Venues

BY TRUDI MILLER ROSENBLUM

The audiobook industry is expanding in every direction: increased sales, new retail markets, and ever-more-diverse titles.

The Audio Publishers Assn. reports that total 1993 sales were up 40.2% over the previous year, with annual business rising to $1.2 billion-$1.4 billion. Much of this growth is attributable to audiobooks' increasing presence in diverse types of retail outlets. Although bookstores still account for the majority of sales, audiobooks are being picked up by more and more record stores, video stores, mass merchants, truck stops, groceries and supermarkets. The new "multimedia stores," such as Media Play and On Cue, have likewise been a boon for the format. And in a new trend, "audio-only" stores are popping up all over the country—the Audio Publishers Assn. has counted 120 so far.

"I think the growth rate shows that we're finally getting on the ball and opening new markets," says long-time (recently retired) APA president Jim Brannigan. "The biggest mistake we as an industry made six years ago was putting too many eggs in one basket," i.e., bookstores. "But now, as an industry, we've successfully penetrated new markets."

"What you actually have is a mature business on one hand, and a baby business on the other hand," says Seth Gersh, VP/publisher of Simon & Schuster Audio. "The bookstore component has reached a certain level of maturity; it's still expanding, but retailers are now comfortable with it; it's a regular business. To them, we're underpublishing. At the same time, other segments, like music retailers, are just getting into it. For them, we're overpublishing; they're not ready to handle the rich, deep backlist. The challenge is to publish for both ends of the spectrum."

GOING TO MASS

Among the new audiobook retailers are mass merchants, largely driven by the "budget" audio lines such as Random House's Price-Less line, Dove Audio's Super Sound Boys, Harper Audio's Harper Classics, Dorkin Hayes' Paperback Audio, Time Warner-distributed Romance Alive Audio, and independent publisher Audio Entertainment) which offer audiobooks for $4.99 to $8.99. These low-priced offerings are an attractive impulse item for mass merchants, including Target, Wal*Mart, Kmart and Ames Department Stores.

Meanwhile, record stores are beginning to dip a toe into the audiobook waters. Camelot Music, Tower Records, Wherehouse Entertainment, Nobody Beats The Wiz and Hastings's Books, Records And Video are some of the music chains who are either carrying audiobooks or testing them on a trial basis.

Although the Musicland Group doesn't carry audiobooks in its record stores, it does stock them in its Media Play and On Cue stores. "It's an integral item," says Marcia Apple, VP of the Musicland Group. "It rounds out a full media concept." Patrick Hayes, GM of the American office of Dorkin Hayes, notes, "Our company has exhibited at NARM, VSDA and APA, so we're getting exposed to all three industries."

TRAFFIC AND TOPICALITY

The rental side of the business continues to increase, says Terry Lipelt, VP of audiobook rental distributor Rezound. After shying away from audio, video stores are now returning to the fold. The video industry had flirted with audiobooks in 1992, but many stores abandoned the format the following year, particularly when Blockbuster dropped the product after a negative test (although some Blockbuster franchise stores still carry it). Audio publishers say that the audio product was not handled correctly in many stores. "If you're just going to put in four titles and call it an audiobook section, don't waste your money," says Brannigan. "You need a good selection, a topical selection for your market. You also have to give it a good six to eight months to catch on, and build traffic to the section. Too many people just throw it in and after a month say, 'Oh, it's not working.' I think Blockbuster is an example of that. You need to learn about the product and how it moves, and you need to promote it and educate your customers about it."

Today, video stores are more knowledgeable about audio, and more and more of them are carrying it, generally as a rental item. Video stores and chains who stock audiobooks include West Coast Video, Wherehouse, Major Video, Palmer Video, Movie Gallery, Hollywood Video and groups of video stores such as Flagship Entertainment and The Video Buyers Group.

GROCERIES' LISTS

Groceries and supermarkets with video-rental sections are also adding audio. Among Rezound's clients, "We see a fairly even split between video stores and groceries, with perhaps a slight predominance of video," says Lipelt.

Retail prices are "all over the map, from $1.29 a day to as low as 49 cents a day," says Lipelt. "The trend now is multi-day rentals: $1.99 for three days, $2.99 for five days, or $3.99 for seven days."

Supermarkets vary as to the amount of audiobooks they carry, but the average is 120 to 140 titles, "which we think is a terrific number to maximize return on investment and quickly establish the category," says Lipelt. "It gives enough title spread and allows depth with bigger, best-selling titles."

Title spread and depth of copy are no problem at all for the new audio-only stores that have burst onto the scene in the past year or two. These stores, which carry nothing but audiobooks and spoken-word titles, have been a real boon to audio publishers. "A typical bookstore carries about 250 to 300 audio titles. Meanwhile, our company alone has published more than 300," notes Marcia Hack, marketing manager of Bantam Doubleday Dell Audio.

SEX AND SPECIAL LABELS

Retail markets are not the only area of expansion for audiobooks. As the industry matures, titles are becoming more and more diverse. While best-selling books, mysteries and action-adventure titles remain most popular, Bantam Doubleday Dell VP/sales Jen Frost notices an increase in women's titles, such as BDD's audios by Rosamunde Pilcher, Maeve Binchy and Belva Plain. "The conventional wisdom was that only men listened to audiobooks," Frost says. "But recently people have begun to think, 'Maybe the reason more men listen to audiobooks is that most audiobooks published are aimed at men.'"

Continued on page 73

Video stores and chains that stock audiobooks include West Coast Video, Wherehouse, Major Video, Palmer Video, Movie Gallery, Hollywood Video and groups of video stores such as Flagship Entertainment and The Video Buyers Group.
The eyes may be the windows to the soul, but the ears are the side doors to the imagination. Journey into an exciting new realm of entertainment with Time Warner AudioBooks. It's like nothing you've ever heard.
When The Titles Are Right, Books Are Music To Pop Retailers’ Ears

How audio A&R’ing, pricing and custom-formatting can make registers ring

BY TRUDI MILLER ROSENBLUM

F or the audiobook industry, 1993-94 has been the year that publishers began seriously targeting the music-stores market, creating product designed specifically to appeal to the music-stores customer. Audios tied into “Star Trek,” or into current hit movies, audio “comic books,” biographies of popular music stars, full-cast dramatizations with digital sound and special effects, audiobooks on CD (instead of the traditional cassette), budget-priced audios that encourage impulse buying—all these products are strategically aimed at the key music-buying demographic.

“I think a big part of the problem (in getting audios into record stores) is that until recently there hadn’t been any product created for record stores,” says Time Warner AudioBooks’ president/CEO Lori Weintraub. “The kinds of titles we’re producing are absolutely appropriate for the record-buying audience, which is a younger, hipper audience” than the traditionally older audiobook buyer.

VALUE-ADDED MERCHANDISE

TWAB has tailored its music-stores strategy to its primary focus. Recent TWAB releases include audiobooks for the Warner Bros. films “Wanted Ear” and “Black Beauty,” full-cast dramatizations of Superman and Batman comic books from DC and “Star Wars”-related comic books from Dark Horse, and dramatizations of Lucasfilm’s original “Star Wars” trilogy. Recently, the company launched a children’s division, which will release audiobooks based on Scholastic’s popular “Baby-Sitters Club” series, the upcoming “Magic Schoolbus” TV show, Sahlan’s “Mighty Morphin Power Rangers” and numerous other projects. All the children’s releases have value-added merchandise, such as a comic book, book mark or read-along book.

Since TWAB is distributed by WEA as well as Warner Books, the company is able to reach out to WEA’s network of record stores. Weintraub adds, “WEA’s network will be sold through video stores. The line will also be sold through record stores. We are able to sell these through video stores, she says, adding that “We will probably be doing some tie-ins with WEA on projects like the Baby-Sitters Club,” for which WEA is producing video titles.

“ACTING OUT” MOVIES

TWAB is not the only company releasing media-related titles. Simon & Schuster Audio offers “Star Trek” novels read by “Trek” actors George Takei and Mark Lenard; Houghton Mifflin Doom Audio just released a series of “Star Wars” audio books read by Anthony Heald. Sony Wonder’s Storytellers series includes audio versions of such books as “I’ll Sing a Song.”

“Last Action Hero.” “Free Willy” and “Addams Family Values” each with a read-along book. Many of these presentations, with stories “aced out” rather than read, are also increasingly common. Among these are Simon & Schuster’s dramatization of Soghenath Kng’s “The Highbridge” original “Star Wars” radio drama and The Minald’s Eye’s full-cast presentations of “Lazen” and Tolkien’s “Lord of The Rings.” In fact, several companies specialize in original full-cast “radio dramas,” among them PBS Foundation, Phoebah Audio Productions and Leonard Productions.

“I think that full-cast dramatizations are going to become more and more popular,” says Jim Brannigan, longtime president of the Audio Publishers Assn. “As we go for more mass-oriented distribution, customers are going to want to be entertained more.”

STONES AND BEATLES

“ROCKUMENTARIES”

Music-related titles are another way to spark record-store interest. HarperAudio’s audiobook of “Dolly: My Life And Other Unfinished Business” by Dolly Parton is being supported by a $500,000 marketing campaign, a 10-city author tour and a full-color 36-page photo booklet in the package.

Canadian-based Duran Duran is hoping to get into record stores with Audio Rockumentaries, a division of its Paperback Audio line, which features one-cassette titles for $4.99. Audio Rockumentaries combines music, memoirs and biographical information on such artists as the Beatles, the Rolling Stones and Eric Clapton by rock biographer Geoffrey Giuliano. Ton Press offers the biography “Love, Janis” by Janis Joplin’s sister Laura.

When the Publishing Mills released its Ice-T and Charlye Pride audio books, the company put out CD versions for the first time, along with the usual cassettes. Publisher John Kage says, “The reason we took Ice-T to CD was record channels. For record stores to put that release in their Ice-T line, it has to be in the appropriate format.”

TRITN ON THE TRAIL

Dove Audio president Michael Vine agrees, “CDs are where record stores are at now. So putting out CDs is a way of getting record stores’ attention.” Among Dove’s CD titles is “Best Of The West,” on which country music artists Taron Tritt, Charlye Pride and Emmylou Harris read short stories by western writers Zane Grey, Max Brand and Louis L’Amour.

But, while record stores can please their customers with these specialized titles, traditional audiobooks can also do well in record stores, says Random House Audio’s president, John Weintraub. “We’re seeing a whole new wave of audiobooks, more traditional audiobooks that aren’t so much a deal for record stores.”

“I think that the tie-in market is going to be a huge deal for record stores,” adds Weintraub. “There are going to be a lot of tie-ins in the fall, and I think record stores are going to be huge in the fall.”

“BASEBALL” IN A C. LAMMELL

Random House AudioBooks reports a number of successful in-store promotions with Tower Records and Video for Price-Last, its value-priced line at $8.99 list. Marketing manager Carol Scatocchio reports “phenomenal growth” in multimedia stores, especially in Miami’s “Music’s Media Plaza” and On Cue. Both are reportedly planning huge cross-promotional displays with “Baseball,” the audiobook tie-in to the PBS mini-series by Geoffrey Ward and Ken Burns (author of the best-seller and Grammy Award-winning “Civil War”). For the first time from Random House Audio, the $22.95 program will be available on CD — in a special three-CD jewel box with a clamshell gift package for $35 suggested list. A four-cassette version is priced at $25.95 list.

Continued on page 68
WHEN LISTENING TO THE SPOKEN WORD, VOWELS PROVIDE RESONANCE, CONSONANTS PROVIDE ARTICULATION.

IN NORMAL CONVERSATION, THE AIR IN FRONT OF YOUR MOUTH NEEDS TO CHANGE BY ONLY ONE MILLIONTH THE STANDARD AIR PRESSURE FOR SOMEONE TO HEAR YOU.

Your ears can hear things you wouldn’t think possible. Including the superiority of our voice tape.

After the human ear, there may be no better system for capturing sound than BASF audio duplicating tapes for spoken word.

BASF invented magnetic tape back in the 1930s, and we have perfected it to the point that our Ferro and music grade Ferro 49 tapes feature higher output with less distortion and rub-off than competitive tapes for clearer, crisper performance. Our advanced slitting techniques result in reliable imaging of sound, even after hundreds of plays. And for listeners who enjoy unabridged audio versions of novels, our long length tapes offer the same consistency.

For details on BASF ferric tapes for spoken word, contact us at 1-800-225-4350 (Fax: 1-800-446-BASF); Canada 1-800-661-8273. Because you can’t imagine the earful you’ll get from customers if you use a lesser tape.

Demand It.

BASF

THE HUMAN EAR CAN PICK UP THE SOUND OF A SINGLE CRICKET CHIRPING HALF A MILE AWAY.

STUDIES HAVE SHOWN BABIES CAN HEAR THEIR MOTHER’S VOICE WHILE STILL IN THE WOMB.

YOU CAN’T SEE AROUND CORNERS, BUT YOU CAN HEAR AROUND THEM, THANKS TO THE DIFFRACTION CAPABILITIES OF SOUND WAVES.

www.americanradiohistory.com
The highly successful Price-Less promotion, which ran at selected Tower stores during a two-week period in May 1993, was set up by Jim Caretta, Random House Merchandising sales rep. At 38 sites suggested list, the six-side promotion led to the creation of some innovative in-store displays. Honors went to the Tower manager in Pasadena, Calif., who set up a three-story "Random House" on the front counter.

DISPLAYING DOLLY
At HarperCollins, Anthony Ziccardi, AudioBooks product manager, is bullish on a major promo for "Dolly" read by the artist herself, with the largest free-copies pressing of 300,000 for any HC release. The four-cassette, six-hour audio package at $22.50 suggested list includes a full-color, 36-page photo insert booklet. Stores can get a life-size Dolly stand-up with a floor display for 12 hardcover books and an add-on tray with four audiobooks, or a six-copy audio counter display. Partners will deliver her own pitch for the release to radio stations via an innovative CD-ROM this month. Ziccardi reveals. He's also excited about packaging his own line of children's audio-books, since former titles were just shifted to the trade division. "We're very encouraged by the enthusiasm of a growing number of music outlets and their willingness to support our product," he says.

The spoken word is here, there--and, well, just about everywhere in 1994.

At Lollapalooza On MTV In Off-the-wall coffee shops. In clubs. On college campuses. At Bill Clinton's inauguration. And, of course, on record labels, old and new.

Indeed, modern-age punk/wordsmiths and beat bands alike are concocting melifluous lines and recording their poetic constructions in a big way, appealing to literary-minded fans—including truckers and the elderly.

Nowhere is the spoken-word phenomenon more evident than in music outlets, where recordings by such figures as Henry Rollins, The Last Poets, Maggie Estep, William S. Burroughs, Reg E. Gaines and Spalding Gray are being purchased with alacrity by fans.

"You can walk into a record store now, and they don't raise their eyebrows and look at you like you're crazy when you ask for the spoken-word section," says independent producer Janet Rienstra, a former Gang Of Seven AEK person now working on a mythology-and-music collection for Dove Audio.

"Not only is there a spoken-word section, but a lot of poets have bins with their own names on them," observes Harvey R. Kubernik, who's produced spoken-word recordings, many for New Alliance Records. "Record stores are even housing poetry readings," continues Kubernik. "At Lollapalooza this year, there's actually a spoken-word stage with flesh poets going out on tour at all of the dates. Last year, it was only videos in a tent.

"It's a growing, intense audience," concurs Lisa Richardson, host of "Man In The Moon," a nightly spoken-word and music program on KCUR, NPR's station in Santa Monica, Calif. "There are pockets of people who are vehemently responsive. It might become the new rap music," speculates Richardson, whose syndicated "MTV's Man On The Moon" radio show aired weekly this past February through May. The network has gotten behind the spoken-word genre by presenting three spoken-word segments on "Unplugged" and such occasional features as "Fightin' Words" (Second Video interpretations of poems) and a national "Free Your Mind" campaign localized (SA spots similar to the "Choose Or Lose" political-awareness campaign).

"We're always trying to stretch the boundaries and see what we can get into the Unplugged series," says the show's producer, Alex Coletti. ""Unplugged is about stripping everything away, and this is stripping everything down to the bare words. It was a perfect match.

LOVING TONGUES & FOREIGN CONCEPTS
Although the spoken-word movement is burgeoning, insiders say they still encounter resistance, especially from retailers.

"The record-buying audience and the radio and video programmers have to catch up with these poets a little bit," says Bill Adler, co-founder of the eight-month-old NuVo Records, a spoken-word label. "It's the introduction of a new voice or new consciousness in the American pop marketplace.

"The whole point is to bring the spoken word into the pop realm. We don't want to leave it in some esoteric arena," explains KCRW's Richardson, who is producing "Man In The Moon: The Loving Tongue," an erotica-themed recording for Warner Bros. that will feature spoken-word layered with music.

Actually, despite a vogue in recording poetry and dramatic readings that occurred in the 1950s, it wasn't so long ago that words-on-tape was a foreign concept to most people. "People's reaction would've been, 'What a minute, it's a tape. Why isn't music coming out?'" says former Audio Publishers Assn. president Jim Frainago. "That was the biggest battle. People have gotten comfortable with..."
BARNEY-BASHING

Dove Audio, the largest independent producer of spoken-word recordings, also does well with its "An Evening With Garrison Keillor." In addition, the firm's "Enchanted Tales," featuring Audrey Hepburn, exceeded expectations, selling over 100,000 units, according to company president Michael Viner.

"Since the film has always been unexpected," says Viner. "You do things you like, and every once in a while it turns out to be the right thing!"

Dove—which offers some 1,000 titles including "The Unauthorized 1 Hour Barney Songbook: A Parody"—has released many non-book-based audio productions. For example, "Car Talk's Old Cars and Usual Suspects" by Tom Magliozzi and Ray Magliozzi. 

Simon & Schuster audio's Fall 1994 bestsellers!

- Simon & Schuster Audio's Fall 1994 bestsellers!
- The Official Audio Tie-in to The Blockbuster Paramount Film
  By Tom Hanks
  Read by David Ogden Shars
  3 hours/2 cassettes: 0-671-89800-0
  $17.00/$22.00
  September

- The Official Audio Tie-in to the Movie
  "Enchanted"
  By Tom Hanks
  Read by David Ogden Shars
  3 hours/2 cassettes: 0-671-89800-0
  $17.00/$22.00
  September

- The Official Audio Tie-in to the Movie
  "Thelma & Louise"
  By Tom Hanks
  Read by David Ogden Shars
  3 hours/2 cassettes: 0-671-89800-0
  $17.00/$22.00
  September

- The Official Audio Tie-in to the Movie
  "Blues in the Face"
  By Tom Hanks
  Read by David Ogden Shars
  3 hours/2 cassettes: 0-671-89800-0
  $17.00/$22.00
  September

- The Official Audio Tie-in to the Movie
  "The Van"
  By Tom Hanks
  Read by David Ogden Shars
  3 hours/2 cassettes: 0-671-89800-0
  $17.00/$22.00
  September

- The Official Audio Tie-in to the Movie
  "A Midsummer Night's Dream"
  By William Shakespeare
  Read by Patrick Stewart
  100 minutes/2 cassettes: 0-671-76923-4
  $16.00/$21.00
  October

- The Official Audio Tie-in to the Movie
  "A Midsummer Night's Dream"
  By William Shakespeare
  Read by Patrick Stewart
  100 minutes/2 cassettes: 0-671-76923-4
  $16.00/$21.00
  October

- The Official Audio Tie-in to the Movie
  "A Midsummer Night's Dream"
  By William Shakespeare
  Read by Patrick Stewart
  100 minutes/2 cassettes: 0-671-76923-4
  $16.00/$21.00
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  $16.00/$21.00
  October

- The Official Audio Tie-in to the Movie
  "A Midsummer Night's Dream"
  By William Shakespeare
  Read by Patrick Stewart
  100 minutes/2 cassettes: 0-671-76923-4
  $16.00/$21.00
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**Book Marks**

Some Audio Notables

**Arriving By Year End**

**BY DON JEFFREY**

Autoobook publishers are turning up their marketing plans for a second half release schedule that features everything from autobiographies of celebrities to self-help manuals and classics of literature.

Here is a small sample of some of the titles that will be in stores from August through December.

**Random House Audio Publishing**

- **Debt Of Honor**, Tom Clancy, read by John Rubinstein, August, four cassettes, $23
- **Baseball**, Geoffrey C. Ward and Ken Burns, read by Burn, September, four cassettes, $22.50
- **Ninemile, John Asher**, read by Alan Rachins, August, four cassettes, $22.95
- **Persuasion**, Jane Austen, read by Glenda Jackson, September, four cassettes, $19.95
- **Book Of Psalms**, from The Bible, read by Michael York, October, four cassettes, $19.95, six CDs, $46.95
- **Sinatra: My Father**, Nancy Sinatra, read by Nancy and Frank Sinatra, October, three CDs, $29.98, "David Copperfield," Charles Dickens, read by Paul Scofield, November, three CDs, $20.98

- **The Publishing Mills Audio Books**
  - "The Haldeman Diaries," H.R. Haldeman, read by Haldeman and a reader to be announced, August, four cassettes, $24.95
  - "Fortunate Son," Lewis Puller, Jr., read by author, August, two cassettes, $16.95
    - "Ninewinter," Savanah, read by the author, August, four cassettes, $23 (five CDs, $55)
    - "Do Androids Dream of Electric Sheep?" Philip K. Dick, read by Matthew Modine, August, two cassettes, $17
    - "To Be Loved," Beryl Cook Jr., reader TBA, November, two cassettes, $17
    - "The Long Walk To Freedom," Nelson Mandela, reader TBA, October, two cassettes, $17
    - "Get In The Van," Henry Rollins, read by the author, October, two tapes, $17 (two CDs, $25)
    - "Gone With The Wind," Margaret Mitchell, multiple voices, December, 30 cassettes, $185
  - **Durkin Hayes Audio.
    - "Penny Racers," Dave Anderson, read by Bob Costas, September, four cassettes, $24.99
    - "Catch-22," Joseph Heller, read by Alan Arkin, September, two cassettes, $16.99
    - **Paperback Audio (budget division).** The Invisible Man, H.G. Wells, read by Gerald Harper, August, one cassette, $4.99
    - "The Lost Beatles Interview: Beatlemania," Geoffrey Giuliano, read by the author and the Beatles, September, one cassette, $4.99

- **High-Tech Sports Productions.** "The O.J. Simpson Story," Jack B. Williams, reader TBA, two cassettes, $16.95
- **Wild High And Tight: The Life And Death Of Billy Martin," Peter Golenbock, read by Doug Ross, two cassettes, $16.95

- **Brilliance Corp.** "A Son Of The Circus," John Irving, read by David Colacci, August, nine cassettes, $29.95
- **"The Total Zone," Martina Navratilova, read TBA, September, four cassettes, $33.95
- **Harper Audio.** "Dolly: My Life And Other Unfinished Business," Dolly Parton, read by Parton, October, four cassettes, $22.50
- **"Visionary Companies," James C. Collins and Jerry Porras, read by authors, October, one cassette, $11.
- **"The Art Of Leadership," "Ike,"" reads by author, September, one cassette, $12.
- **"What Your Mother Couldn’t Tell You And Your Father Didn’t Know," John Gray, read by author, November, two cassettes, $16.
- **The Mind’s Eye.** "Russell Baker’s Book Of American Humor," Russell Baker, read by Tony Randall, September, four cassettes, $19.95

- **Female Sleuths: Selections From A Woman’s Eye," edited by Susan Parey, read by Lee Hilt and Gina Rosenman, September, four cassettes, $19.95
- **"Top Chronicle,"" read by author, August, four cassettes, $23.95
- **"Middlemarch," George Eliot, read by Christopher Timothy, August, two cassettes, $16.99
- **Audio Renaissance.** "The Glory," Herman Wouk, read by Theodore Bikel, November, 18 cassettes, $59.95
- **"Acceptable Risk,"" read by Robin Cook, reader TBA, December, four cassettes, $22.95
- **"James Herriot’s Car Stories," James Herriot, read by Christopher Timothy, August, two cassettes, $16.95
- **"Forrest Gump,"""" reads by Winston Groom, read by author, August, two cassettes, $17.
- **"All That Jazz,"" James Carville and Mary Hart, read by authors, September, two cassettes, $17
- **Bankam Doubleday Dell Audio Publishing.** "Middlemarch," George Eliot, read by Ronald Pickup, four cassettes, $22.95
- **"Women’s Weekly,"" read by the author, October, six cassettes, $19.95

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year with such big sellers as “Someone Who Was,” the audio memories of the late cricket commentator and broadcasting personality Brian Johnston, and “The World Of Tony Hancock,” highlighting the late English comic genius. Richards is confident that the new Seth title will prove to be a long-running success story. “I’ll be unhappy if we haven’t sold 30,000 to 35,000 in the U.K. by the end of the year, and it will keep selling. It’s not just a new release driven—but this is a catalog business.”

“DAD’S” AND GOONS Elsewhere, the 1994 best-sellers have been dominated by BBC titles, many of them displaying an unashamed Britishness. “The Dad’s Army” series, the radio version of a long-running hit TV sitcom, continues to sell well, as does the well-established series of cassettes featuring the British radio comedy institution of the 1950s, “The Goon Show,” due to reach Volume 11 shortly. Another hit of the summer has been “The Bren Tapes,” based on the audio diaries of the veteran British politician. Sporting titles in general are dependable performers. The Speaking Book Company, part of the Chrysalis Group, has had its biggest hit of the year with “Jack Charlton: The Honorary Irishman Tells All,” starring the manager of the Republic of Ireland soccer team, who performed successfully in the soccer World Cup in the U.S. last month. Speaking Book Company coordinator Cathy Bell says that the title, released in March, had sold 14,000 copies in the U.K. by late June. “We advertised our spoken-word publications in the printed programs for the Irish matches at the World Cup,” she notes, “and they’ve been highlighted well in Ireland.”

PICKWICK’S AUDIO PAPERS Pickwick, traditionally known as a budget-music label, has made a successful entry into spoken word with Disney movies and characters and was due to confirm a move into the adult market at press time. “We deliberately went for a niche area which was under-exposed—and that was the children’s market,” says PR manager Deborah Peddie. Pickwick has the Disney Children’s
TALKING BOOKS
Continued from page 64

Likewise, as audiobooks become accepted into the mainstream, specialty labels are springing up, including Achievement Inc. (advice on raising children and helping them realize their potential), audiobookshelf (New England-based author), Audio Literature (literary classics, poetry and Eastern), Egyptian, Native American and Hindu texts, Audio Scholar (educational material and scholarly classics), August House (professional storytellers telling original tales), High Top Sports Productions (sports), In Print Publishing (Native American culture), NorthWord Press (nature, wildlife and ecology), Word Publishing (Christian titles), Parabola (myth, tradition, philosophy and women's issues), and Say Well Audio/New Life Options (consumer health and medical information).

Unabridged titles continue to be rented and/or sold by veteran Books On Tape, Audio Book Contractors, Comrner's Library, Listening Library and Brilliance Corp.'s Bookcassette line. Direct-mail audiobook clubs are just beginning to get started, but may become a factor in future years.

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LAS VEGAS—It’s getting so you can’t tell the “home video” products without a scorecard, said one retailer at a Video Software Dealers Assn. convention checkout challenge, sales floor and, more recently, CD-ROMs, and video CDs, and with retailers and suppliers alike asking questions about integrating these new breeds of entertainment products into their businesses and their futures.

"The energy is unpredictable, and it is uncertain," said Steve Apple during the "VSDA in Action" session. "We’re starting..."

"Unlike CD-ROM, where we are determining if we can make money with it, video games are really doing it," has been echoed to mass merchandisers, street date devotion, and picking hits were some of the "how best" issues discussed (see separate story, this page).

NPD group’s exhibit floor presence this year alongside fellow video game giant Sega underscored the pervasiveness of the segment in the home video arena. Nintendo VP Peter Main said his company, which had won no love from retailers with a long-held but since-abandoned stance against game rentals, was "turning positive" to any limbering bitterness it might have built up with that base. But he said retailers at the show seemed happy to see the company again.

"We’re getting to know the grass-root group—the 10-, 15-store people that we maybe hadn’t dealt with before." Gaming also was on the minds of home video suppliers, the film studios, which stressed the benefit of their involvement in the entire filmed-entertainment food chain. "Multiple platforms will dramatically increase awareness and exposure of a film’s video release," keynoter and MGM/UA chairman CEO Frank Mancuso said about the studio’s plans for simultaneous film/game launch. "And video games can be released on CD-ROM, as well as be released on more than one format, so we can achieve the mass market exposure of a home video release."

The first shakeout on numerous platforms will be a United Artists production, "Tank Girl," due out this summer in aMike filing and "Tanked Out," announced last summer. "We're selling software," Bill O’Donnell, director of retail sales for the Sega video game system, told the show.

"The ‘will it fly?’ question once posed for video games has now been redirected to CD-ROM, which staged a strong showing at E3 this year as retailers and studio product (see separate story, this page)."

Panels: Retailers Must Adjust For Games

LAS VEGAS—This is not the video rental business," said West Coast Video/Game Power Heads’ Steve Lowe during a VSDA confer- ence panel on video game retailing. It was a deceptively simple statement that raised a host of volumes.

Witness: merchandising. "We’re used to videos having a theatrical life prior to release," said Apple. "We’re used to 16-page posters and P.O.P. We don’t get it."

Witness: buying. "Game buying is much more time consuming and is casual," said Airlines, who also said his airline was the VSDA’s Movie Go To web and the new Games To Go chain, headquartered in Iowa City, Iowa. "The stores have already opened, and the retailers are all set to go in out this winter.

MGM/UA also contracted this year for the development of properties des- signed for video game, TV, home video, and CD-ROM development bearing both the MGM/ UA and Sega brand names. The first of these titles is targeted for release by year’s end. Compton’s NewMedia executive VP/GM Norm Bastian says his company will also be working with other developers on "several tail-
tails;" details are pending.

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CD-ROM HARD SELL
(Continued from preceding page)

questions," cautioned John Fudge, president
of Houston-based Latest & Greatest.

Van der Kieft said the Macintosh software is easier to handle due to its
"plug and play" capability. But the bot-
tom line, he stressed, is that while CD-
ROM is new to retailers, it is also new to consumers, who need to be care-
fully led through the process.

"A lot of people don't know what sys-
tem requirements are," he said, "and it is easy for customers to follow,
and clearly sticking packages with de-
tailed system requirements to avoid the consumer's "damnation of getting it home
and finding out they can't use it on their computer."

Also aiming to ease the CD-ROM sit-
sation for retailers and consumers alike
are bigger distributors like Baker &
Taylor and Ingram, both of which also
offer turnkey CD-ROM operations.

"We provide pre-selected product in
(Continued on page 82)
**MGM’s Mancuso Bullish On His Firm’s Future**

**BY DON JEFFREY**

LAS VEGAS—Frank Mancuso, chairman/CEO of Metro-Goldwyn-Mayer Inc., has pledged that the revitalized MGM and United Artists studios will release up to 20 new movies a year and become a major supplier of video games.

In the keynote address at the July 24-27 VSDA convention here, Mancuso told retailers his plans to enter the fast-growing video game business, which accounts for, on average, 10% of video store revenues.

MGM has already taken the first step by forming an alliance with a major game maker, Sega of America, to develop interactive programs, according to Mancuso.

The studio also is developing a video game to accompany next spring’s United Artists release, “Tank Girl,” based on a European comic book heroine. “We are devoting serious time and money to the development of a high-quality video game that will launch simultaneously with the theatrical release of the movie,” Mancuso said.

**Games Spark Sagging U.K. Vid Biz But Many Don’t Have Licenses To Rent Them**

**BY PETER DEAN**

LONDON—It’s video games to the rescue in the U.K., by far means and foul.

British retailers are supplementing lost cassette rental income by renting games—illegally, in many cases. Trade bodies estimate that of 5,000 outlets currently purporting to sell a 670-million-pound (approximately $1 billion) video and computer games industry, 3,500 do not have the necessary rental licenses or agreements.

The lure is an add-on revenue stream in the face of a falling video marketplace. While a well-balanced Blockbuster account for 10%-12% of its revenues through games, a small independent that does not market its rental and sales aggressively may consider more than Sega, Nintendo, and the like.

Indies, however, risk launching themselves into a sea of legal confusion. Acolade is the only games publisher currently giving carte blanche permission to rent its games. Everyone else prohibits rental without permission or a license fee.

Nintendo strictly opposes any form of rental of any of its software. For the past two years, Sega has offered a license agreement that costs 440 pounds ($620) annually plus a 5 pound ($7.50) per cartridge surcharge.

More onerous than the expense, the arrangement does not cover every Sega game, only those the company selects.

“You either start to rent out all the games, it’s no good,” says Michael Senker, manager of Video Business, a chain that went into games sales and rental in 1992.

“You’re not dealing with gold bars, you’re dealing with bits of plastic.”

What difference does it make in the U.S., where you can rent out all the games—why not rent them in the U.K.? If one could rent all the ones I wanted, they’d get so much money out of me—I’d take all colors, all sizes.

Sega began licensing in June 1992, linking with members of the Video Trade Assn. But support has shrunk since then, from 1,800 stores to 1,200, according to Derek Mann, chairman of the Entertainment Software Retailers Assn. (ESRA), which originally forged the tie. With 800 Blockbuster stores included in this figure, only 100 other outlets are legally renting Sega software, says Mann.

Game sales don’t come close to matching the 19% penetration of players in U.K. households, a clear indication of rental’s strength.

The popular “Super Mario Land” sold through just 1,719 units in its 17th week on the chart; “FIFA International Soccer” (with the World Cup competition under way) moved 1,945 pieces in its sixth week.

The rental marketplace at the moment consists of 5,000 outlets renting video games. Only 400 independents have a Sega license, which leaves 3,500 people who don’t have permission. It’s a very profitable form of business,” Mann notes. ESRA is trying to negotiate for its members a rental agreement with games publishers to provide “one-stop shopping” and the volume benefits of a buying group.

There had been hopes that Sega would drop the fee, but those were scuttled last month when Blockbuster renewed its license at a cost of $200,000. In fact, Sega has increased its vigilance, taking a small store in Glasgow to court for a swapping scheme that allows customers to buy new or second-hand games either for cash or cash and a trade-in. Sega attorney Liz Powell says that’s one of several impending cases, including one against the major Scottish chain Azad Video.

As a consolation prize, Sega might widen the scope of the license agreement to cover rental of all games. Major chains believe unofficially that there is a “new spirit of cooperation” to allow as much. U.S. statistics show that 80% of games purchased are rented first, and the British retailers say that this level of success can be replicated with more widespread “try before you buy” schemes. It’s thought that removal of the fee may be a consequence.

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Looking For Liz? Lassie appears to be searching out Elizabeth Taylor, co-star of the 1945 movie in the crowd at the recent VSDA convention where Sony Wonder and Nickelodeon exhibited 17 TV episodes of the wonderdog packaged for the cassette trade. Barking up business are, from left, Ted Green, Sony Music Group; Catherine Mullen, Nickelodeon Entertainment Products; Becky Mancuso-Winding, Sony Wonder; and Eric Ellenberger of the distributor Broadway Video.
At VSDA, Leno Gets Taped, Award Winners Get Tapped

No Cameras Allowed: Reporters armed with cameras got a serious tongue-lashing from the "Tonight Show" host Jay Leno when several tried to tape his performance on the Homer Awards, held on the closing night of the Video Software Dealers Assn. convention.

After leading with a great joke about how the biggest threat to the home video industry will be "people watching the O.J. Simpson trial instead of recording it," Leno noticed the growing crowd of retailers at the foot of the stage, reading the act.

For the next five minutes, Leno politely asked them to stop taping, but no one budged. "I just don't want to see a Jay Leno In Concert" video turn up in stores across the country as a 99-cent rental," he said.

Obviously looking for help from VSDA management, Leno went to the back of the stage and pleaded, "Can we do something about this?" He even referred, half jokingly, to Article 9 in his contract that forbade recording. But neither security, nor anyone from VSDA, was around to help. As the scene wore on, it looked like Leno would walk off the stage.

Some of the video paparazzi did return to their seats. Others held their ground, however, cameramen running.

Near the end of his patience, Leno finally was able to convince them to sit down.

Shaken by the event, Leno continued with his act, but VSDA was lucky he didn't throw up his hands and walk out. Since VSDA paid more than $500,000 for Leno to perform, some precautions should have been taken to avoid the whole situation, including the obvious one of putting "you-can't-record-Jay" signs at the entrances to the banquet hall. Violators might even have had their passes revoked at the end of the event.

Leno had every right to complain. It was embarrassing to him and to VSDA that the complaint was lodged in front of 3,000 people.

Retailer of the Year: Before Leno took the stage, VSDA handed out its outstanding retailer awards, and while most winners made a short acceptance speech, Alan Daniels, the winner in the midsize category, took his time to spotlight the spotlights and deliver a five-minute comedy routine that drew plenty of laughs.

Holding up pictures of his daughter and son, Daniels, who owns Movie Stars in Poughkeepsie, N.Y., thanked his "PG- and G-rated movie buyer and my video game buyer." "I feel like I'd like to thank my wife," he said, holding up a picture of a gruesome creature from "Night Of The Demons." When the laughter died down, he held up her real picture.

THANKING the "academic" Daniels straited onstage like a newly crowned heavyweight champion while delivering a nonstop patter worthy of Comedy Central. All that was missing was the "Rocky" theme music.

Presenter David Bishop, MGM-UA home Entertainment executive VP and chairman of the VSDA manufacturer's committee, who picks the retailer winners, also effectively capped his way through the normally dull ceremonies. "We wanted to nominate McDonald's in this category," he said, to a hush of boos from the audience, "but I wouldn't have it, I put my foot down," in an obvious reference to the earlier speech.

Of course, the awards were also a chance to recognize outstanding manufacturers.
Home Video
Selling A Chants Video
TV Campaign Targets Monk Fans

BY TERRI HORAK

These monks crop up in the damnest places. The latest and perhaps least likely is for a 1960's recording of Gregorian chants is home video. For nonbelievers skeptical about matching audio to visual images, supplier Quality Video begins a direct-response television campaign this month.

Maneolipas-based Quality figures it already has a ready-made market for its "Visions Of Chant"—the millions who have already purchased Angel Records' "Chant" CD. The company is so confident, in fact, that it has made "Visions" the lead of its "mood" series, which debuted in May. A total of seven programs, with names like "Tranquility" and "Video Fireplaces", have been released.

With the success of ( Essen Entertainment's audio release) Sound Of Nature, we had indications that tranquility products were something that consumers wanted," says Quality president Gregorcy Johnson. "The challenge for us was to how to convert the Gregorian chants into a visual image.

The movie's solution was scenic—prairie flowers blooming in the breeze and thelike. After consulting with major retail chains, Johnson concluded that the Mood Film Collection "would give consumers a video version of the types of products they had been purchasing on audio.

Priced at $9.99, "Visions Of Chant" features pastoral images backed by the Benedictine Monks of St. Wandrille on a soundtrack they recorded in the 80s. Quality has budget audio ready but do delayed release "because of the glut of chant products out," says Johnson.

Quality's promotional strategy included educating store personnel about thetastic line and platinum. "It creates that cross-over appeal that's so important in retail," says Johnson about piggybacking on inquiries for Angel CD.

Retailers have followed through with in-store support, Maneiipas featuring "Visions Of Chant" as an "item of the week" in June. The title has consistently been in the top five of its music videos, according to Maneiipas software VP Dick Odetie.

Quality ran a sales contest whereby employees accrued store credits. In one case, "Vision Of Chant" sold. Johnson says incentives such as this "clearly" affected sales.

Signage and endcaps displays are another component of Quality's marketing strategy, but the biggest push will come in the form of a direct-response TV spot that will begin airing in August.

"That will create additional consumer awareness of Gregorian chants in general and our video in particular. As we found with the Diane Horner country line dance series, TV direct response supports retail," says Johnson. "What it allows us to do is spend significantly more money on advertising." The strategy is for direct-response sales to at least offset the TV cost. By Christmas, Johnson expects to see "far in excess" of the 50,000 tapes distributed thus far.

That a respectable number, but far below Quality's most successful series to date, the line-dancing videos hosted by Horner, which have moved almost 2.5 million units in two years.

Nevertheless, the Benedictine monks have a positive force. At the July 28-29 VSDA convention in Las Vegas, Quality introduced the next major title in the Mood Film Collection, "Animation Dreams," with a new age music soundtrack. It will be supported by the same marketing strategy employed for "Visions of Chant.

On the audio-only front, Quality Music has sold 100,000 copies in Canada of the soundtrack of the revival of "Showboat," which ran in Toronto for the past year. U.S. release of the CD will coincide with the October Broadway opening.

"The other product category we've experienced great success with, and are looking forward to continued success through Christmas, are our movie two-packs," says Johnson of the emerging "Call Of The Wild/Wild White Fang," which are packaged for $9.99.

MGf'S MANCUSO BULLISH ON FIRM'S FUTURE
(Continued from page 76)

opring this game right now and plan to release it in conjunction with the picture's theatrical release," said Mancuso. "What this means for you is that multiple vehicles will dramatically increase awareness in advance of a film's video release. And you will have two products on a powerful property to put on your shelves.

Mancuso told VSDA attendees that MGM is exploring the development of games based on its extensive library of movie properties and characters, which include James Bond, Pink Panther, and Rocky. "That priceless collection encompasses a virtual treasure chest of titles, and we will soon be announcing our first projects derived from the library.

In his speech, Mancuso maintained that Mancuso said that MGM and UA, which will be run as separate studios, will be one. "It's a company," says Johnson, "and that's what's important in retail." Say Johnson about piggybacking on inquiries for Angel CD.

The studio has created a new unit, MGM Animation, to develop and produce animated features and, possibly, interactive games. As for movies, Mancuso said that MGM and UA, which will be run as separate studios, will be one. "It's a company," says Johnson, "and that's what's important in retail."

Among the home video titles due later this year bearing the MGM/UA Home Entertainment logo are "Blown Away," "Getting Even With Dad," and "Clean Slate." Cassette and laserdisc are licensed by Warner Home Video.

Warner eventually will handle a production slate that includes "Speechless," with Michael Keaton and Gena Davis, "Rob Roy" with Liam Neeson and Jessica Lange, the James Bond movie "Golden Eye" with Pierce Brosnan, and "Wild Bill" with Jeff Bridges and Ellen Barkin.

Billboard®
Top Video Sales

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<th>LAST WEEK</th>
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<td>ACENTURA: PET DETECTIVE</td>
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<td>2</td>
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rental restrictions would help.

Roger Bennet, head of the European Leisure Software Publishers Assn. (ELSPA), attributes much of the talk within the video industry about Sega's license to the fact that retailers looking for a new revenue stream have little experience in games. "Video rental dealers recently buying a license to rent or hire, and most of them aren't equipped for selling games, either."

If the rules aren't relaxed, however, the industry may find it increasingly difficult to keep playing.

"The problem was that video dealers were seeing rental revenues decreasing and looking for a 'great white hope' in computer games," says Keith Smith, marketing manager of games publisher Millenium. "But many are trying to sell games when they don't understand the market, they're buying the wrong games, they're tying up a huge investment in cartridge stock, and they're trying to compete with Blockbuster and Future Zone."

Smith cites an example of a major new release, "Zool 2," sold by smaller dealers for 45 pounds ($60). Future Zone had it on sale for 25.99 pounds ($38) two days after release. "The math simply doesn't work out for the indie dealer," Smith says. "These stores are spending 80% of their effort chasing 20% of the revenue of the industry." And revenues aren't as robust as they had been.

After two years of 250% growth, computer and video games registered a 3% dip in consumer sales last year, according to a recent report from trade analyst Mintel. Straw polls last Christmas indicated far worse drops. Many retailers talked of a 33% drop in business compared to the final quarter of 1992.

ELSPA's Bennet attributes the drop to price cutting. "There is no way that the industry has slumped—the prices have just got keener," he says. "Remember that in the past two years, growth of the market has been 250%—you would expect the market to draw breath. The downturn experienced by some retailers at the end of last year can be explained by the extension of the retail base. In 1993, Future Zone took on 40 more stores, there are a large amount of video dealers entering the market and (retail chains) Dixons and Boots had a poor time."

Three-quarters of all retail sales are currently conducted through chains like Future Zone, Blockbuster, Virgin, Menzies, Comet, W.H. Smith, Dixons, Boots, PC World, HMV, Our Price, and Woolworth.

Industry insiders believe that the market is experiencing a period of retail uncertainty between 16- and 32-bit games.

"The gap is a reality," says Millenium's Smith. "There's a lot of dithering about in the marketplace as people wait for Sega and Nintendo to unveil their new market systems. There's very little exciting new product, and what there is tends to be budget. Compared to this, the CD-ROM market is growing, and the multiple chains like Rumbelows are quick to offer 'Try Before You Buy' on PC-based games."
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3-D LASERACTIVE: Pioneer Electronics is enhancing its LaserActive system with three-dimensional sound and visuals in its new releases, "Hyperion" and "3D Museum," and also is introducing a pair of 3-D goggles to go with the unit.

With the above gear, Pioneer hopes to boost the popularity of its hybrid optical system, which combines laserdisc and CD-ROM technologies. Each side of a 12-inch LaserActive disc combines 540 megabytes of data with 60 minutes of full-motion video at 400 lines of resolution.

"Hyperion" (Mega-LD, $80) uses the Roland Sound Space (RSS) audio system to provide 3-D simulated sound with any standard home stereo. Produced by Taito, "Hyperion" is a game in which one or two players control spacecraft and embark on a strategic mission to destroy aliens threatening the Earth.

"3D Museum" (Mega-LD, $120) is a virtual-reality-style game developed by Multimedia Creators Network. It includes more than 100 videoclips that appear to have three dimensions when viewed through the 3-D glasses packaged with the title. One side of the disc offers computer-generated animated scenes, while the other concentrates on nature footage. Viewers can customize their "3-D tours" by programming different music selections on the disc. If you want even more impressive visual effects while watching the program, Pioneer is introducing a 3-D goggle—model GOL-1 ($150), which features an active LCD shutter, a liquid crystal protective filter, and a 3-D goggle adapter model ADP-1 ($60)—for the LaserActive System.

"3-D programming has been immensely popular in Japan, and we anticipate the same response in the United States," says Mark Smith, VP of business development for Pioneer's LaserActive software division.

BUTCH, SUNDANCE, & The Bad Girls: In October, Image Entertainment will release FoxVideo's "Butch Cassidy And The Sundance Kid: 25th Anniversary Special Edition" (1969), wide, extras, ($39.98), which will include background information materials and 48% more of the screen image than the pan-and-scan VHS version. Meanwhile, a version of a different type is due Oct. 25: "Bad Girls" (wide, $29.98) stars Madeline Stowe, Mary Stuart Masterson, Andie MacDowell, and Drew Barrymore blasting their way to respect.

The director's edition of Hollywood Pictures' "Angie" with Geena Davis (wide, extras, $49.99) is set for Sept. 7, and includes deleted scenes, behind-the-scenes footage, and an audio commentary track by director Martha Coolidge. Laura Esquivel's acclaimed romantic tale "Like Water For Chocolate" (wide, $38.99) includes both Spanish- and English-language soundtracks.

TO THE IMAX: Later this summer, Lunavision will release five new laserdiscs, each featuring movies filmed using the IMAX large-format system, which captures images in dazzling high resolution. Coming soon are "Tropical Rainforest," "The Discoverers," "Speed" (not the 20th Century Fox movie), and "Hail..." (Continued on page 84).

CD-ROM HARD SELL

(Continued from page 78)
either a rental package or sell-through package of varying numbers of titles," said Brad Grob, director of new business development for Baker & Taylor, from a spacious booth on the VSIA show floor that featured little in the way of video—by design. "We want to make the point that CD-ROM is a key focus for us," Grob said.

In addition to providing pre-selected product in bundles of 30 and 50 titles for rental and 30, 60, and 90 titles for sell-through, Baker & Taylor offers retailers a guide to new media, a CD-ROM catalog, merchandising support, and updated online information, among other services designed to take the guesswork out of the new business.

Grob says response in the video sector has been strong thus far, but that the music sector has been a little slower in coming aboard. "I think that will happen, though," he says. "We want to position this as just another product line." Blockbuster's van der Riet says his chain is committed. With some adjustments gleaned from the test, it plans to craft a rollout of the product line nationwide, he said.

And as for the smaller CD-ROM entrant, the Latest & Greatest's Fudge concluded, when pressed for a position, "Enter—but enter cautiously."
EDITORIAL BY CATHERINE APPLEFIELD

**MUSIC**


Fisher's schoolboy good looks and silky-smooth vocals made him one of the most magnetic and well-known hitmakers of the '50s, and his legend shines on A Vision's thoughtful retrospective spanning his career. Among the many hits of his featured here, captured during various performances along the way, are "With You Were Here," "You Oughta Be In Pictures," and a thoroughly inspiring "White Christmas." A fine collectible that will take fans back to a more innocent time.

**CHILDMEN**


Dawn's crush story joins "Kristy And The Great Campaign" and "Claudia And The Missing Jewels" in KidVision's latest troika of "Baby-sitters" releases. A typically clean-cut C.C. adventure, Dawn's pre-teen excitement turns into a case of sibling rivalry when the object of her desire calls to her sister to accompany him to the soccer game instead of Dawn. Video is a sure bet for the series' growing cult following, and benefits from the additional exposure the successful Baby-sitters Club mall tour rounded up during its spring trek across the United States.

"All Together," Geffen Productions Inc. (171-251-0552), approximately 30 minutes.

Ventroquelet Jonathan Geffen is aided by a host of multiracial, multicultural puppets in his attempt to help young viewers understand how they can modify the workouts of a beginner level or more challenging program, and she gets things rolling with an explanation of how those following along at home can make the most out of their yoga regime: restoven, that form is more important than to tolerate and respect people who aren't exactly like them. With the not-so-hidden agenda of promoting goodwill toward Israel and the Jewish people, Geffen uses humor, rhyding, and repetition to capture children's attention, which he hammers home such values and concepts as discrimination, prejudice, and apology. Endorsed by the New York City Board of Education and recommended for children ages 7-11, "All Together!" carries a range, using their breath to push them forward, working out barefoot, making sure they don't overexert, and completing the session on an empty stomach. The video production itself includes some dynamic new effects, the puppet's homes designed to put viewers in a yoga-friendly frame of mind.

**HEALTH/FITNESS**


The congenial Smith jumps on the yoga bandwagon with a well-pared program that contains elements from various yoga schools and input from instructor-to-the-stars Rod Stryker. Smith and her yoga partners show viewers universal message. Also available from Geffen are "We're No Dummies! We Don't Take Drugs" and "Fun With The Alphabet," an exercise in the Hebrew language.

**INSTRUCTIONAL**

"Emergency Automotive First-Aid/Advantage Productions/Toad Worm Tape (618-896-0978), 29 minutes, $19.95.

Video offers step-by-step instructions on how motorists can fix many of the most common automotive troubles—at least long enough to get to a service station—and what tools they should keep in the trunk to help them be self-sufficient on the road. Aside from providing remedies for flat tires, overheated engines, and the like, the superfluous conditions such as acne, diaper rash, stained teeth, and insect bites to more complex problems such as mental fatigue, hot flashes, bladder infections, and, yes, even hemorrhoids. Viewers may watch the video only again and the compact 70-page guide makes a wonderful addition to the medicine cabinet or home library.

**THEATRICAL**

"Hondo," MPI Home Video (708-660-0555), 84 minutes, $19.98.

John Wayne western classic "Hondo" comes to home video for the first time in September via MPI, which has restored and digitally remastered the original master frame by frame. Set in Apache territory in 1894, the film, which marked the film debut of Broadway star Geraldine Page, follows the travails and overwhelming love of a half-Indian man who finds himself having to fight the Apache in an uprising. A pure Wayne classic, "Hondo" should be a hit among fans of the actor and the genre and also should cause MPI considerably less of a headache than its hotly contested release of another Wayne gem, "McLintock," last year.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefield, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.
LASER SCANS
(Continued from page 82)

Columbia" (all CAV, $39.95), as well as "Titaneia" (CAV, $69.95).
1MAX movies available from Lu-
mivision include "Blue Planet, ""The
dream Is Alive," and "The Fires Of
t Kuwait" ($39.95 each).

PIONEER bows John Waters' "Se-
rial Mom" with Kathleen Turner (wide
or pan-sec, $39.95) and "Lightning
Jack" with Paul Hogan (wide or pan-
sec, $39.95) in September, as well as
letterbox versions of "Crocroide Dan-
lee" and "Crocodile Dundee II" ($39.95
each) Aug. 24.

Just out from Pioneer is Paramount's
"What's Eating Gilbert Grape" with
Johnny Depp and Juliette Lewis (wide
or pan-sec, $39.95), a touching and pe-
culiar tale directed by Lasse Hall-
strom ("My Life As A Dog").

COLUMBIA TRISTAR launches Na-
tional Geographic Video's "Lions Of
Darkness" ($44.95) Sept. 21, a remark-
dable documentary about African lions
by Dereck and Beverly Joubert, who
have spent more than 15 years follow-
ing lions prides across the Savuti region
of Botswana, camping near the huge
cul-de-sac of a digging hole. The
episodic documentary is a potted his-
story of African pride, a 28-minute pro-
file of the Jouberts.

The laser edition also includes "A Pas-

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of the Jouberts.

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FOR WEEK ENDING AUGUST 13, 1994

1 1 3 TOMBSTONE Hollywood Pictures Image Entertainment 2544 Kurt Russell Val Kilmer 1993 R 49.99
3 3 3 IN THE NAME OF THE FATHER Universal City Studios MCA/Universal Home Video 42032 Danny Devitt Emma Thompson 1993 R 39.98
5 5 3 ESCAPE FROM NEW YORK New Line Home Video Image Entertainment 2330 Kurt Russell Lee Van Cleef 1981 R 49.99
7 6 5 THE GETAWAY Largo Entertainment MCA/Universal Home Video 42060 Alec Baldwin Kim Basinger 1993 RR 34.98
8 4 5 ACE VENTURA: PET DETECTIVE Warner Bros. Inc. Warner Home Video 23000 Jim Carrey 1993 PG-13 34.98
9 11 3 ROMEO IS BLEEDING PolyGram Video 80006304451 Gary Oldman Lena Olin 1993 R 34.98
10 7 3 THE ROAD WARRIOR Warner Bros. Inc. Warner Home Video 13346 Mel Gibson 1981 R 34.98
13 12 9 THE PIANO Live Home Video Pioneer LDA, Inc. 90968 Holly Hunter Harvey Keitel 1993 R 39.95
14 9 9 THE RETURN OF JAFAR Walt Disney Home Video Image Entertainment 2237 Animated 1994 NR 29.99
15 NEW> REALITY BITES Universal City Studios MCA/Universal Home Video 42059 Winona Ryder Ethan Hawke 1994 PG 34.98
16 NEW> SHADOWLANDS Savoy Pictures Pioneer LDA, Inc. 90968 Anthony Hopkins Debra Winger 1993 PG 39.95
19 14 13 MRS. DOUBTFIRE Fox Video Image Entertainment 8588-85 Robin Williams Sally Field 1993 PG-13 34.98
20 NEW> GERONIMO: AN AMERICAN LEGEND Columbia TriStar Home Video 58706 Jennifer Jirico Robert Duval 1993 PG-13 34.98
22 NEW> SEARCHING FOR BOBBY FISHER Paramount Pictures Pioneer LDA, Inc. 90968 Lauren Bacall 1993 PG 34.95
23 17 5 COOL RUNNINGS Walt Disney Pictures Image Entertainment 2325 Leon Lenny Jones 1993 R 39.98
24 NEW> THE WHO: 30 YEARS OF MAXIMUM RAVE & LIVE MCA Music Video 11066 The Who 1994 NR 34.98
25 16 7 REMAINS OF THE DAY Columbia TriStar Home Video 71096 Anthony Hopkins Emma Thompson 1993 PG 39.95

*Ya gold certification for a minimum of 125,000 units or a dollar volume of $9 million at suggested retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. **Ya platinum certification for a minimum of 250,000 units or a dollar volume of $10 million at suggested retail for theatrically released programs, and at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.
Burnishing The Who’s Maximum R&B Soundman Astley Puts A Shine On Box Set

BY BEN CROMER

Veteran producer/engineer Jon Astley says his primary goal in remixing and remastering tracks for the boxed set “The Who: 50 Years Of Maximum R&B” was “to re-create the same picture as the original. Not only brighten it up, but carefully transfer it to the digital domain.”

The 42-year-old Astley was one of three producers responsible for the four-CD set, released by MCA in the U.S. and Polydor in the U.K. His role included remixing and remastering a huge chunk of the band’s archives, including all of “The Who Sell Out.”

“The original master of ‘Sell Out’ was at the wrong speed,” says Astley.

“The eight-track of Tommy I didn’t touch, because MCA had already mastered and reissued that on CD. [For] ‘Magic Bus’ I couldn’t find the master tape.

“In the end, we did get rid of a lot of tape hiss. I also tried to re-create a plate echo by using an old Lexicon 224 but that was a bit too close to the original.”

Astley transferred the vintage four-, eight-, and 16-track masters direct to 24-track digital. The tapes were then remixed via Focusrite, Neve VR, and AMEK 2500 consoles and digitized with Prism, Apogee, and Sony A/D converters.

The majority of the restoration work was conducted in London at Metropolis and Eel Pie Studios, Who guitarist Pete Townshend’s studio, and in Manchester at Revolution Studios.

“A lot of the 16-tracks and stereo Ampex tapes (from) the ’70s were deteriorating,” Astley says. “The oxide was coming off, so some of those tapes had to be baked, Ampex did that for free.”

The project, originally envisioned as a compilation of previously released material, was expanded to include unreleased studio and concert recordings. Consequently, the job involved sifting through years of tapes, a task that Astley—Townshend’s brother-in-law and colleague—tackled with glee.

“Although the job was fun, I’d say it’s the more enjoyable part of the process. What I really needed was guidance from Pete.’”

Astley ended up co-producing “Who Are You?” and helped mold the title cut. Pete came in with a backing track that wouldn’t work for 25 minutes,” Astley reveals.

“Then Glynn said, ‘Well, Jon, sort that one out.’ The next day I played them a remixed version of Pete’s layers, and that became the backing track.”

Astley has since participated in other Townshend and Who projects.

(Continued on next page)

NEW YORK—Producer/A&R veteran Ron Fair is the first to admit his resume is still not too long.

“That is, until one considers the common denominator in acts as diverse as Armored Saint, the O’Jays, and Big Mountain is a good song.

“To me, and to the artists that I work with, I’m coming from a ‘song’ place,” says Fair, senior VP of West Coast A&R and staff producer at RCA Records. “I like to do music that has chord changes, melodies, and great singing. I love show tunes, I love Guy’s win. The style of music is not something that I feel is a boundary.

Fair’s range of styles is reflected in one of his most recent projects, the platinum “Reality Bites” soundtrack, for which he served as an executive producer. The album features the No. 1 hit “(Stay) I Missed You” by Lisa Loeb, re-recordings of the Knack’s “My Sharona” and Squeeze’s “Tempted,” and Big Mountain’s cover of “Baby, I Love Your Way,” which Fair produced and engineered.

Since the Feb. 1, release of “Reality Bites,” Fair—who worked on the phenomenally successful “Pretty Woman” soundtrack while at EMI Records—has jumped into yet another soundtrack project with “Corrina Corrina,” an upcoming New Line Cinema film that stars Whoopi Goldberg.

When “Corrina Corrina” was presented to Fair, it already consisted of standards like “Joy.”

“Big Billie Armstrong, Billie Holiday, Dinah Washington, Sarah Vaughan, and Big Joe Turner, whose version of the title track is included. What it lacked, according to Fair, was “a couple of strong hits on it.”

Enter singers Oleta Adams and Brenda Russell. Though the two artists had not recorded together before, Adams had her breakthrough hit in 1980 with the Russell-penned “Get Here.” Their collaboration for “Corrina” is a new track called “We Will Find A Way,” written specifically for the film and heard during its closing credits.

The other new recording on the album is a cover of “I Only Have Eyes For You” by former Go West leader Peter Cox and a RCA signing, Nikis Harris. Fair co-produced both cuts, the first with Aaron Zigman, the latter with Michael Semmelbo and Marc Hugenberger.

As with other soundtrack projects, the goal with “Corrina” was to make the right choices for the movie, and at the same time deliver a hit record to the label,” says Fair. “And it’s very hard to do, because you’re sometimes at cross-purposes.”

Not that Fair has any time to dwell on cross-purposes—or soundtracks, for that matter. He’s already back in the A&R mode, having just signed an all-female vocal trio called Wild Orchid, which he likens to the Supremes and En Vogue.

Although Fair says it’s “possible” he’ll cut some tracks with Wild Orchid, he usually avoids producing acts he signs. “When I sign the artist, I find that I’m most effective in a very objective role, and once I produce a track, I lose my objectivity,” he says.

Fair also tries not to put himself into production situations for which he doesn’t feel he’s appropriate. “Part of doing this job successfully is to never force yourself on an artist as a producer when you’re the wrong guy,” he says.

Fair’s production experience dates back to 1975, when he produced mono voice-over at a small studio. He made the transition from three-track half-inch to four-track half-inch, to eight-track half-inch, to 12-track one-inch, to 16-track two-track.

(Continued on next page)

A column by Zenon Schroepe on the European pro audio industry.

U.K.

PRODUCER MIKE STOCK, of Stock Aitken Waterman fame, has bought an SSL 4000 G Plus for his 3 million-pound, two-room, Andy Munro-designed complex near London Bridge, which will be used entirely for his own writing and recording projects.

“After carefully considering the different formats that are currently available, I settled on the analog/digital and assemblage consoles. I chose the format with which, for the last nine years, I have always felt most comfortable,” says Stock.

AIR Lyndhurst Studio 1 is now fully operational with the refurbished Neve/ Focusrite console from AIR Oxford Circus Studio 1, with which the new studio shares similar size and acoustic performance. “The opening of the beautiful Studio No. 1 at the year of the building completes the entire AIR Studios recording complex created by Charles and Fionoir,” says producer George Martin. “This new studio promises to be equally desirable and successful as Lyndhurst Hall.”

London post-production house Mo- linure has upgraded its routing system with a Pro-Bel MADIX AES matrix, as part of a 100,000-pound contract that coincides with the opening of an AMS Logic 1-equipped dubbing suite and the installation of 11 Tascam DAB8 digital eight-tracks. “We often track-lay with a DAW system and dump that back on to 24-track,” says chief engi- neer Hugh Waters. “What we will be doing is putting it onto the DAS8s and moving the tape next door for the dub-
Ron Fair divides time between signing, producing acts

(Continued from preceding page)
inches, to 24-track two-inch.

Fair also was a self-described "crappy songwriter" who made contacts with the publishing community and started producing demos. He eventually signed an exclusive account with United Artists Music and ran the company's demo studio, a Tascam eight-track with a bussed track.

"I used to cut demos on seven tracks with no outboard gear and one Sear SM-57 mike," he says. "I did 100-and-change song demos in two years, and I think we got 50 covers.

The first hit project he engineered was the platinum "Rocky" soundtrack, released on UA in 1977. That entire project and the singles from it were recorded and mixed in three hours, according to Fair, who says he made a scant $60 for his work.

But his track record at UA eventually paid off. In 1980 he landed his first A&R job, with RCA. Fair later went to Chrysalis, where he remained for five years before going to Island Records' London office for two years. He returned to the U.S. to head up EMI's A&R department, signing such acts as Wendy Mote, Russell, Go West, and EMF. He then wound up in his current post at RCA.

Noting that he's a keyboard player, arranger, producer, engineer, and A&R person, Fair says he doesn't like to perform any of those tasks "too exclusively. When I'm in the studio for a month, I get real itchy to get back in the office and pound the phones. And when I'm in the office for too long, I get itchy to cut a record."

It is only a matter of time, then, before Fair heads back to the studio.

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(Continued from preceding page)

including "Saturday Night's Alright (For Fighting)" from the Elton John-Bernie Taupin tribute "Two Rooms," and Townshend's 1983 album "Psychoderelict."

"He taught me ever so much," Astley says of Townshend.

Astley laments that producer Shel Talmy would not license his three-track masters of the Who's early hits for the box. However, Talmy has since reached an agreement with Polydor and MCA, and his masters will be used in the future, according to Astley.

"After we did the box, everybody got so excited at Polydor and MCA," Astley says. "By the end of the year, 'Live At Leeds' will be released as a full-length CD that will include a lot of other material and some of 'Tommy.' Next year, we plan to do a 'Best Of, Live.' We'll go back to tapes from Swansea, Leeds, the Young Vic concert, Tanglewood, and one or two other venues."

Moreover, Astley is compiling a Townshend collection that will be issued on Atlantic in the autumn.

For the moment, Astley is happy with the reception to the Who box set. When asked why the album was sequenced with little space between tracks, Astley replies with a chuckle.

"That was my doing," he says. "The Who always played that way on stage."
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Rock Rebounds From Late-‘80s Drop
93 Stations Switched To Formats In Last Year

NEW YORK—Rock, once again, is on a roll at radio.
After a falling out of sorts in the late ‘80s with radio managers and owners who thought the format’s best days were behind it, rock radio of all flavors is back on operators’ A-list.
In the last 12 months, 93 stations have made the switch to some kind of rock (classic rock, album rock, modern rock, or album alternative), according to the M Street Journal, which tracks format trends. That gives the 722 outlets nationwide, making it the fifth most popular format among opera-
tors, just six stations behind oldies (730). The three most common are country (2,682), AC (1,283), and N/T (976). Between July 1993 and July 1994, rock’s gain of 83 stations trailed only the booming N/T format’s up-
swing of 169 new outlets.
Interestingly, rock formats across the board, from the ‘90s- and ‘70s-
golded classic rock to the hyper-
current rotations of modern rock—as well as the in-between mixes of album rock and album alternative—are en-
joying swelling ranks across the coun-
try.
Why is this happening? Album al-
terative consultant Dennis Const-
antine says that the music has become so entrenched in our culture, heard ev-
everywhere from advertising to sporting
‘Rock’s become the standard of our society. We have a rock ‘n’ roll president.’

WASHINGTON,RU NDO W

They’ll be folding everyone’s cards, she says. They’re going to have to make major organizational changes, including the creation of a Wireless Telecommunica-
tions Bureau to deal with new per-
mission-seeking services, and an In-
ternational Bureau.
WASHINGTON, D.C.— FCC Chair-
man Reed Hundt announced Aug. 1
that the FCC is beginning a process to
make major organizational changes,
it.
Also on the organizational drawing
board: the creation of an Office of Worker
Diversity to encourage greater par-
ticipation by minorities in the telecommunica-
tion industries; a new competition division in the Office of the General Counsel; and the
performance of the Office of Small Busi-
ness Activities, now under the Office of the Managing
Director.
Clayton relates that one of the ‘90s organ-
izational restructuring “will help us
meet our goal of serving these customers
with efficiency and excellence, in the
future,” he said.
Also on Aug. 1, the commission be-
gan the reorganization of its Office of Public
Affairs, effective Sept. 1 as a “pro-
active, customer-oriented, and mission-
driven office.”

The reorganization consolidates the FCC’s public information and its out-
(Continued on page 94)
paths, surging classic rock could sur-
pass declining top 40 in number of out-
lets sometime next year.
Meanwhile, modern rock’s growth, and the music fueling it, has been well
documented. Powered by an exploding
music scene, a growing number of sta-
tions have tapped into the young audi-
ence’s appetite for new rock. (Of the four
rock players, album rock’s tally has re-
mained essentially the same, with just five new stations since the num-
er of 1993.)
Not surprisingly, record companies,
and the in-house promo men who are
pleased with rock radio’s resurgence.
Looking at the burgeoning al-
bum alternative format, for instance,
Eric Hundt, the creator and executive
director of al-
terative promotion at Columbia, says
“For a record company, nothing
can be more pleasing” than to watch
a music-intensive format expand. He
notes that the growth potential
for both album alternative and modern
rock remains “tremendous.”
Lee Abrams, an original architect
of album rock back in the ‘70s and now
the rock director at ABC/Satellite Mu-
sic Network, is not at all surprised by
rock’s rebound. In fact, he says, ob-
servers could see it coming.
“It happens every 10 years,” says
Abrams, noting the boom/bust cycle
that rock and rock radio have traveled over the last few decades. Going back
to the late ‘70s and early ‘80s, the early
‘90s, and the early ‘90s as high points,
Abrams says that a music-intensive
period emerges every 10 years or so.
Those periods generate rock fans; at
the same time, they not only jump-
start rock radio, but force the creation
of new formats to deal with the new
different forms. He notes, “Al-
bum rock came about as Jimi Hendrix
came up in the late ‘60s.”
Many of today’s heritage modern rock
stations were born in the early ‘80s,
driven by the excitement sur-
rounding Elvis Costello, Talking Heads,
the Clash, and others at the time.
Abrams says following the lack-

n hater “corporate rock” of the late ‘80s
(when managers began to cool on the
format), today’s current surge in inno-

ative rock, with “politically and cul-
turally charged” artists, is inevitable.
Using that timeline pattern, which
he says holds true even back in the
200 Clays, Abrams looks ahead and warns that
1999 or 2000 is bound to be a down
time for rock.
That may be. But for now, rock ra-
dio is enjoying its ride.

FOR THE RECORD
Due to a production error, the end
of the story “Adult Alternative A
Magnet For Affluence” was cut in
To reach us with a story idea, you
should have read: “Meanwhile,
three formats showed six-year de-
ciles in name: top 40 (-1993), album
rock (14%), and soft rock (10%).”

Baskett Cases. The boys from Green Day storm the Post-Modern Radio
Network. Pictured, from left, are four manager Ben Mattlock; Green Day memb-
ers Re Cool (sporting Kelly-green hair), Billy Joe, and Mike Dirnt; and Post-Modern’s
Greg Burgess.

U.K. Commercial Stations Keep Growing, At BBC’s Expense

LONDON—Commercial radio in Bri-
tain, boosted by the launch of two na-
tional outlets, is enjoying the best of
time, after a period of steady growth
in recent years, continues to draw increased
listenership, while BBC Network Ra-
dio, including pop mainstay BBC Ra-
dio One, experiences an ongoing de-
cline, according to newly released
figures.
Rock-oriented Virgin 1215, launched in April 1988, now attracts
3.4 million listeners weekly, while
Classic FM, which signed on in July
1992, has 4.6 million listeners, accord-
ing to figures for 1994’s second quar-
ter released Aug. 1 by Radio Joint
Audience Research Limited (RAJAR), the U.K. radio industry re-
search organization.
However, with a higher number of average hours per listener, Virgin
1215, with a 3.2% share, has over-
taken Classic FM, which claims a
2.8% share of all listening.
Overall, commercial radio now has an audience of 27.8 million weekly
and a 47.4% share of listenership, up
from 24.9 million listeners and a 38.5% share a year ago. BBC radio, includ-
ing local and network stations, has a
weekly audience of 28.9 million and
a 50.3% share.
However, the BBC’s weekly reach for the second quarter dropped to
62% from 67% in the same period last year, its 50.3% share for the second quarter is a drop from 57.2% for the
same quarter of 1993.
Troubled BBC Radio One has lost
nearly one-third of its market share
during the year since its re-launch as
an alternative to commercial radio.
RAJAR figures show that Radio 1
has dropped 3.4 million listeners from
its weekly reach, taking it from a
19.9% share of listenership to 13.3%.
However, the BBC is taking consola-
tion from the fact that the rate of the
station’s decline is slowing.
Questioned about Radio One’s lis-
tenership figures at the RAJAR an-
nouncement, Liz Forgan, managing
director of BBC Radio, said the Brit-
sish Broadcasting Corp. did not meas-
ure its revenue success purely in terms
of “crude numbers.” She said later
that, nevertheless, the BBC keeps a
very close watch on audience figures.
As for the good news for Radio One.
Forgan noted, “There has been a
substantial, evident, and continuing
downdraw of the rate of decline.” She
decided to answer questions on how
low the station’s audience might ulti-

der.”
under new controller Matthew
Bannister, Radio One has replaced its
daytime diet of pop with signifi-
cant measures of comedy, series
based on comic-strip heroes, and, oc-
casionally, poetry. Bannister’s stated
policy is that Radio One should pro-
vide an alternative to the pop-based
commercial sector.
In this year’s second quarter, Ra-
dio One had a weekly reach of 12.5
million listeners, compared with 15.7
million in the same period in 1993.
For the BBC’s commercial com-
petitors, the RAJAR figures held much
encouragement. Several stations are
boosting their highest-ever figures,
including Capital FM in London, which added 143,000 listeners to its
weekly reach to notch a new total of
31.1.
Douglas McArthur, managing di-
rector of the U.K.’s Radio Advertis-
ing Bureau, says commercial broad-
casting is now entering a new era.
He says it has finally shaken off its old
2% tag and, with annual revenues of
52.6 million pounds ($78.9 million), it
now has 4% of all spending on adver-
sing.
McArthur says revenues were up
23% over the last 12 months. “Most
of this revenue growth is not mainly
due to the advent of new [local]
stations,” he says. “The significant
growth has been achieved largely by the success of commercial radio in at-
tracting major national advertisers.”
Radio

WDVE Always At The Top In Pittsburgh

Album Rocker Consistent In Conservative Market

IF RADIO'S COMPETITIVE battles were turned into movies, Broadway Alchemy's WDVE Pittsburgh might be the star of a film called "The Dominator." Appearing in the Arnold Schwarzenegger role would be PD Gene Romano, who has been programming the album rock station successfully for nearly seven years.

In the spring Arbitron book, WDVE dominated nearly all of the No. 1 slots, taking that position in 19 different demographics. In the 25-54 age group, where the station won for the fifth straight book, its rating was almost five shares more than the closest competitor. In 18-34, WDVE's 54.7 share nearly tripled that of the second-place station.

In 12-plus ratings, the station was No. 2, but climbed 8.9-10.7 from the winter. In fact, it seems that 12-plus ratings are the only area where the station shows any inconsistency at all. In the last year, the station's 12-plus numbers have wobbled 9.9-11.2-9.9-10.7. Romano, however, is unconcerned about those figures.

"The 12-plus number may give you an unfair-picture with misleading, as 12-plus numbers often are," he says. "Winter has always been our softest book. It's as if, as the leaves fall off the trees, our ratings go into hibernation for a few months.

"One of the strengths of [WDVE] is we've got a very-high-profile and top-of-mind radio station that benefits a lot from what's going on [like sporting events]," he adds. "The playing field is leveled in January through March, when there's not a lot going on.

"We've been very fortunate in that we've been extremely consistent in the ratings success we've had in the past five years," Romano says. "We've never been lower than No. 2 (among) 25-54 adults in the last five years, and we've been No. 1 with 18-34 adults for six years, so that consistent success is something we're very proud of."

"Pittsburgh is quietly a very competitive market," says Romano. "We don't have the quantity of album rock competition that many markets in the top 25 have, but it is very competitive ... The market size [No. 20] and number of signals makes it easier for us to obtain the type of shares we get, as opposed to a bigger market with more signals, but we're very proud of the dominance we have over the closest competitor."

WDVEunerates include classic rock WRBQ, top 40 WBZZ (97.9), and suburban album rocker WWKS.

Despite having a strong classic rock outlet in the market, Romano is still very conservative musically, usually programming no more than about 20% current/recurrent product. "We do believe in using quality new music as an offensive weapon," says Romano, "but the type of new music we play really has to be applicable for our target [listener], which is a 32-year-old guy."

He also is quick to dismiss the industry's tendency to judge the relevance of a rock station by the number of sizes it plays. "I don't think, as an industry, you can get hung up on current's and what they mean to a radio station," he says. "The percentage of current's does not define a radio station.

"[Playing] Toast the Wet Sprocket's 'Fall Down' 18 times a week on a station that has a cume of 420,000 ... you cannot turn your back on those kinds of numbers. If you play 10 songs an hour, and two are new, one is 2 years old—which for many listeners is perceptually new—and one is from 1989, that is an enormous difference from the classic rock in town.

"With such a limited number of slots available for current's, Romano is undeniably choosy about the news records he does play. "I disagree with the philosophy that you owe it to your listeners to play it just because it's out. I believe you owe it to your listeners to play the best new music."

"Here's a recent 3-4-hour hour the Rolling Stones, 'Can't You Hear Me Knocking'; Counting Crows, 'A Murder On Your Mind'; ZZ Top, 'Pool For Yer Stocking'; Eric Johnson, 'Righteous'; the Who, 'Getting In Tune'; Peter Gabriel, 'Red Rain'; Neil Young, 'Rockin' In The Free World'; Van Morrison, 'Domino'; Alice in Chains, 'No Excuses'; Tom Petty & the Heartbreakers, 'Head Girl'; and Big Head Todd & the Monsters, 'Broken Hearted Savior'."

Romano says WDVE managers are "big believers in database marketing" and brand-loyalty marketing, so the station does quite a bit of direct mail and constantly builds its listener database. The station also is very aggressive with some of the merchandise it does, says Romano, who mentions T-shirts, license plates, and annual compilation CDs of the morning show's top slots and local bands as being among the more popular items.

The station's current promotion is the standard "live free for the summer," which includes paying all of a winner's bills, providing groceries, a leased car, and a summer vacation. "We're not really big believers in giving away lots of cash to help our time spent listening," says Romano. "I don't believe that's how you feed Arbitron."

Romano's 14 years in radio have included programming stints at WQRE State College, Pa., and WZQI Allentown, Pa. He joined WDVE in 1986.

'Rockline.' Larry King Join CD-ROM Age

LOS ANGELES—In national radio's never-ending search for new opportunities to expose its shows and bring in new revenue, Global Satellite Networks "Rockline" and Westwood One's "Larry King Show" will soon be offered commercially on CD-ROM.

"Rockline" will be the first syndicated radio music program to be released on CD-ROM, while King's will be the first syndicated radio talk program to try this new technology.

The WW1 CD-ROM offerings, which include King titles on authors, musicians, and celebrities, are being released in the early fall through Electronic Book Publishing in conjunction with Sony and WW1's audio products division, according to WW1 executive VP, business and legal affairs Eric Weiss.

While Global's project is still in development, senior VP, Global and executive producer of "Rockline," anticipates that it may entail putting soundbites from the show's past 16 years of show interviews on CD-ROM. Users could ask the artist a question, and receive a pre-programmed answer along with a visual of the artist.

The subjects of the "Rockline" CD-ROMs may be grouped thematically. For instance, there could be titles on guitarists and British singers. Users could ask anything from "What are your influences?" to "What's your favorite color?"

Weiss says the King titles will be "especially designed for hand-held CD-ROM players, [because] they are capable of up to four hours of audio memory."

Weiss says each King CD-ROM will feature 20 questions, photos, and biographies of the celebrities.

Both companies are positioning themselves on the cutting edge of a 

(Continued on next page)
**Album Rock Tracks**

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<td>SHINE</td>
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**Networks and Syndication**

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**Modern Rock Tracks**

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KUSC Los Angeles has signed on as National Public Radio's 600th station. KUSC also has picked Public Radio International's "World Cafe" and "Echoes" programs on weekends. Denver-based Abrams/Dawson & Assoc. is offering a special programming package to its "Classic Dance Traxx," called "Classic Dance Traxx"—"The Early Years," a two-hour "80s show."

Dallas-based the Radio Exchange Group has KBK's Down's Information Highway, a 90-second news commentary, Aug 15.

Tampa, Fla.-based Digit-Net Syndication Inc. has opened shop to syndicate 24-hour formats, including the "WDBR Modern Rock Format." Jared Broadcasting's WDRE is already on in Long Island and Albany, N.Y., and Philadelphia.

Nancy Dobrow joins MediaAmerica in New York as national account manager, handling advertising sales and marketing. She was GSM at WCBN-FM, Chicago.
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Injunction Granted In Custom's Copyright Suit; Ad Revenues Score A Double-Digit Increase

A DISTRICT COURT judge has issued a preliminary injunction barring Fairbanks Broadcasting's WQKX-FM, 95.1, West Palm Beach, Fla., from using a TV campaign created by Santa Monica, Calif.-based Custom Productions, which filed a $900,000 lawsuit against the station.

In the suit, Custom Productions alleged that it had "not only infringed its copyright by producing a virtually identical copy of the campaign titled 'Honesty.' That campaign was created by Custom for rock stations, and then at WYYI Baltimore, now at KISWSeattle, and features Rivers offering to pay his listeners 'what you're worth to me,' about 37 cents if they tune into his show.

Both Custom Productions and its syndicator, Goldkist Productions of Cambridge, Mass., are cracking down on campaign rip-offs by offering to pay a $1,000 cash reward for information leading to the successful prosecution of copyright infringement of their work.

In other news, radio advertising revenues were up 11% through the first half of this year compared to the same period last year, according to the Radio Advertising Bureau. Both local and national TV advertising revenues scored double-digit gains, with local rising 11% and national gaining 12% in the first half of the year.

For the month of June, combined revenues were up 9% over June 1986, based on a 9% gain in local revenue and an 8% national revenue jump.

Network revenues were up a more modest 2%, in the first half of this year, compared to the same period last year. For the second quarter only, network revenues were up 16% from 1985.

Howard Stern's attention-grabbing run for governor of New York ended Aug. 4 when he announced, "With much regret, I have to tell you that I am resigning from the race." The story was the much-discussed equal time rule, but the campaign financial disclosure rule, which requires candidates to reveal that they own a stake in the business.

"I never told you how much money I have in the bank because it's none of your business," Stern said at a press conference where he announced his resignation. "I want to know how much money I make, screw you."

Stern claims to have spent $50,000-$90,000 appealing the rule, which he called "a conspiracy to keep good people out of the race," but was ultimately told by his lawyers he could not win. After announcing that he was running for pope, Stern said, "I will continue to fight this ridiculous disclosure rule."

WASHINGTON ROUNDUP (Continued from page 90)
reach efforts, reference, and audio-visual departments. There will be no assigned airtime ratio when it is finished, "improving the information flow to and from front-line employees," an FCC representative says.

COMPARATIVE HEARING DATE MOVED
The FCC has OK'd a request to move from Aug. 7 to Aug. 22 the reply date for comments regarding the commission's re-examination of the comparative renewal broadcast hearing.

Among the reasons cited are the concern that the commission's automatic docket retrieval system is working too slowly, and that these weeks are the time when "many parties schedule summer vacations to coincide with the mail in low business volume that usually occurs at this time.

Afternoon jock Dale Dormann has been named GM of WKNX-FM (108) Boston and will retain his airshift. Also, music coordinator Tad Bonnie has been upped to MD, replacing Gary" (K) 4.9. WMNJ. Overnight jock "Kid" Dave Corey adds music coordinator duties.

Paxson Broadcasting has entered a local marketing agreement with an option to purchase WTYA Tampa, Fla. News call letters also have been applied WZH.

When the sale is approved, WZHN GM Drew Rashbaum will manage both stations. Now, Free-Tucson, serves as WTYA's temporary GM.

Former WWRX New London, Conn., PD Tony Everett joins WCTK Providence, R.I., for the vacant PD/afternoon host positions. Former PD Mike McCoy is still doing PT on-air, or the station.

Former WLUM (Hot 102) Milwaukee PD Jamie Bailey, who most recently was at KMIX Montgomery, Calif., joins KTFM San Antonio, Texas, for those duties, replacing Rick Upton, who exits. Also, WLUM PT jock Mark Allen joins KSSS Albuquerque, N.M., for overnights, replacing Dave Diamond, who exits.

KENS San Antonio flips from its news and Texas rock format to the Associated Press all-news format.

WZIQ-FM Birmingham, Ala., has sold from Custom Radio Group to Ameron, owner of crosstown WERC/WMJJ, for an undisclosed price.

WZIQ's calls flip to WOWC, and the station's oldies format is scrapped in favor of country, which is being aired commercial-free through Labor Day.

When the sale closes, Ameron president and WERC/WMJJ GM Bill Thomas will oversee WOWC as well. Ameron's VP of programming, John Ann Peil, is in charge of hiring WOWC's PD, MD, and airstaff.

Country WCUZ-AM/FM Grand Rapids, Mich., has added an LMA with intent to purchase crosstown easy listening station WKEZ, and flipped the new addition to "Young Country." The station is scheduled to flip.

For WCUZ-FM night jock Mike McDonald becomes PD/morning man at WKEZ. Ronnie Zee, last at KJYX, Arise, joins WKEZ for afternoons. WCUD PD Kevin King is looking to fill nights and another shift, and will do news.

As expected, Jeff Gillis is the new PD at WKRL-FM Syracuse, N.Y., and sister WKL Utica, N.Y., Gilliss replaces now-former Gimillari, who remains MD and adds morning co-host duties at sister station WKYE Syracuse. Gilliss arrives from WIZU-FM-Albany, N.Y., where he was director of promotions and marketing. Nicky Cy, as promises assistant from WRB Buf fen, will assist Gillis as his deputy.

MD Dave Skinner is officially upped to PD at WLAM-FM Lancaster, Pa., as previously reported. Skinner is searching for an MD while station jock Dana Lawrence fills in temporarily.

WWBX Portmouth, N.H., flips from satellite country to locally programmed '70s-based oldies as "Arroz 106.3." Former crosstown WOKQ morning man Mark Jensen becomes PD/afternoon host.

WXCL Peoria, Ill., PD Dale Van Horn adds VP/programming duties at sister company Kelly Communications.

NETWORK NEWS
John Hendricks moves from OM at Jones Satellite's "U.S. Country" format to OM at Jones' younger-skewing format, "CD Country." Hendricks replaces Paxton Mills, who leaves the company. At "US Country," Jim Murphy, last PD at WBGS Boston, takes over as OM.

Lisa Castle joins ABC Radio Networks as director of finance. She previously was with parent, Capital Cities/ABC's internal audit department.

PEOPLE: CAINE RESURFACES
Former KMS Louis Anthony morning man Ichabod Caine, who was hired for mornings at crosstown KRPM earlier this year but had to sit out a non-compete, has finally made his debut on KRPM. He replaces former MD/morning man R.M. McMurphy and MD/ morning show co-host Gino Pierce, who exits. Even host Liam Knight adds MD duties. Morning news announcer Dave Angelo is upped to ND. PD Ray Randall adds morning traffic reporting duties.

Former WOIQ (Q102) Philadelphia morning co-host Matt Jackson exits to return to crosstown WDAS-FM for middays.

WNJ Chicago morning man Dean Richards and crosstown WGN late-night host Ed Curran are out, according to the Chicago Sun-Times. No replacement has been named at WNUA. WGN's overnight host Steve King and Johnnie Putnam expand their shift.

Local television reporter Mary Phelan joins KEZK-FM St. Louis as morning co-host.

KWXM Denver morning personality Dave Otto exits the station, which is seeking a replacement.

KOAA Denver evening host Denis Bereckfeld moves across town to mornings at KNUS, replacing Ken Hamblin, who joins Entertainment Radio Networks to host a syndicated show (Billboard, Aug. 6). WFRJ Roanoke, Va., afternoon anchor Dan Zook moves to KOA as morning co-host.

Stokes takes over afternoons at WKYY Knoxville, replacing Regie Brown, now at WPIC Chicago. Stokes had been part of WKYY's morning crews.

Former KDRA-FM (K104) Dallas PD Guy Black joins WTLF-CFM Indianapolis for mornings, while former station announcer Vicki Buchanan moves to middays. Morning co-host Brian St. James moves to afternoons, bumping Gino Schofield to PT. Jerry Wam moves to nights, and former night host Darion Scott moves to overnights.

WYWF Hartford, CT, morning man Stormin' Normin' exits for that shift at WRVF Columbus, Ohio, WYWT PD Dale Carter is accepting TEs.
### The Billboard 200

**For Week Ending August 13, 1994**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
<th>Sales Rank</th>
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<tr>
<td>55</td>
<td>BOSTON</td>
<td>WALK ON</td>
<td>MCA</td>
<td>10.98/16.98</td>
<td>95</td>
</tr>
<tr>
<td>56</td>
<td>VARIOUS ARTISTS</td>
<td>KISS ME MY ASS; CLASSIC KISS REGROOVED</td>
<td>MCA</td>
<td>10.98/16.98</td>
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<td>DAVE BALL</td>
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<td>GR8</td>
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<td>ALAN JACKSON</td>
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<td>GOD SHUFFLED HIS FEET</td>
<td>MCA</td>
<td>10.98/16.98</td>
<td>77</td>
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<td>SHOOP</td>
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<td>E.P.</td>
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<td>GR8</td>
<td>10.98/16.98</td>
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</tbody>
</table>

*The Billboard 200 is a weekly music chart that ranks the top-selling albums in the United States. The chart is compiled by Billboard SoundScan, which collects sales data from a sample of approximately 100 retail stores across the country.*
"Baseball," an 18-hour, four-hour documentary history of the national pastime from its origins in the 1840s through the modern era, will air on PBS in nine episodic hours, beginning Sept. 19, through Sept. 25-28. The ambitious film is the work of director-producer-writer Ken Burns, whose earlier series "The Civil War" was a much-recorded phenomenon when it was viewed by an audience of 40 million.

A large part of merchandise will accompany Burns’ series: Elektra Nonesuch’s soundtrack album, Alfred A. Knopf’s companion book (authored by Burns and his collaborators, Bob Cardy and Fred C. Ward), and Random House Audio’s cassette and CD versions of the book (which Burns himself narrates). On Sept. 25, between the broadcast dates, Turner Home Entertainment will release the entire series on videocassettes, and the collection will be handling the direct-mail version of the show.

According to Burns, "Baseball" offers a look at the resonances of the American pastime - a man known in the sport. "The game is a way to see who we are as a people. ... The story of baseball is the story of race, of popular culture, of labor/management struggles, of the rise of immigration, of the exclusion of women. It’s a symbol of how we study society. It’s a perfect mirror of how we are."

Music has always been integral to Burns’ film making. The soundtrack for "The Civil War" was filled with mid-19th-century songs and airs (visiting the "Ballad Ball" and "Ballad Window." "Asheland Farewell." helped propel sales of the Elektra Nonesuch soundtrack for the series to nearly 500,000 units, according to Atlantic. "The music of baseball" covers a far wider range of musical terrain.

"In baseball," because we cover 200 years of American history, we have the opportunity to cover 200 years of American music," Burns says. "So, throughout the series, scenes are guided as much by the popular music of the period as they are by the traditional music, and that’s done systematically throughout the entire series.

THE MUSIC LINÆU

The forthcoming "Baseball" soundtrack album, to be released Sept. 6, attempts to capture the flavor of the series using a combination of the music.

The album includes newly recorded tracks by Natalie Cole ("Did You See Jackie Robinson Hit That Ball," a 1955 hit), Brooklyn Dodgers’ organ "Asheland Farewell" was heard as the score for baseball. The album also includes "The Ballade of Dummy," a song that became a 1949 R&B hit for Buddy Johnson Carter, "(Take Me Out To The Ballgame)," which contains the first verse of that 1908 song. The recently released "Happy Birthday," a song that began in 1909 as a song to a birthday cake, is also included.

"We have ambitious cop-op ad plans for pricing, in-store product tie-ins starting at the end of September and taking us through Christmas," Burns says. "Baseball" covers three decades of American music history, including the swing era and the rock revolution.

Clancy, Elektra Nonesuch GM BobHurwitz, and label marketing and sales personnel have been pitching "Baseball" with a road trip targeting WEA brands and retail customers. The execs will screen "Baseball" for a 30-minute reel of sites excerpts, play the album, and discuss its marketing strategy.

Clancy says, "We believe we’ve got a huge upside," she says. "We have a big cross-country tour for the stores, for the bookstores, for the museums, that contains our book, three juvenile titles, a 29-track EP, the soundtrack album, and the book."

"The orders are" mostly from [me] Media Play, the Musicland [book-audio video] account," Butter says. "We’ve been really pleased with the combination with us. They’ve taken the whole mixed display in, with books and audio, and the cassettes and CDs. We made a huge display of it in a network play, and now [can we] modify it to different accounts, and Media Play wanted a greater number of CDs than cassettes. CDs do better in that market. ... I think we have a big [order] that’ll exceed all our previous sales of several other album cuts also will be put up in the coming weeks, according to senior Capital executive Steve Kleiner, who will videoedit.

Warner Bros. senior VP of creative services Jeff Gold says the previous version of the record companies discovering new words and new technology to the world out of their products.

"I was looking at all these big new releases we have coming out, and thinking about how effectively the movie business, through trailers, let people sample what they have come upon," Gold says. "And I thought, here is the opportunity to reach the public, do the same thing with music."" 

Like trailers, of course, the key is to give away just the right sample. "You still want them to buy it," Gold says, laugh.

"We look at this as a pure marketing tool that will help us get the people who buy records excited about going out to buy a record," adds Kleinberg, who stresses the audience overlap between online addicts and active music buyers.

It is that overlap that has the labels focusing their marketing focus on online networks, not only to help drive sales on specific albums (a definite plus), but also to foster ad and promotional dialog with a huge but disparate audience that will affect longer-term label strategies, like "music kids at the colleges and universities around the world who get into things like the Internet are avid music buyers," says Gold. "We believe they want to understand better," says David Blaine, senior VP of new business development and technology at PolyGram. "That’s the Discovery Channel. Again, it is online video, encouraging people to talk to us about PolyGram products—and what they like, what they don’t like, what we can do better."

That toward end, PolyGram has taken something of a unique approach to the online world, collecting its family of labels together under a single site overseen by the distribution group.

On Line, where the PolyGram/Polywest catalog has been not only a hit but a hit, online spins sales, which are up compared to the same period in the previous quarter. "We believe we want to be out there all the time," says Polygram’s SVP of marketing, Rob Franks, "as many people as possible are viewing."

Beyond the individual promotions of the various companies involved, the visibility of "Baseball" will benefit from Burns’ current tour of 15 major league towns, that includes TV and press interviews, appearances at major league parks, and Nikon Vision screenings of series clips.

General Motors, the corporate sponsor of the series, has mounted an enormous press and label effort that includes a major TV special, a five-night "baseball" series, a huge print ad advertising: a special four-color pull-out supplement running in major-market newspapers, a major release, "The Civil War" on Sept. 25 by day the first "innings." 30-second television spots produced in cooperation with Major League Baseball, and a school essay-writing pro-

"About the only possible glitch in the [Bills] bullhorn may take place this Friday," (12, when major league players are scheduled to strike against club owners in a dispute over the creation of a salary cap.

While some observers believe that fame hungry for a baseball fix, would turn to "Baseball" in series in a hit, at least one concerned party hopes the walkout doesn’t occur.

Film maker Burns, who is close friends with many of the people we’ve said, ‘Isn’t that great, you’ll be the only baseball in town, you’ll get higher ratings,’ I’d prefer the inkling to be our first pick. We don’t want to be the only baseball, because we love the game. We didn’t make the film to be in competition with baseball; we made the film to help baseball.

"Everybody, the way we see it, wants the game played, in contrast to it, one that was hit first "innings."

SPORTS ADD SOME PUNCH

Sports figures will be part of the picture, kelley. Burns says, "There will be going to be a lot of in-store title signings by some of the major league players. They’ll be at a Blockbuster or a Target and will sign the set, just like a baseball."" 

"This is the opportunity to market our product. ... For instance, the going to be out there—this is must-have product."
Hooray for Hollywood: Back in the summer of 1989, when blockbuster movies like "Batman" and "Lethal Weapon 2" were ruling the box office, some record companies observed that Hollywood's success was partially responsible for declining shipments on hit album titles. But in many summers, like the one we’re in right now, films add to, rather than subtract from, record store’s sales. Witness this week’s edition of The Billboard 200, as the soundtracks continue to rake in revenue (last week’s The Forest Gump" sits at Nos. 1 and 2. Just imagine what this summer’s sales picture would look like if these movies, and their soundtracks, had not been made.

Roll the Cameras: With a sales decline of less than 2%, "The Lion King" roars with a still-mighty sum of roughly 289,000 units and notches its fifth week at No. 1. It no longer leads the No. 2 position by a 2-to-1 margin, but did the last three weeks, but the gap is still quite large, exceeding 100,000 units. Meanwhile, the higher-priced double set from "Gump" posts a powerful 60% increase over the previous week, which brings its tally to almost 185,000 units. This is the third week in a row that the oldies-packaged "Gump" has seen the chart’s largest gain. Add to that the stretch previously scored by "The Lion King," and you’ll find that soundtracks have won the Greatest Gainer nod in eight consecutive weeks.

This Year, That Year: From the end of 1992 through the winter of ’93, the soundtrack from Whitney Houston’s "The Bodyguard" was the No. 1 album for 19 weeks, the longest chart-top run by any title since Billboard began using Soundscan data in May 1991. While it is safe to say that the soundtrack from "The Lion King" is this year’s "The Bodyguard," it will be difficult for the Elton John/Tim Rice/Hans Zimmer project to match Houston’s weeks at No. 1, because the Disney album will soon be competing with huge releases that are targetting fourth-quarter business.

Boyz II Men, Pearl Jam, and R.E.M. are among the acts that threaten to interrupt Samba’s streak. But for the next few weeks, anyway, "The Lion King" appears a solid bet to remain in command.

Steady as She Goes: If this summer will be remembered for its hot soundtracks, the season has also been noteworthy for a pack of remarkably consistent sellers. Stone Temple Pilots, who posted a small gain this week to retain the No. 4 position with more than 122,000 units, have been in the top five for each of their eight chart weeks. Another former chart-topper, Ace Of Base (No. 3, with more than 132,000 units), has been in the top five for 23 consecutive weeks, while Counting Crows (7-5 with more than 101,000 units) have nested in the top 10 for 26 weeks. Soulful All-4-One logs its seventh consecutive week in the top 10 (No. 9, with almost 75,000 units), while rap rookie Warren G, whose single "Regulate" has seen sales increase 6%, with roughly 92,000 units, has been in the top 10 for each of his eight chart weeks.

And Now, the News: The biggest percentage gain on the chart belongs to Huey Lewis & the News, who leap 152-89 on more than 13,000 units. Adult contemporary and top 40 play on a new single helps, but most of the album’s 6% gain can be attributed to a "Live From the Heart Of America" package.

The title was on sale at The Wall and Best Buy during the chart week, but programs placed at the Capitol Group, BMG, Capitol BMG, Epic, Chappell Music, Columbia, Tower Records, Fifth Street Merchandisers, Target Stores, and Trans World Music Corp. were not slated to begin until Aug. 8 or later. These account-related campaigns, which include ads in People and on radio, are tied to the band’s PBS special, which airs throughout the month.

No Moss: A 13.5% decline lets the Rolling Stones’ "Voodoo Lounge" slip two notches to No. 9, but pre-tour publicity, a walk-a-thon Sones marathon on VH-1, and sale pricing that Virgin rolled out when "Lounges" hit stores helped the band man in Top Pop Catalog with re-entries at Nos. 29, 38, and 49.

Radio Shack First Corporate Sponsor For Rock Hall

(Continued from page 7)

and spending $2 million annually to promote the hall. With financing costs, the $4 million structure will cost $6 million per year, the time it opens next summer (Billboard, June 19, 1995). Thus far, the project has been financed by $82 million in bonds ($40 million of them guaranteed by the state), $3 million from the record industry, and the balance from public sources.

Larry Bier, VP of advertising for Radio Shack, said of the deal, "We felt that this would be a great opportunity and a unique windfall. We’ll be able to capitalize on an international franchise and more exposure all over the country.

Bier said Radio Shack is considering various promotional opportunities that might arise from its sponsorship. "There’s just such synergy between the two entities," he said, noting that Radio Shack began in 1954, the year the legendary label, which Bier is a die-hard fan of, was founded. So far, Radio Shack is the Hall’s only corporate sponsor. But William N. Hulit, co-chairman of the Hall’s board, said more sponsorship announcements will be coming in the next few months.

In addition to the corporate sponsorship, the museum will also launch an international charity membership campaign offering Hall memberships for $35-$100,000. The memberships include discounts, newsletters, and breaks on admission costs. Ohio Gov. George V. Voinovich, who attended the ceremony with his wife, Janet, inaugurated the campaign by giving Hall director Dennis Barrie $100 for a family membership.

As is always the case in these semi-annual ceremonies, the dais was filled with notables from the fields of entertainment and politics. Besides Spector, Larry King, Governor Richard Celeste was there; so were Atlantic Records chief and Hall Of Fame board co-chairman Ahmet Ertegun, and John Scacchetti, CEO of Atlantic’s parent company, Hulet, the former head of Stouffer Hotels & Resorts; Jann Wenner, founder of Rolling Stone, and Bruce Springsteen.

Pete Bier, chairman of Tommy Boy Records, president of Birecords, Arthur Levy, VP editorial services and communications, Sony Music Entertainment Inc.; and Bob Brown, former CEO of Elektra Entertainment. Conspicuously absent was Cleveland Mayor Michael R. White.

Wenner, who functions as an informal liaison between the Cleveland and New York arms of the project, said the hall is accumulating notable rock artifacts, including props from U2’s Zooopa tour; Keith Moon’s high-tuned drum kit; and Morrison’s Cub Scout uniform.

Phil Specto has promised the hall a record deal on which he recorded many of his hits at the legendary Gold Star Studios, Wenner said. "This is not the Hard Rock Cafe," said Barrie. "This is about your history and the heart of rock & roll. This structure is only halfway done, and it’s already a landmark for this city. We are all rock & rollers. It’s rock’n’roll in our life, it is our heritage, and this is our building.

While rain dampened the start of the ceremony, the sun came out in time for the official speeches. And with Barrie’s closing remarks, the topping-off countdown began.

The Cleveland All-Stars swung into Huey Lewis’ "Heart Of Rock & Roll," accompanying the raising of a beam that had been signed by 185,000 fans the prior week. At the same time, Honky Tonk Woman "Ruby" came to balloon life, unfurling to her 50-foot height atop a girder as the beam ascended.

When completed, the hall will boast a 41,000-square-foot outdoor plaza; a 50,000-square-foot exhibition area; a working studio from which visiting DJs will conduct live broadcast and where hall DJs might record; a 125-seat indoor performance theater; an outdoor arena for concerts; a permanent gallery; a section devoted to one-hit wonders; and a replica of Alan Freed’s 1954 studio.

The opening of the Hall has been plagued by delays and fires, and with the confusion from the late 1980s. On Jan. 22, 1995, the Hall Of Fame will hold its 10th annual induction dinner at the Waldorf Astoria hotel in New York. In 1996, induction ceremonies are expected to be held in Cleveland.

Sony Creates Closer Ties For Latin Units In U.S., Mexico

(Continued from page 6)

and ranchera acts with pop/rock artists that will appeal to a younger Mexican audience.

"I want to put an emphasis on developing long-term artists in the mold of singer/songwriters like Ricardo Arjona and Ana Gabriel," says Carrasco. "I also think we have to better leverage our infrastructure in Latin America, while promoting our Mexican artists better in Latin territories apart from Mexico.

To ease Carrasco’s transition into his new position, Vazquez will stay on in Mexico City for several months. Vazquez succeeds Tony Moreno, who was vice-president of Sony Mexico in Miami, where he will be responsible for expanding Sony’s marketing presence in Latin America.

"This is a newly created position for Raul," says Welzer. "He did an excellent job at Sony Music Mexico—especially with Arjona, Magneto, and Ricky Martin. Raul will be spearheading our growth in Latin America, which will include involvement with our more important artist deals, as well as acquisition of publishing and record catalogs.

The market watch weekly national music sales report

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**EDITED BY IRV LICHTMAN**

BMG SETS BIG STAKE IN RICORDI

BMG plans to acquire 74.3% of Ricordi, the largest indie music company in Italy, which claims 18% of the Italian record market. The deal, which is expected to be completed this month, will give BMG majority control of Ricordi, which includes the Decca Ricordi label, classical and pop publishing, a 22-store retail chain, and a printing company. With annual revenues of 250 billion lire ($1.75 billion), Ricordi has 900 employees and affiliates in nine countries.

MAMBO MUSIK TO SONY GERMANY

Mambo Musik, one of Germany's leading production and publishing companies, has been acquired by Sony Music Germany. Its acts include Enigma, hitting globally with "The Cross Of Changes." Deal will not affect existing label deals, but copyrights will be administrated by Sony Music Publishing.

BETHEL '94: IS THE SHOW ON?

At press time, Sid Bernstein was making a last-ditch attempt to rescue Bethel '94, after his main backers pulled out Aug. 1. He held a meeting at the Bethel Town Hall Aug. 4 with the town council and with volunteers he says have called him, offering their services. He intends to scale down the event to no more than 10,000 people, which would allow him hold the festival without a mass-gathering permit. Managers of artists who were slated to play Bethel, including Judy Collins and Richie Havens, say they are sticking by Bernstein.

HEARING ON PHONOGRAPH V. RUBY

In a High Court hearing set for Aug. 17 in London, Phonogram Records U.K. will seek to prevent Rick Rubin from using American Recordings from striking a deal with any other label for distribution outside the U.S. A legal dispute between the labels threatens overseas sales by American artists including the Black Crowes, Johnny Cash, and Danzig. American recently succeeded in ousting tapes of a phone call between musicatti John Branca and its employees, which was intercepted by a radio huckster. Phonogram had sought to use the tape in its suit.

NIRVANA "UNPLUGGED" SET

Nirvana "Unplugged" album will be released by Geffen/DGC late this fall, although a Geffen representative would not confirm this. The Nirvana album, along with the Eagles' "Hell Freezes Over" (tentatively set for Oct. 4) and an Aerosmith hits package due Oct. 25, should give Geffen a big fourth quarter.

PIERCE TO SONY MUSIC DIST

Columbia TriStar Home Video senior VP of sales David Pierce has left to join sister company Sony Music Distribution as senior VP of sales and marketing, based in Los Angeles.

Four Seasons Set Longevity Record

**THE NEW LONGEVITY CHAMP**

The New Loebig Quartet from Newai, N.J., known as the Four Seasons, with Frankie Valli on lead vocals, the quartet made its chart debut the chart debut of the week of May 26, 1966, with "You're The Apple Of My Eye," released under the name the Four Loebigs. Thirty-eight years, two months, and two weeks later, the group returns to the Hot 100 with a remix of its No. 1 hit from 1966, "December, 1963 (Oh, What A Night)." That beats the previous record chart span, held by Paul Simon at 33 years.

**FILM FACTS:** "The Lion King" extends its domination of The Billboard 200 to a fifth week, while the soundtrack to "Forrest Gump" moves up to No. 2. It's the first time in 10 years, two months, and two weeks that two soundtracks have placed No. 1 and No. 2. The last duo to pull off this feat was "That's The Way Of The World" by Earth, Wind & Fire and "Tommie," starring Bob Bal-trey and Ann-Margret.

**MEET THE TETRAGRAMMATONE:** Jamie Fox is No. 80 on The Billboard 200 with "Peep Show," his debut album on the Fox label. That puts him in the same rare category as Wayne Fontana & The Mindbenders, the British group that recorded on the Fontana label; Rare Earth, the Detroit group that kicked off Motown's rock label, Rare Earth; and Luke Featuring The 2 Live Crew, which was "Banned In The U.S.A." on Luke Records. (Let's not quibble about Jamie's extra X.)

This could lead to a new parlor game, and to get you started, here are two examples. If the label that released "Reunited" by Peaches & Herb signed the Doors—but with PJ Harvey stepping in for the late Jim Morrison as lead singer—then Polly & The Doors could be on Polydor. Thirty-eight years, two months, and two weeks later, the Doors and The Doors had Herman's Hermits and Connie Francis on its roster teamed Booker T.'s backing group with the guy who recorded "Pop Muzik," then the M.G.'s & M would be on MGM.

I'm sure you'll think of more, but please, just amuse your friends with them, and don't delve Chart Beat with your suggested label deals.

**OLDEST LIVING Chart Veteran**

Tell's All: "When The Man I Love" by Kate Bush & Larry Adler debuted on the U.K. singles chart last week, the 80-year-old Adler became the most senior artist ever to appear on the list. Now the elderly mouth organist sets the same record on the U.K. album chart, where his "The Glory Of Gemshion" enters at No. 2. Featured vocalist on the tribute collection include Robert Palmer, Sinead O'Connor, and Elton John.

If one of those tracks hits the Hot 100, Adler will not be America's oldest chart veteran. That honor still belongs to George Burns, whose "I Wish I Was Eighteen Again" debuted one day before the comedian's 94th birthday.

"The Gemshion" album didn't enter the U.K. chart at No. 1 because Wet Wet Wet is in the way with "End Of Part One (Their Greatest Hits)." The Wets continue to dominate the singles chart, as well, where "Love Is All Around" is No. 1 for a 10th week. Left in its wake is "I Swear" by All-4-One, which, if it remains in the runner-up position one more week, will be the longest-running No. 2 hit in the history of the chart.

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