Sonny's Laing Glad To Return
New Zealander Sets Sights On U.S.

By Graham Reid

AUCKLAND—New Zealand singer Shona Laing, who earned a high profile in her homeland and in a cult following worldwide with such provocative songs as “Glad I’m Not a Kennedy,” has once more set her sights on an American breakthrough with her current album, “Shona.”

Released July 26 in the U.S. by Sony’s Tristar Music label, Laing’s new album is more personal and less political than some of her earlier work. It builds on the success of her 1988 debut album, “South,” which sold some 100,000 copies in the U.S., according to Sony, and the international exposure of her 1992 release “New On Earth.” Although “New On Earth” reaped only modest sales of 25,000 worldwide, it was released by Epic Records in

(Continued on page 185)

Alternative Texas: New Music Builds on Tradition

San Antonio Retailer Drives Buyers Hogwild

SAN ANTONIO—Dave Risher remembers when he decided to turn his hobby—selling cutout records at flea markets on weekends—into a full-time profession. “I got tired of the gun dealers with booths around me using my merchandise for target practice as they were aiming their guns.”

That was 1982, and little did the owner of Hogwild Records & Tapes know that the gun dealers would look pretty good compared with what he would have to deal with eight years later. But that’s jumping ahead.

Risher traces his entry into the music business back to 1977, when he was a graduate student in economics and “thought the first Elvis Costello record was a lot more important than what I was being taught.” So he and a friend tried to launch a record label.

(Continued on page 9)

Trance Syndicate Has Austin Under Its Spell

AUSTIN—Austin has long been heralded a great music town, but when it came to cutting-edge alternative rock, it was sorely lacking. At least until Trance Syndicate came along, that is. The 4-year-old label, helmed by Butthole Surfers drummer King Coffey, is a critical and commercial success that has spawned a legion of underground rock labels here.

“The Butthole Surfers had to go to

(Continued on page 47)
The greatest music under the heavens...
Joni Mitchell's Many Shades of 'Indigo'

A woman driving through the Brentwood section of Los Angeles on the last day of the city's 1982 riots pulled up behind a long, white luxury car paused at a traffic signal. The pale automobile's license plate read "JUST ICE." And the woman, who happened to be one of the world's finest songwriters, couldn't help wondering if justice really were merely the means to be cold.

"I was aware in the power of the Earlier source was theoiahic, says Joni Mitchell, and in considering the proposition that chance and a traffic sign had placed before her, she later turned to Plato's Republic, a philosophical discussion of moral ideals written 2,400 years ago. Nowhere were there ever so few believing in the ideas that the arts, including songs and plays, are capable of slowing people down and touching their souls in order to generate deeper consistence. The proximity of Plato's plea is the presentation of the argument that the strong do what they can, and the weak suffer what they must, debating if that's both true and fair."

In the world of publishing, the hybrid of pretty sounds and other related notions, Mitchell would create an inspiring, 10-song series of musical dialogues and playlets that explore this theme's "Tribulent Indigo" (Reprise, due Oct. 25), one of the most compelling statements of a peerless, 17-album career that has itself questioned most accepted precepts in popular music. "The arts are an important part of cultural justice," says Mitchell, "and truth and beauty are the essence of their greatness, so artists have a big responsibility in every era to probe the rules and the surface for living, inquiring whether they serve us well."

By means of "Tribulent Indigo" material like "Magdalene Laundries" (named for the Irish war convents after a woman who devoted herself to artistic modes women were given life sentences), "Not To Blame" (a pre-O.J. Simpson parable of battered spouses), "Of Sorrow: Lady's Soul Song," (based on the Old Testament tale showing that suffering need not be associated with sin), Mitchell asks why the current quality of mercy is so strained, why daily every form of fairness is so elusor. And when in many of its forms the teacher that turns arrogance into humility and selflessness into sharing, how does one overcome the bitterness that short-circuits such love.

Each of those questions is at least as old as the Book of Job, and at a time when many insist that success and self-fulfillment should be standard rewards, such issues boil down to modern dilemmas, which are more than just surface. In short, if we go away from our friends and enemies, from shopkeepers and public officials and the Supreme Court. And yet, since Biblical times, the original and ultimate definition of justice was not institutional but personal.

Justice as displayed in Plato's Republic is the restraint of one's own selfish aims when they conflict with the well-being of others. Thus, the day that each citizen is willing to do good while expecting absolutely nothing in return, there shall be no justice.

In musical spirit and emotional hue, "Tribulent Indigo" most closely resembles Mitchell's landmark indifference in a decade—a timely, stylistic irony, since the new record is her fourth in 25 years for Reprise, the label she left shortly after "Blue." And the resplendent pop motifs that rank with "All I Want" and "A Case Of You" for sheer unshakable is Joni's elevating cover of James Brown's 1986 "How Do You Stop" and "Sex Kills," with its shattering chorus regarding callous desire: "Sex sells everything." And the "kill"

"For the second time in recent history, memory, we have a sexually transmitted plague," says Mitchell. "Before the discovery in 1928 of penicillin, the earlier source was syphilis, and the cultural response during Queen Victoria's reign (1837-1901) was a prudish conservatism that made open pregnancy indiscriminate and long linen on skirts, including piano legs! Meantime, I'm told the Larceny was never so popular. Back then, the fearlessness created some public prejudices, but these days the family structure is rocking and nihilism is rampant among the young.

"But I don't like using scary or tragic chords in heavy material like 'Sex Kills.' Music provides the skeletal framework for a lyrical plot, and songs need to be more than poetry because the arts and serious music creates paths. So I try to lighten up melodically to open the listener's heart."

A native of Alberta, Canada, Mitchell was born Roberta Joan Anderson Nov. 7, 1943, her adult surname being the result of a brief mid-70s marriage to folk songwriter Chuck Mitchell. At age 9, Joni contracted polio in an epidemic that swept her country, and "it was predicted I might never walk again." Like Job, she resisted the temptation to curse the Almighty for her ill fortune, though she does recall screaming out Christmas carols in her hospital ward as a gesture of secular defiance. Regaining her health, she devoted herself to self-improvement, principally dancing, painting, and music. In 1967, she was signed by Reprise and recorded her first album with the guidance of lifelong friend David Crosby, with whom she co-wrote the song "Yvette In English" on "Tribulent Indigo."

"The title song of the new record comes from a conference of the Canadian Council of the Arts that I spoke at at the early 90s," she explains. "The name of the conference was 'Making Van Gogh,' and they said we wanted to focus on indigenous peoples, ethnic groups, and women. I opened my talk by saying you cannot make Van Goghs, and that artists can be encouraged or even groomed but not manufactured. Art is the result of experience, and canGro can and suicide are not what you'd want to duplicate." As Joni lamented in the lyrics: "You wanna make van Goghs?"

"I've never been a nihilist, because I believe in male-female relationships without apartheid," she summarizes. "And I've never been a nihilist, because I continue to feel the heart is the healer."
Commentary

What Happened To Mutual Support?

BY PINO SAGLIOCCO

When I first started in the concert promotion business, promoters were involved in all sides of the business. It was a natural communion between artists and promoters who understood that the only way to present the artists we knew, who were the best radio, TV, and press people around. Even with the record companies, we always had the right guy to speak to and we helped develop the artists together.

It was a really creative job, and we all felt a part of it.

Promoters have been the ones who have always given everything for the artist. But we felt really we were special people on our side of the edge. It was our life, and we loved it.

The big difference today is that the promoter no longer has this business. Deals will be made directly between the venue and the artist. Tickets will be sold and owned by computerized-system corporations. Lawyers, accounting firms, tax advisers, etc., will take over the business completely, without having any kind of trust in one another. The record companies have become manufacturers of software, replacing the A&R and creative backgrounds—which were seen as “street people”—with marketing executives, controllers, and auditors coming out of Harvard or Oxford universities with master’s in economy or marketing. Unnecessary lawyers have scared everything, and no one moves without consulting them. They strike deals that kill the soul of an artist before the artist has even had the chance to start.

The only philosophy predominating at the moment is “get the money and run,” a shortsighted philosophy that will leave the music business in a sorry state.

Sponsors will promote and marketing plans for the tours, orienting all their public campaigns to the tour’s interest.

‘Have we really thought why most promoters dislike each other?’

Pino Sagliocco is president of Creative European Group, a concert promotion firm based in Spain.

Say it Ain’t So, Mo: A Tribute To Warner’s Retiring Chairman

BY DAVID A. BRAUN

Say it ain’t so, Mo. Say you’re not leaving at the end of this year. Say that the newspaper reports are wrong, that some reporter picked up some bad gossip, or had the wrong guy; or that there is another Mo Ostin. Tell us our favorite head guy is still at the helm, that the trades were only floating a bad idea, that when we wake up, the world we work in will not have changed.

Tell us lawyers we still have someone we can trust and confide in, a real person who understands our job, who doesn’t pretend to be one of our friends and helps us close the tough ones, and never rides us hard when we don’t have the muscle.

Tell us artists we still have a caring and concerned chairman who knows that the music doesn’t always operate in harmony with corporate projections and cash-flow needs.

Tell us company employees, from clerks to executive VPs, that a lean year does not mean we are losing our careers or the embarrassment of public ridicule, and that a bad judgment call is not our death knell.

Tell us of those who labored for years, and produced for the company and the public the finest music popular in the world today—is that goodbye to all our friends and associates that are the envy of the industry—that our work has not been subsumed by the need to produce ever increasing numbers on a current basis without regard to longevity and quality.

Tell us whether we will ever again have such a great friend and host, such a lovely lady first lady of the record industry.

‘Tell us you are not going to retire.’

David A. Braun, an entertainment attorney, is a partner in the law firm of Monash, Piotkin & Braun.

Tell us how we can ever replace the heart and soul we were lucky enough to know and work with for all these years.

Tell us when we can ever again find a civilian and a gentleness combined with a firmness and sense of fairness that has been our good fortune to share for so long. And tell us with whom we can share our ideas, fears, dreams, and ambitions without fear of disclosure. And, finally, tell us you are not going to far away, that you will remain part of us.

Tell us it ain’t so, Mo, ‘cause you are the best, and will always be our Chairman of the Board. Godspeed!
groove On

the new album from
Gerald Levert

featuring the first single, a ballad straight from the heart
"I'd give anything"
Produced by David Foster for Chartmaker, Inc.

Album Produced by Gerald Levert, Edwin "Tony" Nicholas, Marc G.,
& Dwain Mitchell For Trevel Production Company, Inc.; David Foster For
Chartmaker, Inc.; Greg Charley & John Winston For Civilized Rogue Productions

IN STORES AUGUST 30th
Introducing "Segundo Romance," the album.

In tribute to the harmony of song and talent.
New Bill Would Require Printing Of Tix Charges

WASHINGTON, D.C.—Rep. John D. Dingell, D-Mich., chairman of the House Commerce Committee, will introduce legislation before the congressional summer recess that would make ticket companies dislose the service charges they add to each ticket.

The form of disclosure—whether it would be printed out at the time of sale or through a consumer phone line—would be determined by the Federal Trade Commission, according to a representative of Dingell.

“Both performers and the public have expressed concern that consumers are not informed of the charges for ticket services,” Dingell says. “This is a modest and simple proposal to address their concerns.”

Ticketmaster spokesman Larry Sothers says the company will support the Dingell proposal. “We’re happy they’ve done it anyway [printing charges on tickets],” says Sothers. “They can’t fault us on this one.”

Dingell’s plan underscores the feeling of some on the Hill that the matter should have been brought to his committee initially, instead of the Subcommittee on Information, Justice, Transportation and Agriculture (Billboard, July 9). Rep. Gary Condit, D-Calif., who chaired the July hearing, is a co-sponsor of Dingell’s proposal.

If introduced, the bill probably would not see action until Congress returns Sept. 6.

Announcement of the legislation comes as the Justice Department investigates a charge of anticompetitive practices in the ticket industry, a probe triggered by a complaint filed by Pearl Jam against Ticketmaster (Billboard, June 11).

In the Justice Department complaint, Pearl Jam accused Ticketmaster of monopolistic behavior and of using its power to stymie the group’s plans for a low-price tour this summer.

GATT Bill Would Up Protection For C’right Holders
■ BY BILL HOLLAND

WASHINGTON, D.C.—U.S. lawmakers are nearing a vote on a GATT ratification bill that would close two gaping loopholes in copyright protection of U.S. intellectual property overseas.

Members of the Senate and House Intellectual Property subcommittees began studying the intrinsically property sections of the GATT-enabling legislation at a hearing Aug. 12. The U.S. cannot plea “no” to the GATT trade pact until Congress approves the legislation. Final ratification of the treaty is expected early next year.

The copyleft or “anti-trip” provisions of GATT, known as TRIPS (Trade Related Intellectual Property) include a measure that will create the first-ever criminal penalties for bootleggers—those who take live recordings and sell them without permission—which rob the industry of an estimated $1 billion annually. U.S. copyright interests thus far have focused their efforts mainly on getting the TRIPS to pass.

TRIPS also includes a measure that will provide international protection among member nations for a limited number of works that are still protected in their country of origin. Known as retroactivity, this would enable the U.S. to protect works that are current in their country of origin but may have fallen out of protection in another country to continue having international protection in the U.S. This would rescue certain films and sound recordings from the public domain in some countries.

Jay Berman, chairman/CEO of the Recording Industry Assn. of America, explained the value of retroactivity in written testimony to the subcommittee. “As you might (Continued on page 24)

Atlantic To Distrib Curb Releases ‘Unique’ Deal Will Yield A New Label
■ BY PAUL VERN

NEW YORK—The Atlantic Records Group has entered what it calls “a multilevel” pact with country-oriented indie Curb Records. Under the agreement, announced Aug. 16, the majority of Curb’s recordings will be distributed in the U.S. by Atlantic through WEA Distribution.

The pact is scheduled to take effect Jan. 1, 1995, following the expiration of Curb’s current P&D arrangement with Cema Distribution.

The agreement calls for the formation of a new label, Curb records, that will serve as a home for newer projects that Atlantic “will be more involved with,” according to Atlantic Records president Danny Goldberg.

Warner Music U.S. president/CEO Doug Morris says Curb Records president and owner Mike Curb “is among a handful of figures in our industry who have remained visionary and active throughout the years, as his phenomenal success in 1984 alone amply demonstrates.”

Goldberg adds that Curb continues to prove his mettle as a record man.

“I’m sure that he’s going to come up with other artists just as big as [double-platinum country singer] Tim McGraw. This guy for 25 years has been exciting us and he’s not only are we excited to have what’s there now, but we’re convinced that he’s going to come up with several more.”

While details of the agreement were sketchy at press time, Warner Music-U.S. executive VP Mel Lewinter says the label is a combination of pressing-and-distribution and joint venture. He says the decision on the level of cooperation between the two companies will be made on a project-by-project basis.

“It’s not a pure distribution deal, it’s not a pure joint venture—it’s a unique deal that Mike and we worked out over many months of going through what works for him and what works for Atlantic,” says Lewinter.

Goldberg—who says there is some equity interest on the part of Atlantic—calls the pact the “budget-friendly” way to bring new talent to the market share in the record business this year.” According to reliable estimates, Curb posted a $1.85 million loss in the first seven months of 1994, led by McGraw’s smash album “Not A Moment; Too Soon.”

Other Curb artists currently or recently on the album charts include Boy Howdy, Hal Ketchum, Mary Black, Hank Williams Jr., Lyle Lovett, Delbert McClinton, the Judds, Sawyer Brown, and the Four Seasons.

Two of those, Lovett and Wynonna, are part of Curb’s joint-venture deal with MCA and will not immediately figure into the Atlantic agreement, according to Curb. He says Lovett’s contract is up and will deliver to MCA, at which point he may join the WEA deal. Curb says he prefers not to comment on the fate of Wynonna’s contract.

The outcome of a legal dispute between Capitol and Curb (see story, page 16) is likely to determine the fates of some of Curb’s artists, such as Junior Brown. If the Capitol/Curb venture survives, Brown and a handful of other acts will be allowed to remain in the Capitol family. However, if the venture is dissolved, those acts’ (Continued on page 188)

United American Eyes The Video Big Time
Budget Label Begins Producing Original Titles
■ BY SETH GOLSTEIN

NEW YORK—United American Video, which has made a tidy business for itself in budget releases, aspires to be a big fish in a still bigger pond. The Fort Mill, S.C.-based company is pumping close to $5 million into original productions that president Jerry Pettus Jr. says will take it “to a different level” in the market.

UAV has targeted two bellwethers, a fitness series featuring Sports Illustrated swimsuit model Kathy Ireland and children’s animation, as the way to raise its consumer profile above the level of public-domain movies. GoodTimes Entertainment, with annual sales of about $500 million, took the same route some years ago. In fact, U.A.V. and GoodTimes share the ability to sell direct to mass-merchant accounts, including Walmart.

Ireland’s star power is expected to provide some of what UAV has lacked. Thus far, she appears to be drawing a crowd for her workout tape, due Nov. 10. Pettus reports advance orders of more than 500,000 cassettes as of mid-August, with another 200,000 anticipated over the next month. Sports Illustrated is predicted to play a part in this.

Walmart and Kaufman are buying about 200,000 copies each, contributing heavily to a total that could easily reach 1 million.

Until now, “we haven’t had a significant presence in fitness,” Pettus notes, discounting an earlier series that has sold a total of about 250,000 tapes.

UAV is raising its prices to match Ireland’s status. Her tape will carry a $19.99 suggested list, $5 higher than the firm’s most expensive release to date and probably $10 above its average. Regardless of class, Pettus claims the series “met absolutely no resistance at all.”

Pettus, who says he spent more than $300,000 on the effort, is back Ireland with what he calls “an aggressive marketing and promotion campaign involving major sports telecasts and with some some exposure on Home Box Office. “It’s 80% sure” the pay-TV network will telecast Ireland’s shows. UAV is using the “making of” program done in conjunction with the fitness video. UAV also should profit from Ireland’s six paid appearances on ABC’s popular “Melrose Place” series, which begins airing in November, plus her daily fitness show on ESPN.

Ireland, meanwhile, will be coming back for more, according to Pettus (Continued on page 127)

Two New Audio Labels Spring From Power Rangers’ Creator
■ BY CARRIE BORZILLO

LOS ANGELES—Saban Entertainment is hoping to capitalize on the success of the “Mighty Morphin Power Rangers” children’s TV series and debut two new labels, Saban’s Cool Kids Records and Saban Records.

Saban’s Kids Cool Records will primarily release audio books with dialog and music from its “Mighty Morphin Power Rangers” episodes, along with soundtrack CDs and other products. Saban’s other children’s shows. TW Kids, a division of Time Warner Audio Entertainment, will deliver Ryder the U.S. The Saban Records, which will be handled by Atlantic Records and distributed by WEA, will feature releases in the teen and teen market. Both imprints will release titles on cassette only.

Los Angeles-based Saban Entertainment actually began as Saban Records, a French label, in the ‘70s. While the company has shifted its focus away from the record industry, it has continued releasing albums outside the U.S., including a cartoon-music-heavy record released through Warner France this spring, according to Ron Kenan, senior VP of Saban Music.

For the first time in selling music worldwide for years, “it seemed odd not to be selling kids’ records in the U.S.,” says Kenan. “With the recent explosion in our company with ‘Mighty Morphin Power Rangers,’ this was almost unavoidable.”

Kid Rhino Seeks Bigger Market Chunk
■ BY IRV LICHTMAN

NEW YORK—With a new staffed, increased staffing, and growing marketing possibilities, Kid Rhino has entered an upgraded role in the children’s recording field.

Kid Rhino Entertainment started the Kid Rhino line in February 1991, with a staff of two. Today, the expanded staff is headed by new executive producer Karen Leventhal and director of new business Karen Wrede, a recruit from Mattel Toys.

The executive roster also includes director Forrie Doreu, formerly with Walt Disney Records. (Continued on page 119)
their self-titled debut album *platinum* already on the way to 2 million

*a much in love* the top 5 gold single

*i swear* no. 1 for 11 weeks in a row

the next smash *breathless*

on tour now
Beach Boys Reissues Readied; Brian Wilson May Rejoin Group

■ BY CRAIG ROSEN

LOS ANGELES—As Capitol prepares to release remasters of the first 17 Beach Boys albums on vinyl Sept. 12 as part of an ambitious ongoing catalog campaign, there are discussions that Brian Wilson may rejoin the group to write and record new material.

According to Phil Sandhaus, VP of strategic marketing for Capitol, the label is in the process of finalizing plans for several 1965 Beach Boys projects, including a greatest-hits album featuring material the group recorded for Capitol, CBS, and Warner Bros.; a second boxed set; a documentary, at least one rarities album.

“We’re really trying to redefine the way we handle catalog and look back as we move forward,” Sandhaus says. The group’s first boxed set, 1985’s “Good Vibrations: Thirty Years Of The Beach Boys,” has sold more than 53,000 copies, according to SoundScan.

Meanwhile, Beach Boy Mike Love says the band is also looking to the future. “We’re having some (Continued on page 135)

Sledge Gets New Shot On France’s Sky Ranch Label

■ BY EMMANUEL LEGRAND

PARIS—The soul singer whom Jerry Wexler of Atlantic Records helped bring to stardom almost 30 years ago is making a comeback. This time it’s with the help of an independent label entrepreneur in France.

Percy Sledge has a voice that “sounds like honey, but cuts like a knife,” Wexler once declared. More recently, he called Sledge’s forthcoming album on Paris-based Sky Ranch Records “a fucking masterpiece.

The album, “Blue Night,” is due for release next month in Europe, where Sky Ranch has an exclusive distribution deal with Virgin. This will be extended to the U.S. for the Sledge project, although details on the U.S. release plans were unavailable at press time.

The album was recorded in March at the Cherokee Studio in Los Angeles, and produced by Barry Goldberg and Saul Davis. Among the musicians are Bobby Womack, Steve Cropper and former Rolling Stones’ guitarist Mick Taylor. Jerry Wexler wrote the liner notes.

“Saul told me in June 1992 about his project to get Percy Sledge to record a new album,” explains Philippe Lebrun, founder of Sky Ranch, who had previously worked with Davis. (Continued on page 22)

Flack Celebrates 25 Years On Atlantic New Album Showcases Favorite Songs

■ BY J.R. REYNOLDS

LOS ANGELES—The Manhattan Transfer’s new album marks not only a reunion with Atlantic Records, but a union with some of the major artists of the last four decades.

The album, “Tonin’,” features guest artists including Bette Midler, Frankie Valli, Ruth Brown, and Chaka Khan, joining the Manhattan Transfer in interpreting 11 popular songs from past decades. The album is due out Oct. 4.

Arif Mardin, senior VP at Atlantic Records, produced the project. He credits Doug Morris, Warner Music U.S. president/COO, with coming up with the album’s theme.

Says Mardin, “Doug Morris had this brilliant idea for the Manhattan Transfer to record songs from the ‘50s, ‘60s, and ‘70s—and do it with the original artists, and if not, work with fabulous guest artists.”

On the album, Midler guests on “Gonna Take A Miracle”; Valli joins in for the old Four Seasons hit “Let’s Hang On”; Brown vocalizes on the B.B. King classic “The Thrill Is Gone” (with guitar work by King); and Khan performs on “Hot Fun In The Summertime”. Other artists on the set are Felix Cavaliere (“Groovin’”), James Taylor (“Dream Lover”), Laura Nyro (“La La”)

(Continued on page 138)

Sony Aims S’tack At Anglo, Latin Ears

■ BY JOHN LANNERT

In an unprecedented bid to simultaneously capture Anglo and Latin markets, Columbia Records and its U.S. Latin counterpart, Sony Discos, are teaming to market English- and Spanish-language soundtrack albums for Columbia Pictures’ upcoming film “I Like It Like That,” a dramatic tale about a half black/half Latina woman from the Bronx who struggles to establish a career while holding her family life together.

The albums are due at retail Sept. 13, about one month before the movie’s Oct. 14 release date. The two records have in common the English-language title track, a Latin-flavored R&B entry by the Blackout All-Stars, a mostly Latino cast of musical notables featuring vocalist Tito Nieves, Tito Puente, Groover Washington Jr., Paquito D’Rivera, Dave Valentin, Sheila E., and Ray Barretto. As the project’s first single, the track is expected to be serviced by each label to Anglo and Latin radio in early September.

“I Like It Like That, Vol. 1” consists mainly of English-language cuts by Latino artists, including previously unreleased tracks by C+C Music Factory and Lighter Shade Of Brown; K’yl’s recent rap hit “Come Baby Come”; a remix of Cypress Hill’s “Latin Lingo”; and a cover version of Otis Redding’s classic “Try A Little Tenderness” by Latino pop vocal group the Barrino Boys.

Salsa-rooted, Spanish-language (Continued on page 126)

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Salsa-rooted, Spanish-language (Continued on page 126)
complete
musical
nutrition
delivered
fresh
daily
NASHVILLE—It's been slightly more than six months since the Women's Music Business Assn. (WMA) knocked on its doors in Nashville, and, with membership approaching the 300 mark, the organization has formed a 12-person management group and is planning several projects, including a conference, a business directory, and a CD.

"I'm not really surprised because I knew there was a void," says WMA executive director Catherine Masters. "It does surprise me that it took off this quickly, and I'm delighted with the response."

With good-natured references to the "good old girl" network, Masters has announced a Global Women In Music Conference and Industry Summit, to be held at Nashlees Loews Vanderbilt Plaza Hotel, Nashville, March 21-25. The conference, which is expected to attract 500-1,000 participants, will include seminars on topics such as picking new artists, signing new talent, finding a music publisher, promotion and marketing, music video, and recording options, as well as a luncheon, cocktail parties, showcases, and a keynote speaker.

"The women in this industry have never gotten together en masse in the same place at the same time," Masters says. "It would be great to see these women together for networking, making contacts, and gathering information."

Masters is finding that one good idea leads to another. Inspired by the number of aspiring artists and songwriters, the WMA has attracted Masters plans to release a compilation CD of up-and-coming female talent. Looking for ways to finance that project led to the idea of a not-necessarily music business directory to be titled "Women You Should Know In Music" (Continued on page 135).

"It's Miller Time. Steve Miller celebrates his new worldwide administration agreement with BMG Music Publishing for his catalog and future compositions. The agreement covers Miller's Sailor Music (ASCAP) and Silk Stocking Music (BMI), which contain such hits as "The Joker," "Fly Like An Eagle," and "Abracadabra." Shown in BMG's New York office, from left, are Nick Firth, President, BMG Music Publishing Worldwide; Miller, and Linda Komorosky, VP of international acquisitions and marketing, BMG Music Publishing.

Capitol Sues To End Curb Joint Venture

LOS ANGELES—Capitol Records has filed a lawsuit against Curb Records in federal court here, in an attempt to formally end a joint venture between the two labels.

In its action, filed Aug. 11 in U.S. District Court in L.A., Capitol alleges that in June 1992, the two labels agreed to terminate a joint venture agreement that began in January 1990 and was to have run through December of this year.

Capitol is seeking a declaratory judgment that the venture was dissolved in 1992, a decree of dissolution, an accounting, and unspecified damages.

While an attorney for Capitol will not comment on the action, Curb Records owner and president Mike Curb says he never agreed to dissolve the joint venture, but rather, was negotiating with Capitol to try to terminate it. When the two sides could not agree on terms of dissolution by a previously established June 1994 deadline, Curb says he sent a letter to Capitol—referred to in the filing—seeking to exercise his option to extend the term of the venture for another year.

The suit paints an acrimonious picture of relations between the companies: "[A]lmost from the beginning, the parties vehemently disagreed on various matters related to the joint venture and other agreements (Curb) had contemporaneously entered into with Capitol and its distribution arm, Cama.

According to the suit, in 1990 Curb and Capitol also entered a manufacturing agreement. Cama also supplied Curb with a $1.5 million credit line, and agreed to distribute Curb product exclusively for five years.

The action alleges that beginning in 1990, the defendants—involving Curb's right to sell budget product— (Continued on page 125).

RECORD COMPANIES. Bob Frymire is promoted to senior operations director, promotion, and marketing, for Virgin Records in Los Angeles. He was national operations director, promotions.

Wingolf Mielke is appointed executive VP and CFO of PolyGram GmbH in Germany. He was executive VP and CFO of PolyGram Group Canada Inc.

Peter O'Sullivan is named executive VP and CFO of PolyGram Group Canada Inc. in Toronto. He was VP and controller of PolyGram Holding Inc.

Ed Simenek is appointed VP and GM of operations for Select Records in New York. He was VP of production and studio at Profile Record Company.

Jason Linn is promoted to director of college marketing for Atlantic Records in New York. He was college market coordinator.

Mary Ann Daniel is promoted to associate director of creative services for RCA Records in New York. She was manager of creative services.

Rhino Records in Los Angeles promotes Stephen K. Peeples to director of media relations and David Dorn to director of media relations, and names them the media relations department. They were, respectively, director of press and editorial and manager of national press.

Steve Wilson is appointed director of product development, music division, for K-tel International in Plymouth, Mich., the manufacturer of product development.

Capitol Records in New York names Bonnie Burkert associate director of visual marketing for the South and West regions, and Gina Core associate director of visual marketing for the Northeast and Midwest regions. They were, respectively, national singles sales manager for Elektra and coordinator of video promotion at Elektra. Capitol in Los Angeles names Rach "Goner" Simien associate director of promotion and integration, for K-Tel International in Plymouth, Mich., the manufacturer of product development.

PUBLISHERS. Randy Hart is named senior vice president, creative, for BMG Music Publishing's Nashville division. He was VP of the Nashville division of Famous Music.

RELATED FIELDS. Fred Levy is named East Coast regional sales manager for the multimedia division of Digital Industries. He was partner and VP of sales at The Music Connection Inc.
Peart Pays Tribute To A 'Buddy' All-Star Drummers Assembled For Atlantic Set

BY LARRY LeBLANC

TORONTO—You probably would not expect Rush's Neil Peart, one of rock's premier drummers, to be the driving force behind "Burning For Buddy," a recorded tribute to late drummer/lead singer Buddy Rich, being released by Atlantic Records Oct. 4.

But Peart talks knowledgeably about Rich, as well as Chuck Webb, Stil Cattlet, Jo Jones, Gene Krupa, Coco Yale, and Dave Tough, many of the great swing drummers who came before in the '30s. And Peart, incidentally, is a keen Frank Sinatra fan.

"The only other style of music, other than the '60s Mercury debut 'Don't Hold Your Breath,' was playing in swing, because it's structured, and yet free," Peart says. "Well, I first met [Atlantic CEO] Ahmet Ertegun when Rush signed with Atlantic, he said, 'I've got to get you playing some jazz.' When he came to the [Rich] sessions, I told him, 'You're the one who planted the seed.'"

Rich, who worked with the Bunny Berigan, Artie Shaw, Toney Dorsey, Benny Carter, and Harry James bands, and with his own groups and big bands, died in 1987. He is considered one of jazz's greatest drummers.

Joining Peart and a 14-piece band (all but two members are Rich alumni) to perform 17 songs from Rich's original chart was an array of jazz and rock-style drummers, including Ed Shaughnessy, Joe Morello, Max Roach, and Morganennstern, Billy Cobham, Steve Gadd, Kenny Aronoff, Steve Smith, Bill Bruford, Steve Ferrone, Omar Hakim, Simon Phillips, Dave Weckl, Marvin Humes, and Steve Gadd, Manu Katche, Mino Cinelu, and Matt Sorum (of Guns N' Roses).

"What a fun album to listen to no matter what, you're a fan of," says Vicky Germaine, VP of product development for Atlantic Records.

"It's one of those records people are going to hear and ask, 'What is that?' The rock kids are going to love it, and the end result is that camaraderie is going to be very surprising."

Germaine figures that the name recognition of Rich and Peart, coupled with recognizable jazz and rock drummers, will immediately spark interest in the album in both rock and jazz circles.

"We're going to pitch the album to both rock and jazz outlets at radio and media, and to rock and jazz publications."

The album, "Don't Hold Your Breath," was released on September 30.

Three Days Of Music, Myst & Myth: A Woodstock 1994 Survivor's Diary

Dear Diary.

FRIDAY, AUG. 12, 10:15 A.M.: I leave for Woodstock '94 with fellow billboard writer Paul Verna. I have my Band-Aids, aspirin, bug spray, sunscreen, and ear plugs. I'm looking forward to quite a few of the bands, including Aerosmith, whom I've never seen.

12:55 P.M.: We get stopped no fewer than four times by polite patrolmen who check for our tickets as we make our way to the Friar Tuck Inn in Catskill, N.Y. My small suitcase, the carpet looks like corrugated cardboard but is not as nice, the TV doesn't work, a few cothangers hang forlornly on a corner rack in the middle of the room, a closed closet, and there's a rotary phone as well as plastic cups. All for $25 a night. Is camping still an option?

3:30 P.M.: I've been on the site for a few hours. Time to use a Port-O-San. Afterward, I decide that if I must choose between suffering from dehydration and using the Port-O-San again, dehydration wins hands down.

4:40 P.M.: I tramp around the south stage area. Though the crowd estimate is only 75,000 so far, the grounds are already trashed. Some of the tent people have created elaborate setups out of nothing, kind of like the Professor on Gilligan's Island constructing a radio out of coconuts.

7 P.M.: I go to the press catering trailer. A man is standing there gently pleading with the server, who refuses to give him a burger. The man asking for food is Michael Wadleigh, who won an Oscar for directing the original Woodstock documentary.

7:15 P.M.: An ugly grease fire breaks out in the catering truck, and no fire extinguisher can be found. Food service is over for the night. Wadleigh smiles.

9 P.M.: King's X is on the north stage, and the mosh pit undulates. In a misguided attempt at rock star machismo, the vocalist Doug Pinnick tries to smash his bass and throw it out into the audience, but he hurts it no further than the security guards lining the stage. They hand it back, and he tosses it successfully this time. I'm really embarrassed for the guy.

11 P.M.: Obnoxious MC Brother Weese, from Rochester area rock station "Alternative Nation," programs a host slot on one of the shows planned for September, when the video for "Kinder Words" will be serviced to all national and local outlets.

Another carry-over from "Don't Know How To Party" is the new album's release on vinyl in a large number of promotional copies of this. There are several [computer] bulletin boards on Rush which we will also try to use.

Peart's interest in the Rich recording project came from performing at a Buddy Rich tribute concert, organized by Rich's daughter Cathy, in New York with the Buddy Rich Big Band in 1991. But afterward Rich had no plans for his performance. Despite his experience as a rock drummer, he discovered he had no idea how to push a band. "The audience was all drummers, so the pressure was intense and, consequently, the letdown was intense as well," Peart remarks. "Afterwards, I was (Continued on page 20)

Mercury Bets Touring Will Add Might To The Bosstones' Sales

BY JIM BESMAN

NEW YORK—Having toured extensively behind two indie albums, the Mighty Mighty Bosstones came to town last year with an identity the label chose not to tamper with.

"Many record companies strive to create buzzes on bands, but the Bosstones already had a real street buzz and an avid fan base," says Josh Ziemann, senior marketing director for Mercury Records, which will release "Question The Answers," the follow-up album to the Boston ska-core group's 1993 Mercury debut "Don't Know How To Party," on Oct. 4.

"Kids who are into hardcore are also very selective about the types of music they support, and rarely do they support a national major label band," continues Ziemann. "So the Bosstones really started from the start as never positioned as a major label release. We didn't treat them like we might treat Bon Jovi or Tears for Fears—and they wouldn't have had it that way."

But respect for the band and its fans is again central to the promotion of the new album, Ziemann says. A song will last close to a year but will differ from the past by being "frontloaded" in terms of pre-release consumer awareness.

"We believe the fan base will come out early to pick up 'Questions And Answers,' so there will be pre-release ads in the form of postcard mailings to the Bosstones fan club of over 10,000, along with consumer print in fanazines in September teasing the release," says Ziemann. "There are also flyers and posters teasing the release being used while they're on tour—they've already been out since the end of July and will stay out until the album release."

The album's first emphasis track is "Kool Aid," and will be wound first at Bosstones college/alternative and metal stronghold, then spread out into the modern rock realm, says Ziemann.

Ziemann adds that as the band also received major MTV support on the "120 Minutes" and "Alternative Nation" programs, a hosting slot on one of the shows is planned for September, when the video for "Kinder Words" will be serviced to all national and local outlets.

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Artists & Music

Past And Present Meet in D Generation
Glitter-Punk Band Makes Its Debut on Chrysalis

By DAVID SPRAGUE

NEW YORK—There have been a few periods—most recently the mid-'70s heyday of bands such as T. Rex and Cheap Trick—when the hard edge of rock'n'roll and the soft center of radio-conscious pop melded seamlessly, making for a style that was edgy, gloriously catchy singles chart. That raw-butch right spirit is at the core of the self-titled Chrysalis debut from D Generation, which is set for an Oct. 4 release.

“We're not a throwback and we're certainly not a revival band,” says Jesse Malin, the front man of the New York-based quartet. “All we do is what all the bands we love—from the Stones to the Clash—did. We play rock'n'roll like it was the most important thing in the world to do, not like it was a job. Everybody's in a band now, and it shouldn't be that way—it's a conviction, a lifestyle.”

In just over two years, the quintet—

which derives much of its glitter-punk power from the propulsive two-guitar tandem of Richart "Atomic Elf" Barret

chus and Danny Sage—has
determined that philosophy into a sound that rivals its idols in volume and vivacity. The band's rowdy stage presence—equipment trashing is a set-ending rule, rather than an exception—hasn't hampered its rise to prominence on New York's downtown club scene.

“I fell in love with D Generation because they made me feel like I did when I was 14 and bands could still change your life,” says Debbie Southwood-Smith, who signed the band to Chrysalis. “I bought into the myth when I was a kid, and I think part of it has stayed with me.”

Southwood-Smith says the label will work the band first in the Northeast, branching out from what's already a strong New York base. “They've got a really strong live show, so we'll be touring them incessantly,” she says. “And by their nature, they generate press wherever they go.”

In addition to a vigorous press campaign, Chrysalis is targeting radio—primarily alternative commercial and harder-edged album rock outlets—for the first single, "No Way Out.

D Generation's roots stretch back to the embryonic days of the New York punk scene, when bassist Howie Pyro was part of a teenage combo known as The Blessed. A few years later, Malin gained notoriety as front man for the pioneering hardcore band Heart Attack. (A period recalled on the album—"Degenerate," which updates a song from the catalog of the now-defunct, fellow New York band Reagand Yout.)

“I look at all those bands as our schooling,” says Malin. “We all grew up hanging out at Max's and (CBGB's), and saw things getting worse and worse around us. That punk rock attitude is still at the heart of what we do, but we're channeling that negativity into something thought-provoking and positive.”

Songs like "Vampire Nation" and "Waiting For The Next Big Parade" do, in fact, echo the angst-heavy days of the first punk wave. But cranking glam-rock riffs and Malin's evocatively strong voice (which recalls "Killer"-era Alice Cooper) add an all-important buoyancy, while a shared penchant for theatrical flashes lend D Generation a distinctly non-grunge image.

"We really love pop songs," says Sage. "But if all you have is some nice songs, you blend in with the wallpaper. Sure, people may pre-judge us based on a look, but we've all always thought if you were in a band, you should think like a gang and look like a gang. As long as we get a strong reaction, it almost doesn't matter whether it's positive or negative.""}

ABC Music To Grow Into Full-Blown Publishing Unit

The service will feature audiovisual interfaces covering searchable databases, photos and graphics, text, interactive request forms, and e-mail addresses. In early 1994, the service will be rolled out to all stations of ABC's news, sports, and music networks.

The service is ready for the ABC Music Publishing unit, ABC Music, since the label operation set up in the mid-70s. However, as it is only noted by a small percentage of stations, it "atrophied into a service organization," meaning that it became a repository of music on ABC-owned television programs, especially soap operas, while also maintaining a clearance and licensing unit for ABC-TV programs, and a music library of more than 80,000 recorded musical performances.

Now, intentions are to create a full-blown music publishing operation, according to David Sherman, an 18-year ABC Television Publishing veteran who last year was given the assignment of revitalizing the company. "The whole concept is to go forward, own the music we can, and become an aggressive force in the industry," he says.

The operation has two publishing units, one the ASCAP-cleared Ameri

can Broadcasting Publishing, and the other the BMI-cleared ASCAP Publishing. Together they house about 1,500 song copyrights.

With some ways to go before developing a staff that can deal with those seeking affiliation with ABC Music, Sherman, who carries the title of VP of music and business affairs, says that "we've been made to appear for about five years over the past year, but not 25." Of course, one way to make an immediate splash on the publishing is to buy into a large catalog that's up for sale—Famous Music, for instance. In ABC's own prepared for such an investment? "We consider everything," says New York-based Sherman. "They're all smart people at Cap Cities/ABC. I'd say they're the smartest."

THERE ARE LOTS of entertainment companies—labels and movie studios included—who offer services on the information superhighway, two of the latest are performance rights groups ASCAP and BMI.

At ASCAP, which with modern electronic personalization, you blend in with the wallpaper. Sure, people may pre-judge us based on a look, but we've all always thought if you were in a band, you should think like a gang and look like a gang. As long as we get a strong reaction, it almost doesn't matter whether it's positive or negative."
IT WASN'T JUST AN ERA... IT WAS AN ADVENTURE!

FROM DONNA SUMMER TO THE VILLAGE PEOPLE TO PARLIAMENT, CASABLANCA RECORDS DEFINED THE DISCO AGE. AND NOW, THE DEFINITION IS EXPLAINED IN...

The Casablanca Records Story

- A FOUR CD/FOUR CASSETTE BOX SET
- 47 DIGITALLY REMASTERED TRACKS
- OVER 5 SOLID HOURS OF MUSIC
- AND THE STORY BEHIND IT ALL IN A LAVISH 48 PAGE BOOKLET

so disappointed. Then I started thinking I had to do it again, and I'd feel better.

Cathy Rich helped recruit many of the ex-Rich players and drummers needed, and Rush tour manager Liam Irvin handled travel logistics and travel for the players.

About his preparation for the sessions, Peart says, "I got a hold of as many [Rich] records as I could so I could research the music.

Peart says he and Rush manager Ray Daniels also reached into their own pockets to absorb a sizable portion (which he won't reveal) of the $250,000 cost of the project.

Peart worked with two drummers a day, and up to five songs were recorded daily, from 9 a.m. to 7 p.m. (many players had Broadway and local club gigs). Recording was done on a vintage Neve console and a 24-track Studer analog machine, with final mix on a computerized SSL board.

Peart says it was an exhilarating experience. "It was really satisfying that it [recording] happened so fast," Peart says, "and I found myself going into the studio every morning so excited, wondering what was going to happen that day. Each job was such a focus that walking home later I was unable to remember the last tune we recorded."

While the drummers with a jazz background were challenged by the sessions, the rock-based drummers really had to stretch their styles for Rush's music.

"Both Kenny [Aronoff] and I chose really traditional swing stuff because it was the biggest departure for us," Peart says. "He did Thelonious Monk's "Straight No Chaser" and I did [Duke Ellington's] 'Cotton Tail'."

Matt Sorum was so excited to be there. The first time we ran down [Don Menza's] 'Belilah Witch,' one of the horn players asked, 'Hey, who is this guy?' Matt stood up and yelled, 'I'm the heavy metal drummer.'"

Peart hopes the album will be the first of three to emerge from the sessions, if it is commercially successful. In picking the performances for "Burning For Buddy," he chose more contemporary rock and rock-styled compositions. "I want to seduce people into liking this music for its greatness," he explains. "I opened with "Dancing Men" and "Mercy Mercy Mercy," which have the rock and funk feel people today are familiar with. I then introduce the swing feel bit by bit. It started to stir.

Atlantic Records has yet to choose a focus track from the recording. Germain says, "The album is now with the jazz, triple A, and AOR departments and they will likely come back with different cuts to emphasize."

**THE BEAT**

(Continued from page 17)

Dead," but instead of rolling flesh falling off their corpses, it's sagging, wet, tie-dyed T-shirts.

**Sunday, Aug. 14, 9:30 a.m.: I'm supposed to ride back to New York with CeCe Peniston, Thelma Houston, Mavis Staples, and Phoebe Snow, who, dubbed the Sisters Of Glory, are performing a gospel program as part of the National Corvette Bash in Columbus, Ohio.

On the way to the parking lot where I am to catch a shuttle bus to the press area, I see a couple of thousands of soggy, exhausted people walking in a light rain for the shuttle; it's like trying to catch the last flight out of Saigon. Just after Paul drops me at the press shuttle, I am informed that my bus will not stop outside the press tent because the driver is too "skittish." people are so desperate to leave they are jumping on the hoods of the buses. I worry that I can't get to my meeting point with the Sisters Of Glory and will be stranded. Because of rerouted traffic, Paul comes back to the parking lot. As if that weren't a clear enough signal to head home, the rain turns into a torrent and suddenly everyone turns into a downpour. I hop back into Paul's car, and we make an early escape back to Manhattan. Paul's wife, the Lord works in mysterious ways.

6 p.m.: As I step into my elevator, a neighbor turns to me and says, "It looks like Woodstock just turned out." I say, "I just returned from there. She asks, "Was it great?" And after a short pause, I answer, "Yes, it was." And the myth begins anew."

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**Artists & Music**

**AMUSEMENT BUSINESS**

**BOXSCORE TOP 10 CONCERTS**

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<th>ARTIST(S)</th>
<th>Venue</th>
<th>Grass Fees ($)</th>
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**Berkely, Calif.:** The San Francisco Bay Area has enjoyed its share of success recently with the ascent of Green Day and Counting Crows. The latest band to stir the proverbial waters is Engine. To keep the group from being lumped in the "dork-funk-rock" category, drummer David Hawkins says, "We're dork rock, with an edge. We focus equally on lyrics, music, and arrangement, yet we wear Converse [tennis shoes], thick glasses, and Tom plays a Flying-V gui-

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**Gainesville, Fla.:** With an uncommon name for an uncommon group, For Squires has taken Florida by storm, playing knockout live shows and impressing jaded clubgoers and music managers alike. Their first independent release, a 10-song CD called "Baypath Road," caught the attention of Miami's Rich Ulloa of Y&T Records. Y&T has previously released CDs by the Mavericks and Mary Karlene, both of whom are now signed to major labels. "They really proved themselves to me," says Ulloa. "I loved the CD, but the live shows bring out so much of the personality of the band. It's a young group, but to have written and produced all this material by them is amazing." Aiming straight at the alternative/college market and radio, For Squires plays high-energy pop rock with unusual themes, many of them inspired by American history studies. "Flagboy" is about the young boy who carried the flag into battle during the Civil War. If he was killed, another would have to take his place. Other songs are "Plymouth," about the rock, and a state of mind, and "R.O.," about family life. Jangly guitars anchor most of the tunes, with a high-voltage rhythm section and singer Jack Vignola's earnest vocals singing in. For Squires have all ready played dates with the Smithereens and Live. Y&T is releasing an EP in late August called "Plymouth" that will be sent to all the CMJ-reporting stations in the U.S. From there, the band goes out on the "$5 a Day Tour" on Aug. 24, which will take them across Florida, then up and west, ending in L.A. in mid-December. Contact Y&T Music at (305) 666-3305.

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**St. Louis:** For the third straight year, the Hoorays have landed a song on the "Winners" compilation CD, from the Blueberry Hill Records songwriting contest. "Hollow in the Middle," which made the cut in the 8th Annual St. Louis contest in the alternative/indie category, is also the title track on a new indie full-length CD from the band, which has been together for four years. "You Move Me Like A Slug" and "Too Bad!" won in previous contests, and the band has released its catalog of songs through Faye Records on two 7-inch singles and a previous full-length CD, "Pumpkin Pie Cootanthris." Although the Hoorays' recorded work has won its greatest acclaim from local music critics, drummer/lead vocalist Bob Kasemkenen is quick to point out that the band's strong European audience: "Our latest fan mail came from Finland, and we charted on a radio station in Slovenia." Closer to home, the Hoorays have built a faithful club following around a raucous, mid-America rock 'n' roll style that's focused on strong pop melodies. The Hoorays are scheduled to appear Sept. 8-10 at the Mississippi River Music Festival here. Contact: 314-727-9590.

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**The BOOYANS**

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**FOH SQUIRRELS**
BILLBOARD'S HEATSEEKERS ALBUM CHART

BAY AREA HEAT: With a success story already unfolding in the San Francisco area, Chrysalis/EMI is hoping to spread the excitement for Rap-pin' 4-Tay's debut, "Don't Fight The Feelin," nationwide. The album originally was released on the rapper's own label, Rag Top Records, in March. Chrysalis/EMI will release the album Sept. 6 with its original artwork and two new tracks. Sources say Atlantic, Hollywood Records, Jive, and Epic Street were also interested in the rapper. "Don't Fight The Feelin," moves from No. 3 to No. 2 this week among Heatseekers titles in the Pacific region. According to SoundScan, "Don't Fight The Feelin" is the No. 1 R&B album in the San Francisco area for the week ending Aug. 7. "We want to mirror what Rap Top did originally to set up the record," says Gary Beech, director of marketing at EMI. "We will go to the clubs and rap radio to establish a firm foothold, and build the buzz back to mainstream radio."

Top 40 rhythm KMEK San Francisco started the ball rolling on the title track, which the label will release commercially Aug. 29. Beech says the label is planning radio promotion centers on the second single, "Playaz Club." The plan is to heat "Playaz Club Nights" during key radio stations' club nights.

MAIDEN Video Voyage: Sub Pop is hoping to repackage Sebadah's first video to expand the band's underground following. The band has released a sheaf of 7-inch singles, EPs, and full-length albums in its six-year history, but has never made a video. The clip for "Skull," the first single off the band's "Bakealesa," due Tuesday (22), has been accepted for MTV's "120 Minutes." The single is already receiving a warm response at modern rock WFNX Boston.

Billbo Miller, national marketing director at Sub Pop, says, "I think this [song] is a little more accessible, and they just determined that they are at a point in their career that it made sense to do a video." The label is planning in-store appearances at such hip alternative mom-and-pop retailers as Waterloo in Austin, Texas, Crim-
LOS ANGELES—Like most people, Karyn White does her share of second-guessing.

“On the first album, we recorded what we thought was right for me,” says the Warner Bros. artist, whose vocals landed on No. 1 on the Top R&B Albums chart and was certified platinum.

“With the second album, we thought we got it right the first time,” White adds. The results were disappointing. “Ritual Of Love,” released in 1991, spent two weeks at No. 7 on the R&B chart and only attained gold certification.

For her new album, “Make Him Do It Right,” due Sept. 27, White worked with several producers and vocal groups that went back to her original creative method. “It’s back to trusting our gut,” she says. “We recorded what we felt was right for us, and didn’t play the guessing game.”

White acknowledges that her previous release was unfocused, largely because she was trying to second-guess her audience. “I was in too many places because I was thinking about the fans, or everyone else, but not what I thought I wanted,” she says.

White also agrees with Warner executives that image was a problem on the second album. “Her image this time will be more down to earth,” says Carolyn Baker, VP of A&R development for Warner Bros., adding that White’s image will be “more in line with her attitude.”

You’ll see a much more cool, comfortable Karyn. Last time, her image was diva-like, and that’s not who she is. Photographers tend to want to glamorize her because she’s so beautiful and sophisticated. But we think this look is more honest and right for her.”

As for content, White says the new album “has mostly midtempo ballads, with some tracks more up-tempo. Theme-wise, the album is coming more from a woman’s point of view.”

White co-produced seven songs and wrote a lot of the material for “Make Him Do It Right.” Joining White in production duties were Jimmy Jam & Terry Lewis and Babyface.

The first single for “Make Him Do It Right” is the rhythmically seductive “Hungah For Your Love,” which was written by White and is a sophisticated and dance-oriented, sensuous, and deals with male/female relationships.

According to Hank Spann, VP of black music promotion for Warner Bros., “Hungah” is being released in two phases. On Aug. 17, a 12-inch vinyl version was sent to radio and clubs. The same day, a video was serviced to the Box, MTV, BET, and appropriate local outlets. On Wednesday, radio (24) and clubs will get the official CD single.

“Hungah” will be worked at mainstream and adult R&B stations, along with top 40/rhythm-and-dance-formatted outlets. Says Spann, “Follow-up singles will bring in mainstream AC/aiplay when the more traditional ballads begin dropping.”

Of the decision to go with a more danceable tune as White’s debut single, Spann points to radio’s overall move from contemporary R&B during this time of the year. “Karyn is a ballad singer, but she wanted to put out an uptempo single because of the summer, while kids are still out of school and listening more to the radio,” he says.

Warner’s says the label will take advantage of the information superhighway to market the album, with selected tracks becoming part of a new release preview program on America Online and CompuServe.

In addition, says Baker, “We’ll be offering a focus track, ‘I’m Your Woman,’ on Sept. 27, after the release of the first single, but before the release of the album.”

Baker says White also will be involved with a special “Hungah Day” promotion.

“Karyn has always been interested in the welfare of children,” says Baker. “Doing this Hungah Day promotion through radio across the country is important to her.”

On Sept. 23, the public will be invited to donate food and other goods to retail and radio. The items will be distributed to the needy, especially families with children.

Baker says the marketing strategy will include a major retail campaign featuring contests and giveaways, listening booths, product displays, and visits by the artist. “Karyn will have to do a lot of promo touring, especially to retail,” says Baker.

A concert tour is being planned, but Baker says they probably won’t kick off until late in the year, or in early ’94.

---

**TV Fame Spurs Norwood 15-Year-Old Readies Atlantic Debut**

LOS ANGELES—With an established base of fans garnered through her role as Deneshia on the TV sitcom “Thea,” Atlantic vocalist Brandy Norwood hopes to park her celebrity into album sales.

Though she’s only 15 years old and this is her first album, Norwood has performed on several television programs, including ABC-TV’s “Rhythm And Jam,” “The People’s Choice Awards,” and “Showtime At The Apollo.”

“Brandy” features 14 tracks of mature-sounding melodies and vocals that belie Norwood’s adolescence. Still, the artist maintains that the lyrical themes on the album are in line with her age. “In my songs, I talk about being young, puppy love, and friendships,” she says.

Listeners who never knew from the textured melodies and emotion-packed vocals that a 15-year-old is behind the music will be surprised. Brandy is a self-ointed “teen-ager. Her strength is her honesty and talent,” says Nash. “She’ll be a lot of fun, but at the same time she has a maturity that will allow her to participate in social commentary and address appropriate issues—in her music and on the street.”

The first single is the midtempo “I Wanna Be Down.” It goes to radio Aug. 22 and follows at retail the next day. “I think the single is a good representation of what we’ll do showcases across the country and meet with radio to show how talented and charismatic she is,” he says.

The marketing campaign began with faxes and flyers going to retail and press. Following that will be a postcard mailing. An advertising campaign targeting the music industry is under way, which will roll over into a consumer campaign as the album’s Sept. 27 release date draws nearer.

She’ll be involved in a promotion to go along with the Box’s own season push, called “94 Days Of Summer,” the prime selling season that culminates in a grand-prize winner escorting Brandy as she visits each of the seven Six Flags amusement parks across the county.

The promotion has begun with advertising teasers running Aug. 17-24, touting “Brandy’s Great American Tour.” The actual contest will run from Aug. 24-Aug. 30, with 5-8 spots airing each day.

Nash says the biggest challenge of working the project will be keeping comparisons with other young female artists, such as Aaliyah, to a minimum. “There’s room for both of them because they’re different,” he says. “Aaliyah has more of a street edge, and in a way she’s been influenced by Brandy’s R&B side, while Brandy’s R&B side is more refined, with a sportier look.”

Another thing that will draw attention to Brandy is her commitment to social causes. “I’m very community oriented,” says Nash. “I’m an ambassador for the Sabriny House, and visit ill children in hospitals.”

The label is not ignoring its product at the mainstream consumer. Rather, it is placing the titles with the collector in mind. “We want it to sell, but we’re looking for those that are of a nostalgic or historic significance,” Abbey says.

Each CD will be midprice.

The second batch of Soul Classics will feature compilations from the Sweet Inspirations, Barbara Lynn, and Billy Vera & Judy Clay. No release date was announced.
BUBBLING UNDER... HOT R&B SINGLES

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"He had seen different American labels, and no one seemed very excited [by Sledge]. It was before this new R&B wave. He asked me if I was interested, and I immediately said yes. It happened very easily." - Percy Sledge

Sky Ranch had specialized in blues, R&B, and American music since it was formed by Lebras in 1980. Among its previous releases are albums by Willy DeVille and Chicago blues singer Marva Wright. Davis has worked with Lucinda Williams and Jackie Lomax.

Sledge, known internationally for his 1966 hit "When A Man Loves A Woman," eventually signed a three-album deal with Sky Ranch, according to Lebras.

"Blue Night" includes material by Barry and Robin Gibb of the Bee Gees ("Your Love Will Save The World"), George Green, co-writer of John Mellencamp's songs ("The Grand Boulevard," written with Carla Olson); and by Swedish rocker Mikael Rickfors, onetime singer of the Holy Holies. Rickfors, who wrote the album's title track, also duets with Sledge on a cover of the Temptations' "I Won't Be Rainin." Other tracks include Otis Redding's "I've Got Dreams To Remember" and Tata Domingo's "Going Home Tomorrow."

Lebras says the album mixes vintage and contemporary sounds, and was designed to avoid resembling "When A Man Loves A Woman" in a sort of fashionable 1994 version. He adds, "We have tried to respect as much as possible what Sledge stands for and who he is. I don't see the point of having a 'modern' sound for the sake of sounding modern. We have recorded a solid album, with top musicians and top engineers, in one of L.A.'s best studios, to get the best record."

It was, Lebras notes, the first time that Sledge had recorded in Los Angeles, "and the first time he had ever played with someone other than Harry Cropper. The mood in the studio was great, and you can hear it on the record."

The Sky Ranch chief says that all the artistic, financial, marketing, and promotion aspects of the album are being worked out from his Paris headquarters, in collaboration with Virgin. An eight-minute video showing Sledge with guests and musicians was recorded in the studio.

"Blue Night" was presented to Virgin Records staff worldwide at its recent international convention in Greece. The first single has not yet been picked, but Lebras says it will be either a ballad, "You Got Away With Your Love," or the more upbeat "Love Come Knocking."

Louisiana-based Sledge will visit Europe to promote the album in September and October, and Lebras plans to organize a series of concerts for him by year's end in the U.K., France, Holland, Germany, Italy, and Sweden.

Wecker's liner notes were part of Lebras' effort to put Sledge back in the limelight. It was Wecker who heard and arranged for the 1966 release by Atlantic Records of "When A Man Loves A Woman," after producer Quin Ivy sent him a tape.

The new book, "Music Reference Library on CD-ROM," contains a complete searchable database of recorded music, with all the torrent of information on every CD, from liner notes to performance credits, from biographies to丛 reviews to release dates. The annual CD-ROM service of $595 includes a complete data update on disc four times a year, plus our easy-to-use instruction guide and help line.
GATT Bill Would Hold Up Copyrights (Continued from page 10)

Imagine, there are vastly more U.S. works currently unprotected in foreign markets than foreign ones here, and the economic consequences of taking this action are dramatically in favor of U.S. industries. This is particularly true in the case of sound recordings.

According to Berman, U.S. sound recordings are unprotected in 70 countries, many of which are "transition" countries that were once Soviet bloc nations.

"The United States must make it clear that the obligation to protect works still protected in the country of origin admits no exceptions," Berman said. "Failure to take this action could result in the inability to achieve protection for U.S. sound recordings created up until the year 2000. More than 100 nations have agreed to participate in GATT.

Bootleg recordings of U.S. performers have always been an irritant to the industry, as has the advent of CDs, which "lieve that they can do, to the point that customs officials can't tell the difference between legitimate recordings and bootlegs." Berman added, "TRIPS represents the first international treaty to which the United States is a party that secures a performer's ability to prevent bootlegging," and passage will give us the effective means of solving the problem of bootlegging, he added, generating about $1 billion annually.

The RIAA says that the sophisticated bootleggers manipulate their bogus CDs in Germany and Italy.

Earlier this year, the GATT/TRIPS Agreement failed to secure two major other objectives of the U.S. and its copyright industries: national treatment, which means that a nation must accord foreign copyright holders the same degree of protection that it accords its domestic rights holders; and market access, which would give businesses the opportunity for fair trade with other nations.

However, GATT/TRIPS will establish a world trade body that can threaten and bring sanctions against signees that fail to make good on the retroactivity and bootleg provisions.
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Tercer Mundo Wins Clinton C'right Ruling

A federal judge in New York, reviewing conflicting ownership claims by two firms, has found that L.A.-based Tercer Mundo Inc. controls the copyrights to songs on four Funkadelic albums penned by the group’s leader, George Clinton.

L.A.-based Priority Records filed a complaint in a U.S. District Court in New York last January, seeking to determine whether Tercer Mundo or Bridgeport Music Inc. in Southfield, Mich., were released George Clinton's '70s albums entitled Funkadelic.

Bridgeport contended that it was entitled to $5 million in royalties from Funkadelic albums released from 1977 through 1982, whereas Priority Records claimed $11 million in royalties.

Bridgeport had claimed that it obtained rights to the material from Clinton via assignments in 1982 and 1983. But Tercer Mundo’s attorneys alleged that Bridgeport had obtained the rights “by way of a forgery,” and said that Tercer held assignments from Clinton signed in 1981 and 1992.

In an order issued July 19, U.S. District Court Judge Lawrence M. McKenna agreed with Tercer Mundo’s position, and the judge substantially altered a previous agreement that Bridgeport substantially altered in an earlier agreement.

When McKenna issued a U.S. District Court Order on July 27, he granted priority to pay Tercer Mundo, which to date has never been released.

McKenna said he took “a view of Bridgeport’s apparent assertion that, vested with a power of attorney, a party may with impunity retroactively construe its favor the meaning of a document placed in its custody.”

McKenna’s decision was made on the basis of continuing disputed royalties in the District Court registry for future distribution.

The final judgment requiring Priority to pay Tercer Mundo has yet to be issued. A hearing on details of the judgment is pending. “The judgment” would also nullify all of Bridgeport’s licenses, because it licensed this music out to a lot of people, McKenna said.

Tercer Mundo contends that Bridgeport’s own materials have included the music without royalties.

Joe Della Maris, an attorney for Bridgeport, said that the company will file an appeal to the 2nd Circuit Court of Appeals if Judge McKenna refuses to reconsider his decision.

CHRIS MORRIS
MARK YOUR CALENDAR:
Though it seems like scant moments since the first Billboard Dance Summit was hosted, the time has already come to begin planning the second edition. On Jan. 18-20, 1995, we will be calling on the citizens of clubland to gather at the ANA Hotel in San Francisco and participate in an event that aims to go further than typical industry dinners.

Once again, traditional panels will be bypassed in favor of think-tanks and workshops that will allow a free flow of ideas and debate. There will be ample room for venting, but the emphasis will be on formulating realistic solutions to day-to-day problems, as well as on planting seeds for the long-term growth of our community. A broad range of topics will include creating solid marketing strategies for club acts, bootlegging, the ongoing impact of radio mix-shows, and increasing the visibility and power of DJs, among numerous others. Lifestyle issues connected to clubland, like chemical dependency, sexuality, and racism, will also be covered, while various topics relating to AIDS will be addressed with a three-hour teach-in-seminar.

Concurrent with the discussions will be the Billboard Classroom Series, during which industry experts will aim to educate newcomers in such areas as artist management, retail distribution, and contract negotiation.

Each day will be capped with showcases and parties that offer a blend of new and established talent. We are most excited (and anxious) about the summit’s two-part opening-night bash. Turntable artists will be represented in a diverse DJ marathon, while some of the best voices in dance music will be heard during “Divas Unplugged,” which will place a selection of untapped and well-honored talent in an intimate live setting.

At this point, registration info is pending confirmation. Watch this space for details and developments. For hotel reservations, call the ANA at 415-974-6400. State that you will be attending the Billboard Dance Summit, and ask for the discount room rate of $135.

SONY MOVEMENTS: Thanks to the astute A&R vision of Sony Soho and Columbia U.K. young turks Diane Young and Mick Clark, the label is prepping a smokin’ batch of new (and revived) acts that will spruce up the label’s street image—while also giving its U.S. sister branches a buffet of goodies to peddle. State-side release dates for all projects are still to be determined.

Sony Soho’s Velvet Jungle stands head and shoulders above the pack with its just-shipped debut single, “C'Mon, C'Mon (I'm Not In Love With You),” which builds from an a cappella start to a quasi-symphonic hip-hop climax. Roger Sanchez did the 12-inch remix, which is a hit too fast for our taste; a slow and steady groove would be more fitting.

Siblings Adele and Carolyn Harvey trade harmonies and tingly solos that will give En Vogue a reason to sweat. Grooved by Young (with input from BMG Music guru Mike Sefton), this classically trained act from a village in Yorkshire, England, is joined by Dave Marks, who plies piano, and Gabriel, a hot hotel in San Francisco, and play a mix of old-school and new-school vibes. They will be with us, so expect the unexpected.

The Columbia-rooted Clark comes to the table with several gems. Danny G’s “Pink Bubblegum” skip-starts with a fusion of hip-hop and reggae, framed by agile toasting and rapping. Gag on the guitar nick from the Pointer Sisters’ “Yes We Can Can,” which is guaranteed to kick the bootie into high gear. Cypress Hill’s DJ Muggs contributes a remix that is ready for street consumption. If we may be so bold as to suggest, this would do well in the savvy hip-hop hands of the Chaos production staff.

On a world beat tip, there is Sally Saggoo, an Asian dance-pop star who deftly weaves lovely Hindi vocals into a pulsating R&B ballad titled “My Dearest,” built on the vibrant palette of Durga Liya,” the initial single from his seventh collection, “Bollywood Flashback.” Truly captivating is the 12-inch remix by a from a mold similar to that of recent hits by Deep Forest and Enigma—through its raptural slant provides a necessary uniqueness.

And if all of that is not enough to keep ya happy, Clark also reports that Columbia won the bidding war to be the home of Leftfield, producers and musicians extraordinaire. Expect an album full surprises toward the end of October.

ON THE BEAT: San Francisco’s Daisy Glow gets all warm and fuzzy on its latest, “Right On,” a righteous piece o’ wax presented by the folks at Zick Zick Wax. Gisting the collective production, mixing, and performing talents of local heroes Mouse & Kelis, Jan Cooley, Sonic Temple, and Roman & Winnie Runcnels, the track pumps convincingly chants of positivity and unity inside an arrangement of percolating tribal percussion and dance-audio soundtrack. Any of the four mixes will shone a lovely light on dancefloors, leaving listeners awed and captured by its audacious optimism. Sounds hokey? Give this one a spin and decide for yourself.

In the past few months, MCA Records has made a valiant stride in increasing its commitment to dance music by peppering its standard procedure of revamping urban hits with bon-a-fide underground jams. While awaiting the domestic debut of Liv- ing Joy’s genius import hit, “Dreamer,” have a nosh on “Crazy Day” by Blast Featuring VDC, another smash from abroad that will get a new lease on life thanks to fresh mixes by Junior Vasquez. VDC gives a vocal performance à la Teddy Pendergrass, diving into the groove with infectious energy. For the less informed, familiar mixes by Fathers of Soul, Loveland, and Nick Hussey will inspire endless twirling.

For those who have been wondering where Adamski has been hiding lately, worry no more. He has teamed up with singer/songwriter Loretta Young (best known for her work with Bomb The Bass) to form L.A.Z.Y., an eclectic new act melding elements of funk, house, jazz, and rave. Their first single for ZTT, “When We Were Young,” clicks with a chunky backbeat, icy-cool electronics, and a plush undercurrent of Middle Eastern strings and sound bites. Young’s vocal is easygoing and full of worldly color, injecting depth and tangible emotion to the song’s melancholy vibe. The cut is further enhanced by remixes from the Jet Slugs, Herb Pe- ters and K. E. Lou’s砍Tha Truth, each of whom expands upon its original concept instead of enforcing incompatible ideas or grooves. In all, not a whistle-blower, but rather a meaningfully nourishing and totally accessible midtempo throwdown. Expect an album in the coming months.

MOON OVER DMC: Regular readers of this column know that our af- fection for the Disco Mix Club (DMC) has no boundaries. Besides being among the leaders in the contentious field of DJ-exclusive remix services, it is also a fertile breeding ground for some of the better mainstream producers working right now. Besides being the home of the ruling Brothers In Rhythm, DMC was the first home of the surging Hustler’s Convention and Sure Is Pure—both of which are now getting top-shelf remixes (and are ripe for recording deals). With this in mind, it comes as little surprise that DMC is christening yet another cool project: an independent label.

Dubbed DMC America, the label will be distributed by the equally fierce Moonshine Records (deserv- edly rising among the top dogs on the West Coast label scene). The first venture is a series of mixed CDs titled “United DJs of America: Kimp- ball Collins from Orlando, Fla., is be- hind the turntables on the first album, with Masters At Work confirmed for the second.

In other DMC news, U.S. honcho Guy Ornadell will return to London at the end of 94 to assume a phat new role within the company. However, he won’t move until a replacement has been hired and fully trained. Still to be hired, that person has mighty big shoes to fill; Ornadell’s industry savvy and musical passion has given DMC an impeccable image here.

NUGGETS: Approximately 17 years after making disco magic with the now-classic album “Fame,” Grace

(Continued on next page)
Jones and producer Tom Moulton will soon reunite for a record called "Candi Staton's "Vietnam."" The tune likely will be added to the ever-changing track listing on Jones' long-in-progress opus for Island. No word on when the project will see the light of day. ... One of the choice albums of 1986 likely will come from Secret Life, a dance-pop band signed to the London-based Cowboy Records. A sneak peak at several completed tracks has us predicting a mad rush of A&R reps waving contracts and big bucks. "She Holds The Key" and "Love So Strong" are particularly fine thanks to a recipe of spine-tingling beats, memorable pop hooks, and soulful male vocals. Credible and crossable. What more can you ask for? ... We love a good mystery. That is why we are spoiling for the label that will soon release a masterful new collection of the Fifth Dimension evergreen "Aquarius." A tape recently landed on our desk, marked only with the song's title and the name Johnny Vivico. The tune now sports a brisk hip-hop-to-house progression, making for a reevaluated and truly necessary dancefloor journey. Not sure when it will turn up, but we are betting it will soon. Find a copy at all costs ... A thousand apologies for neglecting to mention George Clinton and protégé Tony Green as the producer of Michelle Sweeney's quirky (and hit-bound) Big Beat anthem "The Time." In a recent column, Mr. G is hard at work writing and producing material for the long-in-progress comeback of disco siren France Joli. Four songs are near completion and will be shopped to U.S. majors before the end of '94 ... Speaking of reboots divas, "Hi-Energy" better Evelyn Thomas cuts loose with more vigor now than ever on "One World," a danceable sizzler available under the name Groove Box on Miami's E-SA Records. Feast on the kinetic combo of her well-worn voice and slammin' rhythms from the nifty Minds of J'Mac Vazquez, Victor Simonelli, and Splice Of Life mentor Alan Russell ... One of Spain's most profitable indices, Max Music, will soon court U.S. punters with "Max Mix America," a compilation fit with familiar housers by Sagat and Barbara Tucker, among others. Newer entries include "Hot" by Ideal, freshly picked from the U.K.'s budding Cleveland City Records. With a new branch in Miami, Ideal will begin signing state-side acts soon ... More notable compilation action: The fourth serving of EMI's delicious "Brilliant!" series has begun to circulate. Lovingly assembled by label exec Vinnie Vero, the set sparkles with yummies like "If You Really Love Someone" by Liberty City, "What You're Missing" by K-Klass, and "Dreaming" by Unition, Starpy.
Doug Supernaw A Study In Contradictions
He's Both A Heartbreaker And A Honky-Tonkin' Wild Man

SUPERNATURALLY: "I think I'm a kind of contradiction," muses singer/songwriter Doug Supernaw. "I have a lot of fun, and I think everybody kind of passes the off-as-the-hip-spirituality Hunky-Tonk Fool," Supernaw ultimately made his name with slower and more contemplative songs, particularly the self-pitying "Reno" and the heart-breaking "I Don't Call Him Daddy." His first album, "Red And Rio Grande," has been certified gold.

On Sept. 13, BNA Entertainment will release Supernaw's second collection, "Deep Thoughts From A Shallow Mind." ("I picked that title and fought for it," Supernaw says with obvious pride.)

To introduce the new album, BNA led with the bitter-sweet "State Fair," and supported it with a Sher- man Halsey music video that captures perfectly the exuberance and fragility of youth. Supernaw says he was immediately taken by Mickey Cates' understated tale of euphoria escalating into tragedy. He says he told the songwriter who represented Cates, "Give me the thing that you think nobody will ever cut, but [which] you listen to... It just knocked me out. I loved the song.

Radio has been considerably more sparing in its affection for the tune. "State Fair" has had to struggle to stay alive on the Hot Country Singles & Tracks chart, and it appears that it is about to be eclipsed by another song on the album, a remake of the 1975 David Allan Coe hit "You're the Even Call Me By My Name." Besides being the kind of rowdy sing-along number so favored by youthful listeners, this version of "You Never..." is enlivened by guest vocals from Waylon Jennings, June Carter Cash, and Supernaw's mother. "I just want to be me," Supernaw says, "and I wanted to be a real song as possible. With this one, it was like, 'Hey, you put out four singles on your first one, and they were all very successful, and you wrote three out of four of them.' So I just had a little talk with myself and said, 'Just do it.' And now, King Powered Supernaw moaned along with Shedd to become Polydor's flag- ship.

On Sept. 27, Polydor will release Keith's second album, "Boom-town." It is by turns serious and playful, but it is always energetic and always vivid in its details. Keith wrote or co-wrote seven of the 13 songs—one fewer than he provided for his debut collection.

He is solo composer of two of the most impressive pieces: "Who's That Man," his current single, which traces the forlorn reactions of a man dispossessed by divorce, and the title cut, a near-photographic description of a small Oklahoma town during the oil boom of the late '70s and early '80s.

(Continued on page 36)

Toby Keith Sees Career 'Boom' Polydor's Flagship Acts Finishes 2nd Album

BY EDWARD MORRIS

NASHVILLE — Toby Keith got his start early last year as part of Mercury Records' "Triple Play" experiment in joint promotion. The effort had him packaged with fellow newcomers Shania Twain and John Brannen. Patience and perseverance paid off, however, as Keith's "State Fair," an uptempo "Honky-Tonk Man" inspired by sheet-music fashion and a later attempt to drum up excitement for the acts just as their first singles were being released.

It didn't take Keith long to pull away from the pack. While Twain and Brannen's first singles spotted atop the charts—Keith's "State Fair" promptly soared to No. 1, and its three successors from his "Toby Keith" debut album all went Top 5.

When Mercury spun off its companion country label—Polydor—early this year and named Har- rileigh, Keith's co-produ- ducer, its presi- dency, Keith moved along with Shedd to become Polydor's flag- ship.

On Sept. 27, Polydor will release Keith's second album, "Boom-town." It is by turns serious and playful, but it is always energetic and always vivid in its details. Keith wrote or co-wrote seven of the 13 songs—one fewer than he provided for his debut collection.

He is solo composer of two of the most impressive pieces: "Who's That Man," his current single, which traces the forlorn reactions of a man dispossessed by divorce, and the title cut, a near-photographic description of a small Oklahoma town during the oil boom of the late '70s and early '80s.

I "I picked 40 songs to the table for my first album," Keith says. "I had my whole life to prepare for that one. I had a year to prepare for this one.

Making the second album, he says, was a "more spontaneous" undertaking. "Going into the first one, I was trying to be as selective as possible. With this one, it was like, 'Hey, you put out four singles on your first one, and they were all very successful, and you wrote three out of four of them.' So I just had a little talk with myself and said, 'Just do it.' And now, King Powered Supernaw moaned along with Shedd to become Polydor's flag- ship.

On Sept. 27, Polydor will release Keith's second album, "Boom-town." It is by turns serious and playful, but it is always energetic and always vivid in its details. Keith wrote or co-wrote seven of the 13 songs—one fewer than he provided for his debut collection.

He is sole composer of two of the most impressive pieces: "Who's That Man," his current single, which traces the forlorn reactions of a man dispossessed by divorce, and the title cut, a near-photographic description of a small Oklahoma town during the oil boom of the late '70s and early '80s.

(Continued on page 36)
Heatseeker Impact shows artists removed from Heatseekers this week.

Most tape prices, 

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
<th>Title</th>
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<tr>
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<td>MCA</td>
<td>&quot;GREATEST HITS&quot;</td>
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<td>JOE DIFFIE</td>
<td>MCI</td>
<td>&quot;EPIC 33002/SONY 01915/15.98&quot;</td>
<td>11</td>
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<tr>
<td>GEORGE STRAIT</td>
<td>MCA</td>
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<td>15</td>
</tr>
<tr>
<td>BROOKS &amp; DUNN</td>
<td>MCI</td>
<td>&quot;FEELIN' GOOD TRAIN&quot;</td>
<td>12</td>
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<tr>
<td>MARK CHESNUTT</td>
<td>MCA</td>
<td>&quot;THE WAY THAT I AM&quot;</td>
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**Greatest Gainer: I.R.C.**

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<td>&quot;LIVE&quot;</td>
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<tr>
<td>BROOKS &amp; DUNN</td>
<td>MCI</td>
<td>&quot;FEELIN' GOOD TRAIN&quot;</td>
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<tr>
<td>MARK CHESNUTT</td>
<td>MCA</td>
<td>&quot;THE WAY THAT I AM&quot;</td>
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**Pacesetter: C-**

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<tr>
<td>BROOKS &amp; DUNN</td>
<td>MCI</td>
<td>&quot;FEELIN' GOOD TRAIN&quot;</td>
<td>12</td>
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<tr>
<td>MARK CHESNUTT</td>
<td>MCA</td>
<td>&quot;THE WAY THAT I AM&quot;</td>
<td>14</td>
</tr>
</tbody>
</table>
He has accomplished all this and still finds time to water-ski and bake cornbread.
And the momentum continues...
A Benefit for AIDS

Red Hot Country

In-Store September 13th

Patty Loveless Radney Foster Alison Krauss Billy Ray Cyrus
Carl Perkins Duane Eddy and The Mavericks Sammy Kershaw
Marty Stuart with Jerry & Tammy Sullivan Dolly Parton Suzy Bogguss
Nanci Griffith with Jimmy Webb Johnny Cash Mark Chesnutt
### Hot Country Singles & Tracks

<table>
<thead>
<tr>
<th>No.</th>
<th>Week Ending</th>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>08/27/94</td>
<td>DREAMING WITH MY EYES OPEN</td>
<td>CLAY WALKER</td>
<td>(C) ATLANTIC 67068</td>
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<tr>
<td>1</td>
<td>08/27/94</td>
<td>LOVE A LITTLE STRONGER</td>
<td>JOHN FAHEY</td>
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<td>1</td>
<td>08/27/94</td>
<td>BE MY BABY TONIGHT</td>
<td>JOHN MICHAEL MONTGOMERY</td>
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<tr>
<td>1</td>
<td>08/27/94</td>
<td>MY WOMAN'S PRAYER</td>
<td>RANDY TRAVIS</td>
<td>(C) WARNER BROS. 31515</td>
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<tr>
<td>1</td>
<td>08/27/94</td>
<td>THE MAN IN LOVE WITH YOU</td>
<td>TRISHA YEARWOOD</td>
<td>(C) MCA 79355</td>
</tr>
<tr>
<td>1</td>
<td>08/27/94</td>
<td>3RD ROCK FROM THE SUN</td>
<td>MARTINA McBRIE</td>
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<tr>
<td>1</td>
<td>08/27/94</td>
<td>INDEPENDENCE DAY</td>
<td>ALAN JACKSON</td>
<td>(C) ARISE 30228</td>
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<tr>
<td>1</td>
<td>08/27/94</td>
<td>SUMMERTIME BLUES</td>
<td>WYNONA JENKINS</td>
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<td>1</td>
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<td>HARD TO SAY</td>
<td>SAWYER BROWN</td>
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<tr>
<td>1</td>
<td>08/27/94</td>
<td>MORE LOVE</td>
<td>DON DUFFY</td>
<td>(C) ARISE 30228</td>
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<tr>
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<td>08/27/94</td>
<td>ONLY A WOMAN</td>
<td>LORI MORGAN</td>
<td>(C) BNA 65290</td>
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<td>1</td>
<td>08/27/94</td>
<td>NATIONAL WORKING WOMAN'S HOLIDAY</td>
<td>SAMMY Kershaw</td>
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<td>1</td>
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<td>WHO'S THAT MAN</td>
<td>REBA McEntire</td>
<td>(C) MCA 79355</td>
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<tr>
<td>1</td>
<td>08/27/94</td>
<td>O WHAT A THROBBING HEART</td>
<td>THE MAVERICKS</td>
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<td>DWIGHT YOKAM</td>
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<td>1</td>
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<td>FAT BOY</td>
<td>(C) ARISE 30228</td>
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<tr>
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<td>CALLIN' BATON ROUGE</td>
<td>GARTH BROOKS</td>
<td>(C) ARISE 30228</td>
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<tr>
<td>1</td>
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<td>COWBOY BAND</td>
<td>BILLIE JEAN</td>
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<tr>
<td>1</td>
<td>08/27/94</td>
<td>NOBODY'S GONNA RAIN ON OUR PARADE</td>
<td>HARD LUCK WOMAN</td>
<td>(C) MCA 79355</td>
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<tr>
<td>1</td>
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<td>THINKIN' PROBLEM</td>
<td>TRACY LAWRENCE</td>
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<tr>
<td>1</td>
<td>08/27/94</td>
<td>RENEGADES, RELIES AND ROUGIES</td>
<td>LAWRENCE AXELROD</td>
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<td>1</td>
<td>08/27/94</td>
<td>THAT'S MY BABY</td>
<td>KATHY MATTHEW</td>
<td>(C) ARISE 30228</td>
</tr>
<tr>
<td>1</td>
<td>08/27/94</td>
<td>MAN OF MY WORD</td>
<td>COLLIN RAYE</td>
<td>(C) WARNER BROS. 31515</td>
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<tr>
<td>1</td>
<td>08/27/94</td>
<td>FEET TALL AND BULL PROOF</td>
<td>CHARLIE WATERS</td>
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### Hot Country Recurrents

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Number Distribution/Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>BEFORE YOU KILL US ALL</td>
<td>RANDY TRAVIS</td>
<td>WARNER BROS. 38533</td>
</tr>
<tr>
<td>1</td>
<td>HOW CAN I HELP YOU SAY GOODBYE</td>
<td>DUANE ALLMAN</td>
<td>(V) POLYDOR 78222</td>
</tr>
<tr>
<td>1</td>
<td>I'M HOLDING ON MY MIND</td>
<td>LEE BRENER</td>
<td>(V) POLYDOR 78222</td>
</tr>
<tr>
<td>1</td>
<td>I'M GONNA CRY WHEN I'M NOT CRYING</td>
<td>RAYE BROWN</td>
<td>(V) WARNER BROS. 31515</td>
</tr>
<tr>
<td>1</td>
<td>ROCK MY WORLD (LITTLE COUNTRY GIRL)</td>
<td>TERRY McBride</td>
<td>(V) POLYDOR 78222</td>
</tr>
<tr>
<td>1</td>
<td>DON'T COME BACK NO MORE</td>
<td>TERRY McBride</td>
<td>(V) POLYDOR 78222</td>
</tr>
<tr>
<td>1</td>
<td>I JUST WANTED YOU</td>
<td>KATHY MATTHEW</td>
<td>(C) MCA 79355</td>
</tr>
<tr>
<td>1</td>
<td>HE THINKS HE'S A KING</td>
<td>AUDREY WIGGINS</td>
<td>(V) WARNER BROS. 31515</td>
</tr>
<tr>
<td>1</td>
<td>SHE LOVES ME</td>
<td>SUE LOCHNER</td>
<td>(C) MCA 79355</td>
</tr>
</tbody>
</table>

*Records showing an increase in detections over the previous week, regardless of chart movement. Airplay awarded to those records which attain 2500 detections on the first time. Video availability. Catalog number for CD single only. Catalog number for cassette single, or video if cassette single is unavailable. CD single availability. (C) Cassette single availability. (V) CD single availability. (X) CD maxi-single availability. (I) Vinyl maxi-single availability. (Y) Vinyl single availability. (Y) Cassette single availability. © 1994, Billboard/BPI Communications.*
TOBY KEITH SEES CAREER 'BOOM' (Continued from page 31)

work.

As Keith sees it, Mercury's "Tri- ple Play" promotion was just the situation called for at the time, since the label was facing the problem of getting three new and unknown acts to exist at once. "It was something they could sell to the media... They could get US the radio play they needed." They could get talk shows and noon shows involved. It was just a great idea all the way around.

As Keith Miller, Polymer's VP/GM and an architect of the "Triple Play" strategy, says the label is supplying "the downtown" with a variety of projects.

"Since April has become one of the most played new artists on country radio, Mercury is inevi-
tably going to set up and make the release of his new single special. So we did a world satellite incredible over the air and then the new single a few days before the late add date (July 18). We shot it up to satellite, and any radio station that had a satellite dish could tune into it and be able to pick him up introducing the new song and running it."

In 25 major markets, Miller says, Polymer set up individual appointments with radio stations so Keith—via satellite—would introduce the song and talk with station listeners.

The commercial cassette tape of "That's Where It's At" was released having a conventional one-song "B" side. six snippets of other songs from the new album, Miller says, "So far," he adds, "we've shipped a little over 80,000.

In September, the label will ship a second box to special to sta-
tions, with commercial times left open for local stations to sell in their own markets. Ra label put Miller: "Boomtown," a Radio Spe-
cial." Tim Riley of Tim Riley & As-
sociates produced the project, and ASCAP personality Dan Miller hosted it.

"What we're really looking for," Smith says, "is for (station)... It's the weekend after the [Country Music Assn.] awards."

In December, Polymer will con-
duct another radio promotion in 25 major markets that will have prizes trips to the new Boomtown Casino in Las Vegas. Keith will be playing on its roof "the weekend during the period.

Capitalizing on the continuing upswing in interest in Boomtown," "The Who's That Man," recent performance on "CBS This Morning," Keith was the featured act in the Polymer concert benefit for the Os- sia Center (which helps troubled teens), held June 25 at the Wild- horse Saloon in Nashville. TN. taped the concert for the "Wild- horse Saloon Concerts" series. It will premiere in August. According to ASCAP's Bev DiBiase, who has the cassette in which she characterizes as "a little too nicely for our listeners,"

As Keith, who has been playing a heavy festival and fair schedule this summer, will get another performance boost this fall when he tours with Sawyer Brown in approxi-
ately 60 markets. Keith is managed by Fred Cortez and booked by Creative Artists Agency.

NOMINEES, SCHEDULE SET FOR SRO '94

(Continued from page 31)

William Morris Agency.

* Talent buyer/producer: George Moffatt, Variety Attractions, Zanes-
ville, Ohio; Gary Osier, Gary Osier Presents, Fort Worth, Texas; Bob Romeo, Romeo Agency, Oklahoma City.

* Concert promoter: Ben Farrell, Varnell Enterprises, Nashville; Steve Kim, Starwood Amphitheatre, Antioch, Tenn.; Steve Moore, Moore Entertainment, Nashville.

* Artist manager: Narvel Black, Star stocker, Music Publishing, Sam Moore, Nanas, Shek Entertainment; Bob Titley, Bob Titley Management.

* Publicist: Pam Lewis, PLA Me-
dia; Nancy Russell, Shock Ink; Eve-
lyn Shriver, Evelyn Shriver Public Relations.

* Small-market radio station: WAXU Eau Claire, Wis., WBKR Owensboro, Ky., WDDD Mazon, Ga., WWYN McKenzie, Tenn.


* Large-market radio station: KVRN/KCAL/ELLA Los Angeles, WWW Detroit.

Details on costs and registration are available from the Country Mu-
icie Asen.

EDWARD MORRIS
Time Shift For Latin Panel At Conference

**RADIO CONFERENCE Update:** The Latin panel at the Billboard Airplay Monitor conference—originally scheduled for Sept. 10 at 2 p.m.—is now slated to take place Sept. 9 at 2 p.m. The Latin panel not only will focus on timely topics such as advertising on Latino radio and radio programming, but also will address the convergence of the Hot Latin Tracks chart to Broadcast Data Systems, now expected to be in late September or early October. The Latin panel will provide a final opportunity for executives of U.S. Hispanic labels to comment about the conversion in a public forum. Billboard associate publisher Michael Ellis will be on hand to field queries about the new chart. Co-facilitators for the panel will be Gerry Villalces and myself.

**BILLBOARD LATIN Buyer’s Guide On Sale:** Billboard has just released the third edition of the Latin Music Buyer’s Guide. Covering 16 categories in 18 countries, the ‘94 edition boasts more than 4,000 listings—a 35% increase over the listings contained in the ‘93 Buyer’s Guide.

**PARALAMAS POPPIN’ In Argentina:** Brazilian rock trio Paralamas is once again scoring big in Argentina. Its sophomore Spanish-language album, “Dois Margaritas” (EMI Odeon Brasil), featuring the top five title cut—already has reached over 40,000 units so far.

Furthermore, the Rio de Janeiro-based threesome is slated to appear Sept. 17 at Buenos Aires’ River Plate stadium, sharing the bill with UB40 and Los Pericos. In the works are a pair of concerts in Santiago, Chile, to be staged sometime around the Buenos Aires date. Paralamas has just finished filming a video for “Coração Vazio,” its follow-up single for all Latin American territories, but not the U.S. Two other EMI acts are busy with new material. Leila Pinheiro is wrapping up her EMI debut “This Is Bossa Nova,” due in late September in Brazil. In fact, on the album are Pinheiro’s treatments of Brazilian classics (“Samba Do Avião,” “Desafinado,” “Chega De Saudade”) as well as her renderings of lesser-known nuggets (“Paiz Da Bem,” “Sem Mais Afeitos,” “Samba Da Pergunta”). Pinheiro is scheduled to perform Sept. 30 with Sadou Wazanabe at Tokyo’s prestigious Kirin nightclub.

Also completing her latest album is Marisa Monte, whose “Rose Charcoal” is set to ship in early October in Europe, Japan, and the U.S. Monte launches a tour of Europe and the U.S. in October.

**CHART NOTES:** Juan Gabriel’s gospel-flavored pop parlor “Pero Que Necesidad” (Arista/BMG) displaces Jon Secada’s “Si Te Vas” (EMI Latin) at the top of the Hot Latin Tracks chart this week, becoming the Mexican superstar’s first chart-topper since the chart was revived in 1988. Of course, Juan Gabriel has not cut out an album in nearly a decade, so his current chart performance is not surprising.

Hot on the heels of “Pero Que Necesidad” at No. 2 is Ricardo Montaner’s “Quisiera” (EMI Latin), which has been hovering within shouting distance of the No. 1 slot for a month. Other entries positioned to make a run for the top are Selena’s EMI Latin hit “Bidi Bidi Bom Bom” (8-5) and Luis Miguel’s WEA Latina smash “El Dia Que Me Quieras” (10-7). New on the chart this week at No. 36 is the urgent, romantic ballad “Quien Soy Yo Sin Ella,” by Sony Brazilian vocal duo Camargo Y Luciano, the second sertaneja act to enter the chart.

**Artists & Music**

**Hot Latin Tracks**

<table>
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<tr>
<th>No.</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>JUAN GABRIEL</td>
<td>EMI Latin</td>
<td><strong>No. 1</strong></td>
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<td>2</td>
<td>RICARDO MONTANER</td>
<td>EMI Latin</td>
<td>PERO QUE NECESIDAD</td>
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<td>3</td>
<td>JENI SACADA</td>
<td>EMI Latin</td>
<td>SI TE VAS</td>
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<td>5</td>
<td>LOS PUGPITOS</td>
<td>SONY LATINA</td>
<td>DIABLO</td>
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<td>8</td>
<td>SELENA</td>
<td>EMI Latin</td>
<td>BIDI BIDI BOM BOM</td>
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<td>JUAN LUIS GUERRA 440</td>
<td>EMI Latin</td>
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<td>LUIS MIGUEL</td>
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<td>ARICIO RIZALINE</td>
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<td>MARIANA</td>
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<td>MANDY GILLEN</td>
<td>EMI Latin</td>
<td>EN LOS ESPEJOS DE UN CAFÉ</td>
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<td>20</td>
<td>JULIO IGLESIAS</td>
<td>EMI Latin</td>
<td>CIRCA</td>
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<td>21</td>
<td>SELENA</td>
<td>EMI Latin</td>
<td>AMOR PROHIBIDO</td>
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Records with the greatest airplay gain this week: **Artists & Musics:**

**HOT SHOT DEBUT**

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<tr>
<th>No. 1</th>
<th>CRISTIAN MELLONEVONIR</th>
<th>EMI Latin</th>
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<tr>
<td>23</td>
<td>TONY VEGA</td>
<td>EMI Latin</td>
<td>ELLA ES</td>
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<td>29</td>
<td>MAZZ</td>
<td>EMI Latin</td>
<td>NADIE COMO TU</td>
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<td>GILBERTO SANTA ROSA</td>
<td>EMI Latin</td>
<td>ME VOLVERON A HABLAR DE ELLA</td>
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<td>31</td>
<td>UNIK-KO YURI</td>
<td>EMI Latin</td>
<td>JUNTOS</td>
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<td>JERRY RIVERA</td>
<td>EMI Latin</td>
<td>NI worse EN EL DIA QUE ME QUIERAS</td>
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<td>LA MESA DEL RONDEZON</td>
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<td>OLGA TANON</td>
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<td>ME NO PUDE PEDIR</td>
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<td>JAJA MOJADO</td>
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<td>ME MUERO SIN TI</td>
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<td>CAMARGO Y LUCIANO</td>
<td>EMI Latin</td>
<td>QUIEN SO YO SIN ELLA</td>
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<td>37</td>
<td>MARTA SANCHEZ</td>
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<td>DE MUERI A MUJER</td>
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<td>38</td>
<td>LA MAFIA</td>
<td>EMI Latin</td>
<td>VIDA</td>
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<td>DEBIL DEL ALMA</td>
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The majority of the clubs are clustered in a downtown area around Sixth Street. Patrons spill from one club to the next, catching several bands in one night. The ever-smaller streets means that 100 yards. There are more than 20 clubs within a six-block stretch.

One of the top clubs featuring local and national acts is East 6th Street, the Black Cat only features bands from Texas. Other clubs catering to local bands playing their original music is South East 27, Chicago House, and Headliners East.

Much of the best nightlife exists south of Sixth Street. Liberty Lunch and the Electric Lounge, which reopened this spring after burning down earlier this year, are popular spots. The Electric Lounge released its 10th anniversary edition of its compilation of 19 local bands captured at the club, similar to Emo's set.

Studio production is one area in which Austin seems weak. The city houses top recording studios like Pedernales, as well as budget facilities like the appropriately named Sweatbox, where many of the locals have cut tracks. Even a few music publishers in the middle range, and such outfits are necessary for bands that are ready to take a step up from the Sweatbox.

"Personally, I find it really hard running a record label [and being unable to] find a good studio that sounds really good and is affordable," says Coffey. "Most of the bands that I put out sell 3,000 copies or so, so we can't spend $10,000 recording."
SAN ANTONIO HOUSES BUCKING ROCK SCENE

It's easy to see why most Texans say San Antonio is their favorite in-state tourist destination. Situated less than 30 miles south of Austin, the city is home to the Alamo, the San Antonio Spurs, Fiesta Texas, Sea World, and the last vestige of verdant landscape where Texas becomes little more than desert.

And it has spawned such popular acts as the Sir Douglas Quintet and the Texas Tornados. Notably, to mention George Strait, who is from nearby San Marcos. But when it comes to alternative music, San Antonio is hardly anyone's first thought.

In the '70s and '80s, San Antonio was a heavy metal mecca. It didn't produce many noteworthy bands of its own, but it had no rival as a tour stop for hard-rock bands. However, that was before Tejano came to town.

The Tejano explosion in the late '80s, putting San Antonio front and center. With acts such as Selena (from nearby Corpus Christi), La Mafia, and countless others thriving in a population that is 60% Hispanic, home-grown rock gets little notice. And when local acts away, many bands that do start in San Antonio, such as the hot and Bonnie Barnard.

Tarantula Records head Joe Treviño also runs the Blue Cat Recording Stuido, where he's helmed local bands.

Most of the acts play around town and across Texas, and some tour throughout the Southwest. Many of the popular acts are self-funded, or Wacky's Cantina—are on St. Mary's Street, San Antonio's music strip. While the clubs are friendly to local talent, club owners are aware that not every out-of-town acts to bring in audiences, too.

“Some of the bands that play here each week are from Austin,” says Bill Sanchez, owner of the 300-capacity Wacky’s.

West of St. Mary's Street does not rival Austin's Sixth Street, it was once lined with clubs. That was before 1990, when a teen-ager was killed in front of one of the clubs. The fear of violence effectively shut down many nightspots on the strip.

Within the area's most popular venues are away from St. Mary's, no notably Garcia’s Showcase club, the seedy Taco Land, Rock Island, and Sunset Station are exempting the state of live music in San Antonio, until last month Garcia counted weddings and office parties. We're in the best rentestal, though the Showcase has featured such national acts as The Red Hot Chili Peppers, the Black Crowes, and others as well as slow of regional performers.

These days, the Showcase features local acts four nights a week. “We give all bands a chance,” says Garcia, “we say they want a gig, we give it to them. If they do a good job, they come back. They can get paid, but they can use our P.A. We all have them is make their own flyers.”

SPLENTERED SCENE

But the local scene still has its faults.

“It’s really kind of splintered, it’s not really cohesive. We really need an alliance of clubs to bring it together,” says Aaron Forland, a member of Bocce Satan and head of Sleep King Records. Local clubs could help bring groups across Texas (and more for minors since it will make no money from them on alcohol sales).

In an effort to unite the “splintered” scene, this past fall, Garcia formed the San Antonio Music Coalition, which has more than 200 members. The goal of the coalition is for bands get signed, find management, and come up with the tools, like a good demo and bio, that can move them forward.

“There are a lot of local up-and-coming bands here,” says Garcia. “But they have no place to radio station that gets behind them. I’m not saying the local scene is dead, but there's no one really trying to promote it.”

“Dave Risher, a friend in Dave Risher, who runs Hogpog Records & Tapes just across from San Antonio’s historic Alamo, is a busy guy, takes records from the locals on consignment, but he sees the looks in the eyes of those who are heading up the road to Austin. "If you're a band that's just then it's more convenient to move to Austin. There’s a bigger market there. If you stay here, you stay here because they want to or [because] they are too lazy to move to Austin.”

Dallas Music Awards in late May. Virtually every band that performed could be considered within the alternative genre. But it's not all straight sound, from the cabaret/Kurt Weill -like strains of Little'Jock Melody & His Young Turks to the Pixie-lated interminable schema of H戥hag—up to the ambient ramblings of Tripping Star.

But the two bands that most locals see as the next contenders for major-label land are Hapeshift (Dragoon Street Records) and the Nixons (Rainmaker Records).

“Hapeshift is one of the bands that everyone seems to be really into, and they have a big cult following,” says Josh Rich, co-host of modern rock station KDGE's “The Adventure Club.”

A Sunday-evening show that highlights local and regional talent. “They're the only band out right now with a punk sound but not too aggressive.”

And, as would be expected, success breeds success. Dragoon Street Records also has an alternative band called Daisy before that band got signed to Island. “That kind of success breaks the ice,” says Dave Dennis, who runs the alternative music (club) scene in Dallas. “People are much more likely to go to Hapeshift when we know they had Tripping Star.”

“There’s a ton of stuff happening here all the time, but the Nixons are really hot,” says Gimarc. “They’ve moved from being from varying degrees of how they saw the light and the opportunity here.”

VYING FOR AIRPLAY

Plenty of other local bands are vying for the spotlight and vying for space on KDGE and album rock station KTJQ, which all play diverse local and regional titles.

The favorites are female-fronted hard rockers Pervis; ambient Bedhead, retro-grunge act Fireworks; noisy Rabbits; alternative/indie duo; Buck Jones; punk/hardcore outfits Elyt Mirman and Brutal Juice; world music-influenced act with Be Be Coop. People are much more likely to go to Hapeshift with the crowds to play. There are also a lot of record stores in the area that really do promote these bands. They allow the bands to go on in conjunction, whether the store is a major or minor one.

We have radio support here as well.”

Or, as Pauls puts it, “Dallas is the town of in which bands with a given plan can thrive.

It is also the kind of town where the industry has the support of many music fans in the city. For the past four years, Gimarc hasBreaking the Mold: No genre-regarded compilations of alternative acts Texas in conjunction with KDGE. There are 10 volumes of “Tales From the Edge.”

The Edge,” and Gimarc says the first eight editions have sold a combined 110,000 units. The CDs are distributed through Blockbuster Music, and are in stores throughout Dallas and Ft. Worth.

It is an opportunity for exposure bands,” says Gimarc. “On one of the issues, we’ll sell around 10,000 records. It’s a chance for the bands to get into a lot of people’s hands.”

But if you’re stuck.”

As we see it, the bands get a chance to get their sound out there. As a result, there is a greater awareness of what’s out there. And we’ve been doing it for a few years.”

DEEP ELLUM EXPOSURE

Dallas also has Deep Ellum, the site of a vital club scene that benefits greatly from a cluster of nightspots located within walking distance of each other. Deep Ellum is an area where clubs are galore and the music ranges easily between tattoo parlor and rock clubs. The three-block area includes more than a dozen clubs that feature local as well as national artists.

The top ones include Trees, Club dada, Deep Ellum Live, and the Galaxy Club.

“There’s no one Dallas sound. There’s no official reason why [bands from Dallas are getting more popular than the Deep Ellum scene started 10 years ago, and it’s just grown,” says KDGE’s Kevin Meailester. "On any given night, you can see any kind of music.”

A few of the clubs, like the Main Bar and Dublin’s, have closed recently, but most residents feel the live scene is still vital.

“Deep Ellum is the kind of place where things come and go,” says Kevin Meailester, whose store is located in the (Continued on page 45)
Sports Stores Go To Bat For Pop Fans
In-Store Vids Offer New Marketing Approach

By Deborah Russell

LOS ANGELES—As the playing field for music video programming grows increasingly specialized, one closed-circuit network is racing to win the allegiance of sports fans who favor popular music.

The New York-based Retail Sports Television Network can be seen in some 480 Champs Sports outlets, as well as about 270 New York-area Herman's World Of Sports stores. The weekly two-hour ree shows some 25 music video programs, which is mixed with historial and noteworthy sports footage as well as paid advertising that supports products in the stores.

"Sports and entertainment are merging at such a fast rate, and we're addressing that connection by running music videos instead of just pure sports," the stores, says Scott Kushner, VP/producer at KSHTV. "There's a lot of potential for cross-pollination. The traditional methodologies of breaking an artist just don't exist anymore."

The Champs Sports demographic skews heavily toward the 12-28-year-old male, says Kushner. The outlets RSTV services tend to be mall stores, which often are situated "within shooting distance" of major music chain stores, he says.

The reels are designed to enliven the traditional retail environment while stimulating incremental impulse sales. "I don't want the videos to be wallpaper," Kushner says. "If they're there, I want them to be a reason, to be special."

Studies clearly indicate that today's sports consumers are also regular music and video shoppers, he says. "I'm finding the labels are discovering the value in my audience."

Vicki Gervais, VP of product development at Atlantic, has done just that.

"We like to go where the audience is, rather than wait for them to come to us," she says. "They are in a good mood when they're buying. It's very clear to us that our two products—high-top sneakers and reels—are attractive to the same consumer."

That consumer audience numbers in the millions, says Kushner. He claims that RSTV delivers 9.4 million impressions per day at retail cycle. And more than 60% of that sample is in the 12-28-year-old demographic.

Clips by Blind Melon, Donald Fagen, INXS, 121, Bryan Adams, the Cranberries, Sheryl Crow, Stone Temple Pilots, Arrested Development, Stereo MC's, and, of course, Shaggy, O'Neal have all been programmed on the RSTV network.

"It's not really a pure format, but it works," says Kushner, who adds that music videos never run next to commercials. In addition, a disclaimer clarifies that the artists on the reel do not endorse the products being advertised.

RSTV may cut sports footage into existing music videos, and Kushner says he has approached some labels about creating customized remakes of various clips.

Reels also can be customized according to specific musical genres to address a particular store demographic, says Kushner. A recent of

PRODUCTION NOTES

LOS ANGELES

David Gates (of Bread fame) recently wrapped the Discovery Records video "Love Is Always 17" from his debut solo outing. Rick Kleber directed the clip for E-Squared, Greg Everidge produced.


Squaid's Pictures' Nigel Dick shot the latest Dave Koz video, "Face Of The Heart," for Capitol Records.

George Doughtery directed I Mother Earth's new video "So Gently We Go" for Capitol. Adam Stern produced the shoot, which includes sequences lensed in Seattle.

Maddalena Films' director Otsu Sullid retoolied Xscape's new clip "Who's That Man?" to promote the film "The Mask." Curtis Wehr directed photography, Victor Vallas produced.

NEW YORK

Lynn Reeves produced Purple Jeze's new A&M video "Butterfly." Vere, Krystle Cameron, and Don Garland produced the shoot for the Record Group.

Director Joe Gardner is the eye behind K-7's Tommy Joy video "Move It Like This." Joe Osborne produced.

OTHER CITIES


Dru Down's latest Relativity C-Note video, "Mack Of The Year," is a PANIC Films production directed by Marty Thomas. Dru's Meadows directed photography; Bruce Spears produced the shoot on location in Berkeley, Oakland, and San Francisco.

March is the site of Mosher Station's EastWest clip "Put The Blame On Me," directed and shot by Michael Olszewski. Mark Freedman, Seth Blair, and Donna Giles produced the clip for Flashframe/Freedom Productions.

Fire Vs. Virtue's Jon Small directed Linda Davis' new Arista video "Love Didn't Do It!" on location at the Omaha (Neb.) Civic Center. Daniel Penn directed photography.

Section 8 Films director Duncan Sharp recently retoolied 7 Year Bitch's CZ Atlantic video "Hip Like Junk" and Pete Dicro's American clip "If You Don't Love Me I'll Kill Myself" on location in Seattle. Sharp and Patty McCreary produced the Drug shoot.

A Cobain Casting Call
For Hole's Upcoming Clip

CREEP SHOW: Hole's forthcoming DVC video "Doll Parts," currently in production under HSI director Sam Bayer, features a child actor who will "actually play or represent Kurt Cobain as a kid," according to a casting sheet circulating among the Hollywood talent agencies.

As the part is reportedly a minor role and is too late for all of you aspiring stage parents to exploit your gold-like sick kids, but just think. Junior could have been a contender if he had filled the following requirements necessary to portray Hole leader Courtney Love as a youth-

SHOW TIME: The Video Co. of Charleston, S.C., recently linked with WWZ (Z-95) Charleston to create the joint venture video network/

Soon after appearing as a featured band on the joint venture video network/Atlantic's Germaine says at www.americanradiohistory.com

LONG IS MOR: Some key staff changes are happening at MAXMusic. A new VP of direct marketing, video, network, and programming, and Cheryl Russell, director of programming, recently were laid off. Nancy Kern, VP of affiliate relations, resigned prior to the layoffs. MAX Music president Ron Rongi says she was available for comment at press time.

TO THE MAX: Investment banking and consultation first American Consolidated Growth Corp. has acquired 92.14% of the Denver-based syndicated direct-marketing music service MAXmusic. The service's 60-minute music shopping segments air on broadcast outlets in some 18 U.S. markets, including Atlanta, Boston, Detroit, and San Antonio, Texas. The goal is to penetrate 70% of the country by mid-September, says MAXMusic CEO I.W. Raines.

ONE OF A GCN Corp.'s wholly owned subsidiaries is Englewood Co.-based Renaissance Technology, a leading developer of software for use in interactive television. The link to Renaissance will be a boon to MAXMusic's future, Raines says.

"We are now one step closer to our goal of bringing the record store into the consumer's living room," he says. "When interactive TV really ar-

www.americanradiohistory.com
LONDON RECORDS has just launched a new midprice line—"Pavarotti's Opera Made Easy"—consisting of 20 titles designed to "introduce the beauty of operas to new audiences" under the artistic curation of "the world's most recognizably operatic singer." And, indeed, there's a logo shot with a mug shot of Luciano Pavarotti himself tipped into the cover on every CD.

The series is made up entirely of compilations, ranging from 14 to 19 tracks apiece, bearing titles like "My Favorite Love Songs," "My Favorite Puccini," and "My Favorite Opera In The Movies." The last includes airsies by Giordano, Catalani, and Cilea featured in films "Philadelphius," sung in this instance by Renato Tebbale; Rossini's "Largo al factotum," heard in "Mrs. Doubtfire" and sung on this disc by Sherrill Milnes and Donizetti's "Una furtiva," heard in "Lorenzo's Oil" and sung here by Pavarotti himself.

More than 60 singers, whose recordings are drawn from London's vast and mightily distributed catalogue, are represented in this series.

Pavarotti comes to New York at the end of this month to record Verdi's "Il lombardi" at the Manhattan Center, to bring in his last recording:

Another new London series gets underway this month with a coupling of Mozart's Piano Concertos Nos. 9 and 12, played by frequent Robert Levin with the Academy Of Ancient Music under Christopher Hogwood. Reissued on the Oiseau-Lyre label, the series eventually will span the complete cycle of concertos, to bring in his considerable improvisational talents to bear in the codas.

Meanwhile, Deutche Grammophones is preparing to release 10 more titles in its popular midprice "Mad About" series—popular, that is, with just about everybody, according to the label's buyer reports. "Mad About" buyers, they say, are just as likely to be in the 18-to-21 age group as they are to be in the 46-to-60 range. In fact, the 20-to-30 age group accounted for the largest volume of sales.

Among the 10 new titles are two that, I guess, were inevitable: "Mad About Monk" and "Mad About Christmas."

Among DG's August releases are also midprice, and also from the issues of the four Richard Strauss operas conducted by Karl Boehm (honoring what would have been his 100th birthday).—"Daphne," "Die Frau ohne Schatten," "Elektra," and "Capriccio."

Of rather special interest on DG this month, too, is a recording of one of the late Olivier Messiaen's last works—"Les Maitres Nefastes," commissioned by the New York Philharmonic in celebration of the orchestra's 150th anniversary in 1992. Here, it's performed by Paris' Orchestre de L'Opera Bastille under the company's music director, Myung-Whun Chung, who, as we learned last week, was summarily and unexpectedly dismissed from that post. In the can, apparently, is a premiere recording by Chung and his orchestra of Messiaen's very last work, "Concert a quatre," which was composed specifically for them.

The independent label Premier Recordings announces that this fall will see the first release in a series devoted to the works of Leo Sowerby, the American composer whose centennial is 1996. Appropriately titled "Jubilee," the CD will consist of first and/or only recordings of Sowerby's works, taped at the Church of St. Paul, in Rochester, N.Y., by Robert Parris.

Premier will issue another Sowerby disc early in '96, titled "The Edge Of Dreams," which will include recordings of the composer's "Love Songs, Four Songs, Folk Songs, And Sacred Songs," sung by bass-baritone Louis Lebherz.

The eminent choral conductor/composer Gregg Smith continues his exclusive affiliation with Premier this month with an album of "Songs Of Humor And satire," including first recordings of music by Gershwin, Weill, Meno Ives, and others.

**Classical KEEPING SCORE**

by Christie Barter

**TOP CLASSICAL ALBUMS**

**TOP OFF-PRICE CLASSICAL**

**Jazz BLUE NOTES**

by Jeff Levenson

**Musicians & Artists**

**TOP CLASSICAL CROSSES**

**TOP OFF-PRICE CLASSICAL**

**MIDWEST BLUE (No, Not The Depreciated Subway): Blue Note, which is about to announce plans for Metro Blue, a boutique imprint imprint featuring select signings and eclectic music, already has scopolamine/lurching Bob Beldon on. (Boutique, by the way, is the label's word for describing this new imprint—a good choice, I believe, even better than "gourmet.") Beldon, you may know, is an iterator of others' music; that is, he makes the works of composers in various idioms (Sting, Puccini, Prince) and colorizes them through a jazzy, idio-synchronous, left-of-center lens ("Hi, personality, I guess.") This year he has been issued in Japan by Blue Note's sister label Somethin' Else, will be issued here by Metro Blue with the title "When Doves Cry." The title track has undergone dance remix treatment. Meanwhile, Somethin' Else has a second disc of Prince music from Beldon. That's called "Princeazing," and it will be issued here on the Blue Note label (presumably because it's more jazz than Metro Blue can handle) in 1995.
**Top Jazz Albums**

**FOR WEEK ENDING AUGUST 27, 1994**

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**THE BEST OF 1994**

- **Billboard® Z5**
- **Billboard® Z10**
- **Billboard® Z15**
- **Billboard® Z28**
- **Billboard® Z33**

**TRANCE PUTS AUSTIN UNDER ALTERNATIVE SPELL**

(Continued from page 1)

California to find a record deal, and then later to Chicago because there simply wasn’t a label in the city or state that made [our kind of] records,” Coffey says.

Fed up with seeing great local bands perish because they had no outlet for their music, Coffey decided he had enough money and time to try to help those who weren’t, as fortunate as the buttheads. Surfers. “I was seeing this band Crust, who I thought were a really cool band, who were trying to sell records, and I just thought, ‘Darn it, let’s just give this a shot and see what happens.’ It’s been a real learning experience.”

Nineteen years later, Trance is one of the leading indie labels in Texas, and no one’s more pleased than the fa- unaf, unassuming Coffey.

Following the hardcore grind of

**ROKY RETURNS**

The company has concentrated on up-and-coming bands, but next year it will release its first record by an artist with a long history and a new album by Crust’s rebellious label, named King Coffey. A new album, released to coincide with the Trance label’s biggest-selling album, says Coffey, having sold more than 20,000 worldwide.

Releasing the Trance—Pain in Texas—with several albums to their credit—remains its best-selling act.

**Roky Road.** Roky Erickson, center, celebrates his days with Trance and Syndicate Records owner King Coffey, left, who will release Erickson’s first studio album in nearly a decade next year, and with Henry Rollins, whom his publishing company, 2, 13, 61, is putting out a book of Erickson’s lyrics.

Roky, the unassuming, hypnotic sound of the Pain Teens, the Houston-based band led by Scott Ayers and Blood. Other bands on the label are Doin’, a feedback-drenched trio that features Coffey in guitar; Ed Hall, a crunchy quartet none of whose members are named Ed or Hall; the rhythmically thrashing Cherokees; the soft, ambient Bedhead; noisy pop band Sixth Street; and the intense, hooky John Densmore. The first non-Texas signing was L.A.-based Distorted Pony, and Trance also licensed A.C. Acoustics, a Glennaseband, for U.S. distribution.

Despite the advice of any lawyer, Coffey rarely signs contracts with his bands. At first, most of his deals were verbal ones made with bands he’d known for years; then, with majors picking acts from indices with abandon, Coffey felt Trance should be a little more formal and sign contracts with a few bands, but now he is having another change of heart. “It’s hard to get off on a good step with a band when you start with a contract,” Coffey says. “I’d rather just do it like we’re just friends here... Really, if any of our bands get an offer from a major that’s far better than what Trance can offer them, I’d be the first to say, ‘Yes, this is your life. This is your career, Go ahead.’”

Instead, Coffey is finding just the reverse. Bands that by all rights could be snapped up by majors are coming to him. Case in point is Crust—Whidby, an alternativerock band, and Trance records are going. If a hat drops, and I really think, I’d really see something.

Although Trance could no doubt get a deal with a major, Coffey says he’s not interested for several reasons, not the least of which is his loyalty to Touch Me’s catalog. “I might talk to Clive Davis, and Gray of Babes in Toyland, Russell Simins of Jon Spencer Blue Explosion, and Lubricated Goat’s Stuart Gray—who released her first record on Trance earlier this year.

Coffey read that Crust had signed with Trance in British music magazine NME, and Melody Maker before he had even heard their tape.

“I was saying, ‘Guys, I really need a tape here.’ So when they dropped it in my mailbox, I was nervous, I was saying, ‘Please be good, please be good.’ And I pressed play, and it was, like, ‘Yes!’”

Coffey’s self-defined Trance label’s best-selling album, says Coffey, having sold more than 20,000 worldwide.

Out of necessity, he moved the label’s operation from his house into an office some time ago. “For a while there, people would show up for work, and they’d be in my office sitting down in the room, making phone calls, and they’d say, ‘Where, where is that studio? I want to get it!’”

“Then I thought, ‘Then I think it’s under those decks over there.’ It also went to the point where I couldn’t ever relax in my own home.”

Trance produces and markets its releases, while Chicago-based Touch & Go takes care of manufacturing and distribution. (In Europe, U.K.-based Southern Studios serves those functions.)

Coffey has a warm spot for Touch & Go because it’s-in-house label was home to the Buttheads and the Teenage Mutes before the band inked with Capitol.

**TOUCH AND GO**

In fact, Touch & Go is Coffey’s role model for running Trance. “Touch & Go was always there for the Buttheads. If we were broken down in the record, they got money wired to us. If we were broke, they would give us advances. They would give us money to fix the place, we didn’t have to do any of that kind of stuff. It’s just a bigger band on our label.”

Although Trance could no doubt get a deal with a major, Coffey says he’s not interested for several reasons, not the least of which is his loyalty to Touch Me’s catalog. “If a hat drops, and I really think, I’d really see something.

These disturbing thoughts aside, Coffey’s day-to-day concerns are in line with learning more about the music business. “This month’s project is ‘What is publishing?’” he says. “I’m really the books and trying to educate myself. Paying mechanics out to publishing companies has been like a little crush.

Despite putting the concerns of his artists before the label’s needs, Coffey says Trance is turning a nice little profit. “If Trance were a disaster on a major-label level, but on an indie level, it’s quite good... Seeing bands mature, and get better, and sell more records each time it’s with all the Trance bands have done—it’s a success. I see success in financial, artistic, and even emotional levels. I get a sense of personal pride when something good happens with the label.”
**International**

**C’right Loophole Haunts Aussie Biz Courts OK Unauthorized Live Recordings**

BY CHRISTIE ELIEZER

MELBOURNE—A second attempt to clear the Australian market of unauthorized live recordings has failed after courts here ruled against representatives of the Rolling Stones in the band’s case against Apple House Music (AHM).

Netherlands-based Musirol BV, acting on behalf of the Rolling Stones, lost an appeal Aug. 5 to stop AHM from selling unauthorized CDs of live group performances from the mid-’90s.

It’s the second major court win for Adelaide-based AHM, which, having thrashed mail order and direct-to-retail, used a loophole in the Australian Copyright Act to flood the local market with cheap (ranging from U.S. $3.70 to $15) CDs of live performances by top-selling names such as Bruce Springsteen, Madonna, R.E.M., Whitney Houston, the Police, Pearl Jam, Nirvana, the Beatles, and others.

In 1989, Apple House won a suit against Sony Music to stop the sale of a Michael Jackson CD under the Trade Practice Act. The Stones’ action unsuccessfully tried to nail the small record company on a trademark technicality.

Last December, Musirol BV—which has been marketing and entering licensing agreements for the Stones for 18 years—alleged that AHM infringed its trademark by using the band’s name on the cover of its two CDs, “Satisfaction Vol. 1” and “Vol. 2.” AHM won the case and was awarded court costs, with the full high court of the federal court stating that Apple House had not infringed any Australian trademark or copyright laws. In rejecting the appeal, the court described Musirol’s claim as “an attempt to obtain a monopoly over words used to describe a lawful product.” Under its demands, it would be unlawful for anyone to make a documentary album called “The Story Of The Rolling Stones” or using any part of the band’s name on the cover to describe its contents.

The chief judge, Justice Davies, said, “The Copyright Act 1968 afforded performers of musical and dramatic works any copyright or similar proprietary right for live performances. Although the act was amended in October 1988 to provide civil remedies for unauthorized recordings of live performances by Australian citizens, or for the unauthorized sale of such recordings, “the international protection provisions contained in the laws did not apply to performances before 2 January 1990.”

AHM manager Noel Forth told Billboard, “The court has indicated that our projects comply with various sections of Australian law. (The recordings) have been referred to in some quarters as ‘bootlegs,’ which wrongly suggests that the recordings were made without the band members’ consent.

Forth denied that his company’s future seems uncertain following the government’s recent announcement that it will not appeal against the court’s ruling that Apple House’s ‘Bootleg’ CD was not an infringement of copyright. The court ordered the company to stop marketing the discs, however.

EMI’s ‘Childlike’ Lisa Ekdahl Scores Big With Debut Album

BY KEN NEPTUNE

STOCKHOLM—Since the release of her hit single “Vem Vet?” (Who Knows?) at the end of January, 22-year-old singer/songwriter Lisa Ekdahl has been the center of attention here in Sweden.

Her self-titled debut album, released in February, showcased off the natural talents of this petite singer with the unusual, slightly childlike voice.

The impact of her music has now spread to neighboring Norway and Denmark, where her album has sold 57,000 (more than platinum) and 8,000 copies, respectively.

Her most recent record contract was not the tried-and-true ritual of putting songs together on a demo tape and sending it off to A&R scouts.

In fact, she wasn’t even looking for a contract when she was discovered. While at a recording session where she had been laying background vocals for another artist, she picked up a guitar and began singing one of her own songs.

Someone from EMI Sweden heard her and asked if she had a demo tape. She didn’t, but she went home and put one together. A week later, she had a recording contract.

The character of Ekdahl’s music makes it difficult, if not impossible, to compare her to anyone or anything else on the market right now. The effect of her babyish voice laid on top of jazz and Latin rhythms is truly unique. "Actually, I see myself primarily as a songwriter," she says. "It’s what I want to do in the future."

While her critically acclaimed debut album has already sold more than 190,000 copies here, it does not represent her initial impact into the music business. "We recorded at the home of my producer, because I don’t like the studio environment," says Ekdahl.

After 22 weeks in the top 10 on the Swedish sales chart (four of those weeks at No. 1), her album shows no sign of budding yet.

**Lost Deals Doom Holland’s Megawinkel**

BY WILLEM HOOS

AMSTERDAM—Only the shop bearing the Bouidosie name has survived the bankruptcy of Megawinkel, the Dutch holding company that owned the Bouidosie label and distribution.

Megawinkel carved out a niche for itself in the soft-through video and dance music sectors here in the late ’80s. Yet with the loss of several licensing and distribution deals in the 90s, it fell victim to under-capitalization and was declared bankrupt by the Amsterdam Court of Justice on July 19.

According to receiver Joris Lensink, the holding company had outstanding debts of 2 million Dutch guilders ($1.14 million).

Megawinkel managing director Rutud Jacobs blames the lack of funding and losses in the Belgian division of Bouidosie, founded five years ago. Another blow was the loss of distribution for Belgian’s Bero line. Main acts are the Dutch techno-pop duo 2 Unlimited. Byte formed its own company, Benelex Dance Promotions.

"They are in any way that we had a gigantic lack of cash flow in recent months," says Jacobs, who has tried to interest PolyGram, Sony Music, and EMI in acquiring Bouidosie, which last year had sales of 20 million guilders ($11.4 million). None of the majors picked up the company, and Jacobs applied to the Court of Justice for a voluntary liquidation. A week before the July 19 bankruptcy action, ABN AMRO bank withdrew its 40,000-guilder ($22,000) line of credit.

Another Dutch indie, Rosedrummer Records, has bought Megawinkel’s labels for an undisclosed sum. These include Go Bang, ESP, Mokum, Thundertwister, Torsos Dance, and Chablonne.

In a separate deal, Rosedrummer also bought Jacques’ publishing company Frontlijt, which was privately owned. With that money, Jacobs bought the Bouidosie shop from the receiver. Megawinkel’s other shop, Blackbeat, was sold to Rotterdam-based indie Midtown Records, which now has five shops in Holland.

Bouidosie general manager Laurus Meijer two years ago founded the Lucholabel, dealing in tango and South American music. Meijer is looking into incorporating this label into a major. Of the 40 Megawinkel employees, some 14 are still employed by the Bouidosie shop.

Jacobs says he has no firm plans after the collapse of the shop. "I’m working in the office above the shop. It’s a very healthy shop, involved in new house entertainment media. It’s possible I could start something new in the future."

Jacobs started the Bouidosie shop in December 1988 with 500 square feet in an alley opposite Amsterdam Central Station. Within 10 years it had grown 10 times in floor space and ranked among Europe’s prime music retail stores.

Because of its wide range of imports, other dealers bought records from the shop. In the late ’70s, Bouidosie started to get involved in distribution and licensing foreign labels, such as the U.K.’s Factory. In the mid-’80s the soft-thru video and dance divisions it founded became successful. The video division struck licensing deals with PolyGram Music Video and EMI’s Picture Music International. These deals expired in 1991, when both majors took over their own distribution.

Jacobs says, “I don’t have too many negative feelings. Bouidosie was an interesting indie, a hothouse of talented acts. I’m proud I was a part of that, from start to finish.”

**Thailand Finally Gets A Performing Rights Society**

BY GARY VAN ZUYLEN

BANGKOK—Six years after its first attempt to enter Thailand, the international performing rights federation CISCAR has set up a collecting organization here.

Music Copyright (Thailand) Ltd. has been established as a privately registered non-profit company in order to satisfy legal requirements. Its board comprises nine members, with authors, composers, and publishers represented in equal numbers, and the organization is chaired by well-known pop composer Wirat U-Taraotnong.

Through its Singapore regional office, CISCAR has committed $150,000 in startup and operating costs to last until the end of 1995, and expects to recover half this sum once income starts being collected, says regional director Asia Pacific Ang Kwee Tiong. CISCAR will act as a consultant to the fledgling society.

Royalties have never been paid in Thailand, and Ang notes that the whole concept is still very foreign in the eyes of local music entrepreneurs. “It will take a while, but we have had a lot of support from the Thai authorities,” he says, referring to the Commerce Ministry’s newly established Intellectual Property Department.

The odds would seem to be stacked against Music Copyright collecting significant revenues, due to Thai... (Continued on next page)
FOR SUPERGROOVE, TIMES ARE SUPER GROOVY

BY GRAHAM REID

AUCKLAND, NEW ZEALAND—They say living well is the best revenge, and so BMG New Zealand act Supergroove—a seven-piece hip-hop/rock act which has dominated the singles charts here for the past 18 months—that could not be more true.

Surely based out of their teens, the band boasts a fast, funky sound with an appeal that crosses generations. Yet despite their successes and crowd-pleasing SRO shows, the act was a commercial omission from the New Zealand Music Awards this past spring. Although they may claim two gold singles (for sales exceeding 7,500 copies), the members of Supergroove found themselves ignored in all award categories, due to a split among voting judges.

Sweet revenge came in July when the band’s first album, “Tracticion,” shipped platinum (with advance retail orders of 15,000 copies) and debuted on the New Zealand album charts at No. 1. The last Kiwi act to achieve such a feat was the internationally acclaimed band Crowded House.

Supergroove and BMG, it has been a fitting climax to a meteoric career that has seen five singles in the top five, including “Can’t Get Enough,” which has gone platinum.

The band, which emerged out of the youthful Low Down Dirty Blues Band, first appeared under the moniker Supergroove on New Year’s Eve 1991 and immediately achieved notice for live shows that married the sounds of James Brown, George Clinton, and Red Hot Chili Peppers with their own distinctive funk-rap crossover sound.

In 1992, the band appeared on a high-profile TV advertisement with Australian rugby star Mal Meninga. They toured heavily through schools and festivals and worked their hip-hop title “Here Comes The Supergroove” single, which sold a modest, but notable, 2,000 copies.

The follow-up, “You Gotta Know,” went to No. 4 on the charts. One year after its release, it still sells almost 400 copies per month, and is close to platinum. “Scorpion Girls” charted at No. 3 and went gold, paving the way for the debut album and the “Can’t Get Enough” single.

While, “Tracticion” contains the band’s three most recent singles, reviewers have highlighted the diversity of the album material: the hit single “For Whatever Reason,” the epic “Only The Rain,” and rap-metal collisions on “Bugs And Critters” and “You Freak Me.”

“The singles are charming,” says singer keyboardist Karl Steven, “but they have less of a shelf life. What I was afraid of was, if we had released the album a year ago, it would have been the same album that was the ‘soundtrack-to-summer,’ or something which people listened to and loved for a little while and then would never listen to again.

“Now I think it’s something that can grow, and the songs have a lot of depth and there’s a lot of emotion, and again and again to get to the core of them, which can be clever or emotional or whatever.

“The skills displayed in the band’s songwriting and live shows carry over to other areas.

“The boys are a total unit—writing the songs, co-producing the records, creating all the artwork, and producing the film clip,” says Morris Smith, managing director of BMG in New Zealand.

“After their national tour in July and August, the band will head off to Australia for a short tour. Their most recent single was shown at the BMG International conference and received incredible reaction, with release now planned worldwide. It’s amazing how samples of their product reached radio stations in the U.K., Europe, and the U.S.A., and we continually receive offers from various non-BMG record companies wanting to release their music.”

Plans for the release of “Tracticion” in the U.S. have not yet been confirmed.

With its in-house talent pool (artwork by guitar Ben Scoasia, management by Mark Russell, publicity by Karl Steven, and Tim Stewart), Supergroove has emerged as one of the most promising New Zealand bands in some time. And despite being sidetracked by industry awards, they are living well indeed.

JAPAN SHIPMENTS DOWN 6%
FOREIGN DATA STRONG IN 1ST HALF 1ST

BY STEVE McCLURE

TOKYO—Strong results in the foreign-albums category were about the only bright spot in Japanese shipments data for the first half of 1994, released by the Recording Industry Assn. of Japan (RIAJ) last week.

Total shipments in the world’s second-largest market were down 6% in terms of quantity, to 184.38 million units, with wholesale value of $22.7 billion, down 2%.

The “tie-up” singles phenomenon seems to be finally running out of steam. Domestic CD singles shipments fell 16%, to 64.49 million units, for a value of 42.18 billion yen ($421.81 million), a decline of 12%.

Domestic repertoire accounts for the vast majority of CD singles, many of which are used as themes for commercials and TV shows.

Key stats from the RIAJ figures are:

Total album shipments: 118.59 million units, down 0.1% from 118.72 million units in the first six months of 1993.

CD albums: 104.51 million units, up 4%; worth 172.25 billion yen ($1.72 billion), up 3%.

Cassettes (separate figures for singles and albums not available; most cassettes are albums, however): 13.86 million units, down 22%; worth $11.1 billion yen ($119.39 million), down 19%.

Vinyl LPs: 22.65 million units, down 41%; worth 37.37 billion yen ($357.37 million), down 40%.

CD singles (there are no other singles formats worth mentioning in the Japanese market): 6.78 million units, down 15%; worth 42.88 billion yen ($428.84 million), down 12%.

Foreign releases that powered the market in the first half included Mariah Carey’s “Music Box,” Basia’s “The Sweetest Illusion,” and Toshiba-EMI’s top-selling “Now” compilation, which is similar in concept to 5.4.11’s “Now That’s What I Call Music” series in the U.K.

Shipments of material by non-Japanese artists totaled 40.76 million units, up 8.9% from the same period last year. They were worth 60.4 billion yen ($604 million), up 10.12%.

“Big foreign record stores are selling more foreign records,” says Momoru Murakami, president of leading music publisher Nichion Inc. Murakami says that many industry observers thought sales of foreign music would decline after Jan. 1, 1992, when a ban on rental of new foreign product for one year after release went into effect. The theory was that increased sales to consumers would be outweighed by reduced purchases of foreign product by the rental stores themselves, and that with no chance to check out new releases by renting them, consumers would be reluctant to buy them before listening.

“But sales didn’t go down like they thought,” says Murakami, pointing out that the large numbers of headphone ports in shops such as Tower, Virgin, and HMV offer customers a chance to preview new releases gratis.

Domestic artists’ material sold 143.02 million units, down 9.7%, with a value of 167.05 billion yen ($1.67 billion), down 5.0%.

Exchange rates used in this article are current rates of $1=100 yen.

MAMBO TO STAND INDEPENDENT
HANDS-OFF SAPRIO APPROACH CLINCHED DEAL

BY MACHIGEI BAKKER

AMSTERDAM—Sony Music clinched a deal with German producer and publishing house Mambo Musik because the two firms agreed to preserve Mambo’s independent ethos, says Mambo co-founder Jürgen Thurnau (The Billboard Bulletin, Aug. 19).

Mambo was founded in 1982 by Thurnau, formerly an executive at EMI Germany and at indie publisher Geric, producer Harald Steinhauser, and musician Günter Sigl. Acts the label has developed include Enigma, Sandra, Münchener Freiheit, Nicky, and Juliane Werding.

Despite offers from other majors, Thurnau says he chose Sony because it offered independence. “We worked as a free record company, and we wanted to continue doing that. But if this deal hadn’t been made public, not many people would have noticed the change. I can still offer signings to record companies, and that can include Sony. They would still have to pay an advance, like any other company. What Sony is buying is Mambo’s back catalog and our expertise.”

Thurnau says all existing label deals will remain unaffected by the acquisition. Sony Music Publishing will now administer all of Mambo’s catalog.

With Sony’s backing, Thurnau says he will fulfill his ambition of having an “experimental” label. “If someone comes into my office and has one or two interesting songs, I don’t want to be in a situation where the major says, ‘Where’s the idea for the album?’”

Sony Music Germany managing director Jochen Leuschner says Mambo will add to Sony Germany’s independent repertoire sources, such as rock outfit Dragnet, Dance Pool, and the national MOR/Schlager specialist Herzl-Lang. “That was the driving force” says Leuschner, “Jürgen now has the room to sign and develop more acts, and he can profit from the advantages a company like Sony can offer.”

No figures were released, but one source close to the deal put its value at between 15 million and 25 million marks ($9.3 million and $15.5 million), with wholesale value of $27.45 billion yen ($288.4 billion yen).

Machigei Bakker is editor of Music & Media.

Next time for Brazil go

and feel the difference

111, Rua Visconde de Pirajá (suite 219)
Fax 55-21-6787382
22419-001, Rio de Janeiro

www.americanradiohistory.com
### HITS OF THE WORLD

#### Japan

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<td>...Wet...wet...end of part one...&lt;br&gt;...One Direction</td>
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### Australia

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<td>3</td>
<td>...Gipsy kings...&lt;br&gt;...Greatest hits...&lt;br&gt;...Columbia</td>
</tr>
<tr>
<td>4</td>
<td>...Gipsy kings...&lt;br&gt;...Greatest hits...&lt;br&gt;...Columbia</td>
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<td>5</td>
<td>...Gipsy kings...&lt;br&gt;...Greatest hits...&lt;br&gt;...Columbia</td>
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<td>7</td>
<td>...Gipsy kings...&lt;br&gt;...Greatest hits...&lt;br&gt;...Columbia</td>
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<td>8</td>
<td>...Gipsy kings...&lt;br&gt;...Greatest hits...&lt;br&gt;...Columbia</td>
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<tr>
<td>9</td>
<td>...Gipsy kings...&lt;br&gt;...Greatest hits...&lt;br&gt;...Columbia</td>
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<tr>
<td>10</td>
<td>...Gipsy kings...&lt;br&gt;...Greatest hits...&lt;br&gt;...Columbia</td>
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### France

#### Singles

<table>
<thead>
<tr>
<th>Week</th>
<th>Singles</th>
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<tbody>
<tr>
<td>1</td>
<td>Like to move it...&lt;br&gt;...real...&lt;br&gt;...Happy Monday</td>
</tr>
<tr>
<td>2</td>
<td>...Black Betty...&lt;br&gt;...Ram jam</td>
</tr>
<tr>
<td>3</td>
<td>...Twice...&lt;br&gt;...Suede...&lt;br&gt;...Neneh Cherry</td>
</tr>
<tr>
<td>4</td>
<td>...Without...&lt;br&gt;...Mariany Care...&lt;br&gt;...Box column</td>
</tr>
<tr>
<td>5</td>
<td>...Mongoi...&lt;br&gt;...Billy Jo...&lt;br&gt;...&amp; the legends</td>
</tr>
<tr>
<td>6</td>
<td>...The power of love...&lt;br&gt;...Celine Dion</td>
</tr>
<tr>
<td>7</td>
<td>...I can see clearly...&lt;br&gt;...Jimmie Allan</td>
</tr>
<tr>
<td>8</td>
<td>...Baby I...&lt;br&gt;...Your way...&lt;br&gt;...Big Mountain</td>
</tr>
<tr>
<td>9</td>
<td>...The real...&lt;br&gt;...unlimited...&lt;br&gt;...night</td>
</tr>
<tr>
<td>10</td>
<td>...Je danse le mia...&lt;br&gt;...AM...&lt;br&gt;...Columbia</td>
</tr>
</tbody>
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### Italia

#### Singles

<table>
<thead>
<tr>
<th>Week</th>
<th>Singles</th>
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<tbody>
<tr>
<td>1</td>
<td>...The rhythm is magic...&lt;br&gt;...Clair BREAK</td>
</tr>
<tr>
<td>2</td>
<td>...Sweet dreams...&lt;br&gt;...La bouche</td>
</tr>
<tr>
<td>3</td>
<td>...The summer is magic...&lt;br&gt;...Play hit</td>
</tr>
<tr>
<td>4</td>
<td>...Il ciclo...&lt;br&gt;...Fiorello</td>
</tr>
<tr>
<td>5</td>
<td>...Bomb...&lt;br&gt;...Ram jam</td>
</tr>
<tr>
<td>6</td>
<td>...Chiodi...&lt;br&gt;...Nerd</td>
</tr>
<tr>
<td>7</td>
<td>...Luce...&lt;br&gt;...Bizzarrio</td>
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<tr>
<td>8</td>
<td>...Gun...&lt;br&gt;...Shaggy</td>
</tr>
<tr>
<td>9</td>
<td>...River...&lt;br&gt;...Muran</td>
</tr>
<tr>
<td>10</td>
<td>...Among...&lt;br&gt;...the legends</td>
</tr>
</tbody>
</table>

### Spain

#### Singles

<table>
<thead>
<tr>
<th>Week</th>
<th>Singles</th>
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<tbody>
<tr>
<td>1</td>
<td>...Baby I...&lt;br&gt;...Your way...&lt;br&gt;...Big Mountain</td>
</tr>
<tr>
<td>2</td>
<td>...Loops...&lt;br&gt;...Ting rix</td>
</tr>
<tr>
<td>3</td>
<td>...Johnny O...&lt;br&gt;...M稼</td>
</tr>
<tr>
<td>4</td>
<td>...Over the rainbow...&lt;br&gt;...Marsha</td>
</tr>
<tr>
<td>5</td>
<td>...Hold me...&lt;br&gt;...Arushi</td>
</tr>
<tr>
<td>6</td>
<td>...Away from home...&lt;br&gt;...Dr. Alban</td>
</tr>
<tr>
<td>7</td>
<td>...Sleeping silence...&lt;br&gt;...David</td>
</tr>
<tr>
<td>8</td>
<td>...Hey baby...&lt;br&gt;...Becky's song</td>
</tr>
<tr>
<td>9</td>
<td>...La guitara...&lt;br&gt;...Jorge Luengo</td>
</tr>
<tr>
<td>10</td>
<td>...El martil...&lt;br&gt;...Paco</td>
</tr>
</tbody>
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*New* indicates first entry in position chart shown.

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*www.americanradiohistory.com*
HITS OF THE WORLD CONTINUED

UK: Strange Love and Gene—two of the most stimulating modern rock bands of recent seasons—have both acquired major-label status. Strange Love, from Bristol, enjoyed a headstart in the alternative scene, thanks to the presence in its ranks of former members of the Blue Aeroplanes and the Meazles. The five-piece group released its first full-length single, "Visionary," in the fall of 1992, and a further single released last year attracted the attention of Food records, home of Bush and Jesus Jones, which became a wholly owned EMI imprint in April 1994. The band's first single for Food/Pariophone, "Time For The Rest Of Your Life," is a mean, silky item of considerable, restrained power. The like-titled album, released Aug. 1, boasts a similar maturity, successfully combining singer Patrick Duffy's toftohome vocals with a wash of guitar sound created by Alex Lee and Julian Poole. Meanwhile, London quartet Gene scored a recent indie hit with the limited-edition "For The Dead" on Coster-sterling, and the group's triple-A-sided follow-up exhibits both a subtlety of touch and an infectious pop energy on "My Light, Be My Guide," while "This Is Not My Crime" wears its Smiths influence more plainly. The single release is coordinated by Deceptive, the label that brought Elastica to the fore. Before an Aug. 27 Reeding Festival appearance, Gene inked a deal with Polydor for the world outside the U.K.

BELGIUM (CPI/Belgium/SABAM) 8/9/94

SWITZERLAND (Media Control Switzerland) 8/21/94

SWEDEN (GFL) 8/9/94

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Custom Service Firms Ride Indie Boom
Companies Offer Variety Of Services At Low Cost

BY LARRY LeBLANC
TORONTO—Supported by volume
discounts from major Canadian
auditeurs and a handful of smaller,
firms, a number of custom service
companies here are rapidly expand-
ing their operations to better service
Canadian artists and independent
labels. The independent music
business is booming because all the
independents are out there saying
what a great time it is to be indepen-
dent.

"It's a big business, and it's boom-
ing because all the independents
[artists and labels] are out there
saying what a great time it is to be
an independent," says Joe Wood,
president of independent services
here. "Every year, the growth gets
[bigger and bigger]," says Paul Anand
of U.K.-based firm Rogue. "We think
we've hit that point where this is all
we're going to get."

Most of the custom service clients
initially order 500- to 1,000-unit runs.
Due to the custom companies'
volume agreements with the audio
duplicators and packaging firms,
their rates are significantly lower
than what clients could receive on
their own if they dealt directly with
the manufacturers.

Such audio duplication firms as
Toronto's Cinram Ltd., and Sony
Music Entertainment (Canada), and
American and Scottish firms Sonet
Canada and Sonet Denmark—also as
such packaging
companies as Shurewood
Packaging, of Montreal—have
aggressively for-
ged ties with the custom manufac-
turers in recent years.

"It's easier for manufacturers to
get final film to proper specs,
and master tapes which are properly
sequenced and cued, from us than
from individuals off the street," says
Lindsay Gillespie, president of Mu-
ic Manufacturing Services, the
dominant player in Canada's indi-
and home recording services. "We can
sit with a client for three hours and get
an order for 500 copies. The manu-
facturers don't have the manpower
to do that."

Adds Ted Southam, VP/GM at
Shorewood Packaging Canada,
"Custom manufac-
turing of CDs has just
exploded. It's gone from represent-
ing 1% of our total printing budget
to 25% of our annual forecast.
There's a significant growth area for us."

For a run of 1,000 units, without
graphics, costs of the custom serv-
ices run $1.45-$1.80 Canadian per
unit for compact discs, and $85-
$100 per unit for cassettes. Packag-
ing generally ranges from $37-$87
per unit. The custom firms indicate
a four-to-one client preference for
compact discs over cassettes.

"We're close behind the major
labels as customers of the [Canadian]
printing and pressing facilities," Gil-
lespie says. "We have clients who
order 1,000 units on compact discs
and keep coming back until you discover
they've done 10,000 or 15,000 units.
"We've also cultivated a lot of me-
dium-sized clients," says Wood,
who has signed a production deal for
CBC Records and Denon Canada Inc.

"Business is booming because all the
independents are out there saying
what a great time it is to be indepen-
dent."

We're able to handle their volume,
and we have them [the cost of] hiring
staff."

Gillespie recently launched a sub-
sidary company, Interactivity In-
ternational, to handle online pro-
gramming and servicing ser-
dices for clients. "We're now able to
provide a CD-ROM which we can think
of as a database, and master it and
have pressed it out by Music
Manufacturing Services," he
says.

Wood started RDR Promotions in
1982, when, after handling the
manufacturing of his own product, he
was asked to do the same for several
other artists. In 1992, Wood says,
RDR set up the manufacturing of
more than 25,000 compact discs.
This year, the number will probably
cap a half-million CDs, he says.
"Most of these will be 1,000-
unit orders. I have customers who
place 10,000-
unit orders, but the bulk of my busi-
ness is still 1,000-unit orders."

The granddaddy of Canadian cus-
tom servicing companies is World
Records, based in Bowmanville,
Ontario. Once a label/distributor
(handling Island Records) and a
printing firm, World began coordi-
inating eight-track and vinyl press-
ings for clients in 1969. According
to World president Bob Stone, the
company has handled some 12,000
projects since then.

"We started out with [Canadian]
country artists like Stompin' Tom
Conners, Orville Prophet, and Gary
Buck," says Stone. "Among the artis-
tists who started as custom here and
went on [to major labels] were
Sharon, Lois and Bram, Hagood
Hart, Bluenose, Harriet, Martha and
the Muffins. Today, our business is
about 40% country, 25% pop, and
the rest everything from classical to
marching bands and orchestras."

Despite its printing division hav-
ing become dominant in recent
years, World still handles 800 proj-
ects a year—half from U.S. sources.
"For a long time, Americans came
here because they couldn't buy de-
cent [custom] cassettes or vinyl in
the States," Stone says. "With the
[Canadian] dollar being the way it is,
we've held onto those clients."

With 90 cassette machines, four
DAT units, and a CD recorder, Paul
Anand Music's core business is au-
dio duplication. However, the 4-
year-old Canadian company will
coordinate the manufacture of more
than 200 albums this year as well.

"I can give finished packaging on
100 [cassette] tapes which will make
it to the HMV store," says Anand. "We
also can do the CD master here,
whereas others might send it out."

Page Publications Inc., unlike other
custom service companies, offers both
manufacturing, and national distribution.
Victor Page, father of Barenaked
Ladies singer/guitarist Stephen
Page, set up the Toronto-based com-
pany in 1991 to launch the group's
self-titled, five-song independent
 cassette. The release made Cana-
dian history as the first indie indi-
custom recording to go gold (100,000
units) status (Billboard, Jan. 11, 1992).

Page has since handled record-
ings for the Canadian acts as well as
the Lowest Of, Pig Farm, Sal-
vador Dream, Annette Ducharme,
One, the EarthTones, and Melanie
Dowse.

"Bands are now looking for na-
tionwide distribution so they can say
to the majors they've sold product
throughout Canada," says Page.

MAPLE BRIEFS
CHARLIE MAJOR LEADS THE
nominates for the 1994 Canadian
Country Music Awards with six
ominations, followed by Prescott/Brown,
Prarie Oyster, and Jim Wittier with
five nominations apiece. The awards
will be held Sept. 19 in Calgary and
will be televised live in Canada by the
CTV network. The award will be tele-
vised later in the U.S. on the Nashville
Network, and in Europe by Country
Music Television.

LEE SILVERSIDES has been
elected president of the Canadian
Academy of Recording Arts and
Sciences and executive producer of the
two Awards.

GEOFF KULAWICK has been
named named director of A&R for
Music
Canada, effective Sept. 6. At Attie
Records, Gregory Homonylo has
everning national market-
man, and Erin Smyth joins the label
as promotion representative. At EMI
Music Canada, Susan Desmarais has
been named marketing manager.
HOLIDAY PRODUCT SHOWCASE

BILLBOARD SPOTLIGHTS NEW RELEASES, ACCESSORIES, SEASONAL STOCKING-STUFFERS, CHILDREN'S ENTERTAINMENT, KID GOODS, THE BOXED-SET BONANZA, AND VITAL REISSUES' GLOBAL REACH!
With a Lion

Reminisce
With a Master

Rejoice
With a Latin Beat

Romance
With a Beauty

RAP
With a Mouse

Holiday 1994 Releases
Winter Forecast

An Avalanche Of A-Titles Is Set To Hit Home For The Holidays

BY BRETT ATWOOD

Music retailers won’t be getting the deep freeze this guilt-giving season. The major labels are unleashing their top guns in what looks to be one of the most crowded A-list fall and winter release schedules in recent memory.

Among the highly anticipated new releases expected to warm holiday sales are a handful of multi-platinum acts, including Pearl Jam, Boyz II Men, Eric Clapton, Kenny G, Madonna, Barney, R.E.M., Van Halen and Barbra Streisand.

It’s been less than a year since Pearl Jam released its quintuple-platinum, “Vs.” on Epic. A yet-to-be-titled follow-up is expected by Christmas. At press time, details were sketchy on the new release, which is expected to include a studio version of “Not For You,” which the band performed April 16 on “Saturday Night Live.”


Expect a new album or two by rock act the Black Crowes Oct. 4. American is mulling over whether to release the incredible abundance of new material from the prolific act as either one double-CD or two separate releases. Over 24 new tracks are said to already be in the can.

A live recording from Woodstock ’94, held Aug. 13-14 at Saugerties, N.Y., is expected in November on A&M. Artists who performed at the show, but are not confirmed for the album, include Aerosmith, Nine Inch Nails, Red Hot Chili Peppers, Metallica and Bob Dylan.

’PEPPERS AND ‘DETH’

Other rock acts with new albums to stock up on include Van Halen (Warner Bros.), Red Hot Chili Peppers (Warner Bros.), AC/DC (EastWest), Tom Petty (Warner Bros.), Megadeth (Capitol), Green Jelly (Zoo), Big Head Todd & The Monsters (Giant), Duran Duran (Capitol), Simple Minds (Virgin), Dream Theater (EastWest), The Cult (Sony), the Jeff Healey Band (Arista), Slayer (American), Roxy (EMI), Queensryche (EMI), Ozzy Osbourne (Epic), Tesla (A&M), Body Count (Virgin), Corrosion Of Conformity (Columbia), Cinderella (Mercury) and previously unreleased live albums by the Police (A&M) and Peter Gabriel (Geffen).

Classic-rock releases include Crosby, Stills & Nash (Atlantic), Ted Nugent (Atlantic) and the Santana Brothers (Island).

On Sept. 27, R.E.M. releases its long-awaited follow-up to the 1992 double-platinum “Automatic For The People.” There is widespread speculation that the Atlanta rock act will tour this winter to support the album after a five-year absence.

The now-mainstream alternative genre should continue to sell well, with an abundance of hot new titles, including releases by Big Audio Dynamite II (Columbia), Sinead O’Connor (EMI), Bad Religion (Atlantic), They Might Be Giants (Elektra), Dinosaur, Jr. (Sire), Jesus And Mary Chain (American), Liz Phair (Matador/Atlantic), Sugar (Rykodirect) and the Cramps (Medicine/Giant). Also due are fresh titles from Julian Cope (American), Victoria Williams (Mammoth/Atlantic), Smashing Orange (MCA), Yello (4th & Broadway/Island), Sandra Bernhard (Epic), Jann Arden (Royal/Capitol), Heeley (American), Soup Dragons (Mercury), Ween (Elektra), Killing Joke (Zoo), Love & Rockets (American), Marianne Faithful (Island) and a soundtrack to Oliver Stone’s “Natural Born Killers” (Nothing/Interscope), as well as a second release from “The Crow” soundtrack.

STREISAND AND “SUNSET”

Barbra Streisand, who is hot off her first U.S. tour in over two decades, will release a double-length live album in October. The Columbia recording includes highlights performances from her seven recent sold-out concert dates at Madison Square Garden in New York.

The Los Angeles cast recording of Andrew Lloyd Webber’s “Sunset Boulevard,” featuring Glenn Close, is due by year’s end on Polydor. Kenny G follows up his sextuple-plat-
EXCITING, INNOVATIVE PRE-SELL PROGRAM!

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

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

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

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

WINNING CROSS PROMOTIONS!

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

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

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  -- Visit a participating McDonald's® for a qualified food purchase and purchase one of these four videocassettes:
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    Field of Dreams    An American Tail: Fievel Goes West®
  -- Send in the rebate form found inside any of the four videocassettes, along with the proof-of-purchase tab from Jurassic Park.
  Mail-in rebate offer redemption valid through 2-28-95.

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

NO PAY-PER-VIEW PRIOR TO FEBRUARY 1, 1995.

NATIONALLY ADVERTISED AVAILABILITY DATE:
OCTOBER 4, 1994
WINTER FORECAST
Continued from page 35
from Tony Bennett (Columbia), Joe Jackson (Virgin), Tom Jones (Interscope), Carly Simon (Arista), Bruce Hornsby (RCA), Roberta Flack (Atlantic), Swing Out Sister (Mercury), OMD (Virgin), Nanci Griffith (Elektra), Joe Cocker (Capitol) and
Robert Palmer (EMI).
TONS OF TRIBUTE
A&M has a trio of tribute albums on tap for Van Morrison, the Carpenters and Leonard Cohen. Siread O'Connor and Marianne Faithfull are among the acts confirmed for the Van Morrison tribute, while the Carpenters are honored with cover-song contributions from Sonic Youth, the Cranberries, Cracker and 4 Non-Blondes. The Leonard Cohen tribute features new recordings by Sting, Elton John, Don Henley and Trisha Yearwood.
"Slyndy Fynysd," a tribute album to Lynyrd Skynyrd featuring many top country acts, is due in October. The MCA release includes new contributions from Alabama, Wynonna Judd, Travis Tritt, Confederate Railroad, Hank Williams, Jr. and The Mavericks.

The country crop is also full for the holidays, including new titles from Lyle Lovett (MCA), Clint Black (RCA), R. B. Foster (Arista), McFride & The Ride (MCA), Little Texas (Warner Bros.), Waylon Jennings (RCA), Beedes & Dunn (Arista), Tracy Lawrence (Atlantic), Chris Ledoux (Liberty), Shania Twain (Mercury), Mark Chesnutt (MCA), Suzy Bogguss (Liberty), Trisha Yearwood (MCA), Chet Atkins (RCA), Cheri Atkins (Liberty), George Strait (MCA) and the sister of Garth Brooks, who simply goes by the name Betsy (NorthSouth/Atlantic).
"Red, Hot + Country," due Sept. 13 on Mercury, is a star-studded country compilation that benefits AIDS research and relief organizations. Artists on board include Dolly Parton, Billy Ray Cyrus, Mary Chapin Carpenter, Johnny Cash and Kathy Mattea.

R&B UNDER THE TREE
Boyz II Men follow up their quintuple-platinum "Cooleyhighharmony" with their long-awaited sophomore album, simply titled "II." An all-star line-up of producers is involved with the project, due Sept. 13 on Motown, including Terry Lewis, Jimmy Jam, Babyface and L.A. Reid.

Other new R&B releases likely to pop up under the Christmas tree include those from the artists formerly known as Prince (Warner Bros.), Luther Vandross (LV/Epic), Stevie Wonder (Motown), Intro (Atlantic), Tony! Toni! Tone! (Mercury), Jade (Giants), Karen White (Warner Bros.), SWV (RCA), Al B. Sure (Warner Bros.), Gladys Knight (MCA) and U2's "Pop" (Gonzo/Alley).

They'll be joined by new albums from Sean Levert (Atlantic), Chirstopher Williams (Capitol), Barry White (A&M), N-Phase (Maverick), Emoge (Mercury), Front Page (MCA), Changing Faces (Big Beat/Atlantic), Martha Wash (RCA), On Edge (Motown), The Roots (Germen), Groove U. (Big Beat/Atlantic), Horace Brown (MCA), Margo Coleman (Priority) and a second volume of "Rebirth Of Cool" (4th & Broadway/Island).

Interscope is generally hush-hush about it, but a collaborative project with Ice Cube and Dr. Dre is in the works, titled "Helser Skelers," and is expected to drop by year's end. Priority is planning to release Ice Cube's "Bootlegs & B-Sides," which will contain unreleased and b-side tracks from the rapper, in late November.

RAP N' REGGAE
Or significant rap releases include 2 Pac (Interscope), T.L.C (Arista), The Pharcyde (Delicious Vinyl), Fu-Schickens (Joe), Snow (EartWest), Black Sheep (Mercury), Paris (Priority), Lo-Key (A&M), Spearhead (Capitol), Lords Of The Underground (Pendulum/ERG), Organized Konfusion (Hollywood), Don Jagward (Priority), Spercal (Columbus), D1cklookz (Elektra), Rampage (Rowdy/Arista), Brand Nubian (Elektra), Pete Rock & C.L. Smooth (Elektra), the College Boyz (Virgin) and Digable Planets (Pendulum/ERG).

Hot reggae releases include Shabba Ranks (Epic), Ziggy Marley (Elektra), Inner Circle (Big Beat/Atlantic) and a new live album from UB40 (Virgin).
According to a recent consumer survey, sales of the Fuji ZII audiocassette are expected to increase dramatically.

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

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

*Questionnaires were inserted in packages of ZII audiocassettes. ©1993 Fuji Photo Film U.S.A., Inc.
Christmas And Holiday Music Guide

BY MARIA ARMoudian

Yet another set of stars will come out this holiday season, thanks to a stellar lineup of newly available renditions of both traditional and new Christmas music.

Although the releasing of Christmas albums is itself an old concept, after the stunning success of 1992's Christmas lineup, which bore four Top 10 records (Garth Brooks, Neil Diamond, Amy Grant, the "Very Special Christmas II" compilation), the record industry has awakened anew to the commercial potential of Christmas/holiday music. Last year's indie novelty record, "Meowy Christmas" by the Jingle Cats, for example, sold over 100,000 records in just three weeks, reaching no. 86 on the Hot 100 and making its one-album label, Jingle Cats Music, a "big" independent label after only three weeks of existence.

Still, the success of Christmas music tends to be hit-and-miss, hitting when attached to such superstar names as Neil Diamond and Garth Brooks or when putting a unique twist to Christmas, as in the case of the Jingle Cats. Last year's big sellers, Harry Connick, Jr. and Boyz II Men, also provided a unique approach and both became Top 10 records.

Following is a list of the new 1994 Christmas and seasonal music and video product expected out for the holidays...

POP

Tony Bennett, "Snowfall" (Columbia), Sept. 20, a repackaged Bennett Christmas album with one new track, "I'll Be Home For Christmas," from his performance on MTV's John Stewart Show.

Maria Carey, "Merry Christmas" (Columbia), Sept. 20. Carey performs Christmas standards along with a few original holiday songs.


Natalie Cole, "The Holly And The Ivy" (Elektra), October 25. Cole celebrates the holidays, singing Christmas classics and contemporary holiday songs.

Frank Sinatra, "The Sinatra Christmas Album" (Reprise), Oct. 11. The Voice does 11 traditional cards along with two originals especially written for this album.


The Nylons, "Harmony: The Christmas Songs" (Scotti Brothers), Aug. 30. A collection of 11 a cappella Christmas songs by the vocal harmony group.


Various artists, "It's A Beautiful Christmas" (RCA), Sept. 20. Such classics as "The First Noël," "Joy To The World," "Sleigh Ride," and "Carol Of The Bells."

Various artists, "Soap Opera Christmas" (RCA), Sept. 27. Soap opera stars perform Christmas standards and two new songs. Performers include Scott Holmes, Martha Byrne, Tamara Tunie and Greg Watkins from "As The World Turns," Robin Griggs and Randy Brooks from "Another World," Rachel Minor and Amelia Marshall from "Guiding Light" and Peter Bergman from "The Young And The Restless" singing selos, in duets and in a full choir.

Jazz

Various artists, "Jazz Christmas" (Rhino), Sept. 20. Jazz versions of 18 Christmas standards by Chet Baker, Quater, Duke Ellington, Ella Fitzgerald, Continued on page 7b.

Merry Mariah: Carey's Christmas set arrives Sept. 20.

1. WHEN MY HEART FINDS CHRISTMAS Harry Connick, Jr. Columbia
2. CHRISTMAS INTERPRETATIONS Boyz II Men Motown
3. LET THERE BE PEACE ON EARTH Vince Gill MCA
4. A FRESH AIRE CHRISTMAS Mannheim Steamroller American Gramaphone
5. CHRISTMAS Mannheim Steamroller American Gramaphone
6. A VERY SPECIAL CHRISTMAS 2 Various Artists A&M
7. CHRISTMAS ALBUM Neil Diamond Columbia
8. HOME FOR CHRISTMAS Amy Grant A&M
9. A VERY SPECIAL CHRISTMAS Various Artists A&M
10. SOULFUL CHRISTMAS Aaron Neville A&M
11. HONKY TONK CHRISTMAS Alan Jackson Arista
12. CHRISTMAS THROUGH YOUR EYES Gloria Estefan Epic
13. BEYOND THE SEASON Garth Brooks Liberty
14. A ROMANTIC CHRISTMAS John Tesh GTS
15. THE CHRISTMAS SONG Nat King Cole Capitol
16. THE CHRISTMAS ALBUM David Foster Interscope
17. A WINTER'S SOLSTICE VOLUME I Various Artists Windham Hill
18. CHRISTMAS ALBUM Allen Street and Columbia
19. CHRISTMAS PORTRAIT The Carpenters A&M
20. IT'S CHRISTMAS TIME! Crosby/Sinatra/Coyle Lamplight
21. DECEMBER George Winston Windham Hill
22. MERRY CHRISTMAS Johnny Mathis Columbia
23. MERRY CHRISTMAS FROM LONDON Larrin Morgan EMI
24. VOL. 2 1993-PRESENT Billboard's Greatest Christmas Hits Rhino
25. IT'S CHRISTMAS TIME! Kathie Lee Gifford Warner Bros.
26. BLUE CHRISTMAS Elvis Presley RCA
27. GIVE LOVE AT CHRISTMAS The Temptations Motown
28. MEOWY CHRISTMAS Jingle Cats Jingle Cats
29. I'M SANTA CLAUS Bob Rivers & Twisted Radio Atlantic
30. A CHARLIE BROWN CHRISTMAS Vince Guaraldi Fantasy
31. ONCE UPON A CHRISTMAS Kenny Rogers & Dolly Parton RCA
32. HEY SANTAL! Carrie & Wendy Wilson SBR
33. CHRISTMAS FAVORITES Carolee Castro/Everett/Pavlici
34. TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS Soundtrack Walt Disney
35. MERRY CHRISTMAS STRAIGHT TO YOU George Strait RCA
36. A LAFCILE FAMILY CHRISTMAS Various Artists Laface
37. CHRISTMAS WISHES Anne Murray Capitol
38. ALABAMA CHRISTMAS Alabama RCA
39. CHRISTMAS TIME WITH THE JUDYS The Judys Carb
40. CHRISTMAS COLLECTION Amy Grant Reunion

This issue's Christmas album chart reflects cumulative sales on seasonal titles--both new and catalog--from the Dec. 4, 1993 issue to Jan. 8, 1994--the weeks that Billboard published the Top Christmas Albums chart. It does not include sales rung prior to the Dec. 4 issue, nor those that occurred after the Jan. 8 issue. Sales data for the weekly charts were provided by SoundScan.
Music and video accessory companies have been working overtime creating exciting new products for CDs, cassettes, videos and CD-ROMs, and plenty of these products will be before customers this holiday season.

One of the most interesting new CD storage units comes from Atlantic, Inc., which is known for its wire storage racks. The 50-inch high by 20-inch wide "Guitar Rack" is shaped like a guitar and can hold either 60 CDs or 120 CDs, for suggested retail prices of $79.95 and $99.95, respectively. The unit can be wall-mounted or free standing, or displayed on a swivel base. The rack is made of heavy-gauge steel in either red or black, electric-guitar style or acoustic.

Coast Manufacturing has introduced several new products this year. Of particular interest for photography and video, the company has added a new "Team Dennis Conner" line of upscale photo and video bags. Named after the American Cup winner, the nine bags range from the universal camcorder carryall (TC-1600) for a suggested retail price of $79.95 to the multi-purpose carry-all (TC-2200) for $39.95.

For music buffs, Coast has a new 12-page, 48-unit vinyl CD album for CDs and CD-ROMs for $24.95. The 160 CDs fit the cabinet.

New from Coast: photo and video carrying bags.

With a solution to CD indexing problems, this year the company introduced Tree Dimensions, which now includes a plastic index system called Tree Leaves. The Tree Leaves, which replace Alpha's wooden dividers, will fit all dowel-sized cabinets and can serve as bookends to support partial rows of CDs. The dividers are available in packs of 10 for $4.99.

Rbb is also offering a CD-ROM case line, including its automatic CD-ROM Laser Lens Cleaner (CDR-639), which plays music for 60 seconds as it cleans, for a suggested retail price of $19.95. Rbb's CD-ROM Disc Resorer Polish (CD-633), which prevents skipping, renews scratches and provides anti-static protection, and retails for $6.95.

One of the newest products from Recoton's Discwasher line is its two-in-one carrying case for CDs and cassettes. The new 7400 series accommodates 14 CDs with jewel boxes, 12 cassettes in snap packs, or a combination of both. The 7410 series holds 28 CDs and 24 cassettes, while the 7420 series holds 36 CDs and 48 cassettes. The cases come in black, purple, turquoise and red, or teal trim for suggested retail prices of $14.95, $19.95 and $34.95.

Discwasher's product packaging has been downsized to conserve materials and be more environmentally friendly. The materials used now include recyclable cardboard and plastic.

Alpha Enterprises is introducing its Video Spinner storage unit for VHS tapes later this year. The rotating VSP-20 for 20 videos and the VSP-40 for 40 videos can accommodate the larger-size clam-shell packaged Disney tapes. The units retail for $19.95 and $29.95, respectively.
Flippers With Zippers

LaserLine has added new life to the nylon case concept. Incorporating the exclusive patented disc browsing system, the FlipDisc nylon series offers all the benefits of the popular FlipDisc line. The durable storage case is well tailored and has heavy duty metal zippers for added security. For the ultimate in protection, each CD is held in its own "jewel box"-type tray.

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- Father of Girls
- Santa Claus Is Coming To Town
- White Christmas
- Wind Beneath My Wings
- Toyland
- Ava Maria

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Continued from page 72

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Celebrates the Holiday Season with

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A Christmas Of The World Tour with

**Wintersong**

Radiant and joyful Consort interpretation of traditional Christmas songs. LMC0017

**& an Angel**

& a Prayer!

A world music festival celebrating the spirit of the winter season. LMC0024

**& a Prayer!**

Prayer for the Wild Things

“Winter's musical eloquence cannot be overstated.” Billboard LMC0028

**Living Music Records, Inc. Distributed by The REP Company**

**VIDEO CHECKLIST**
Continued from page 72

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It won’t be Christmas without us

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**Warner Home Video**


**Hemdale Home Video**


** Orion Home Video**


**ABC Video**


- "Hall Of Shame Football" and "Hall Of Shame Basketball."

**United American Video**

- "Bodyshaping" with Kathy Ireland. Available Nov. 10, priced at $14.95.

**Public Media Home Video**


**MEM/A Home Video**


**Republic Pictures Home Video**


- "Classic Anniversary Editions" of "Young At Heart," "Champion" and "The Fighting Kentuckian." Various extras include original theatrical trailers, poster and lobby-card reproductions.
Charming, elegant and expressive describes European classically trained violinist Richard Lawrence's debut album from Global Pacific. Guaranteed to bring out the warm feelings of the holiday season.

Macola Records Group (U.S.) and Music Box Dancer (Can) are proud to present this new holiday release by multi-platinum artist Frank Mills.

An album of rich orchestration and joyful presentation featuring guest performances by the two-time Grammy-winning Texas Boys Choir and internationally acclaimed Dallas Brass.

Native American Flutist R. Carlos Nakai and guitarist William Eaton present familiar Christmas melodies in new and intriguing musical settings.
**HOLIDAY MUSIC**

**Continued from page 60**

Charlie Parker, the Modern Jazz Quartet and Dexter Gordon.

**SOUNDTRACKS**

"Miracle On 34th Street" (Arista), Nov. 8. The soundtrack for the new version of the classic Christmas movie.

**LATINO MUSIC**

Various artists, "A Tejano Christmas" (Arista Texas), Sept. 27. A compilation of Tejano artists performing Christmas songs in the Spanish pop/country style.

Various artists, "Navidad En Las Americas" (Walt Disney Records), Nov. 8. An all-star recording of traditional and contemporary Christmas music from South America performed by top Latin artists—Tito Puente, Celso Cruz and Jose Feliciano—and such rising young stars as Chayanne and Luis Enrique.

**COUNTRY**

The Judds and Alabama, "Christmas With The Judds and Alabama" (Curb), August. Eight Christmas songs taken from the previously released "Christmas Time With The Judds" and "Alabama Christmas.”


Sammy Kershaw, "Christmas Time's A-Coming" (Mercury), Oct. 4. Kershaw performs Christmas standards plus a few holiday-inspired originals.

Laura Vida, Orrall & Wright, Denny Robbins, Deborah Allen, Darren Nordwood and Chad Mullins sing a collection of 10 Christmas carols and originals.

**CONTEMPORARY CHRISTIAN**

Wayne Watson, "One Christmas Eve" (Word), September. Watson presents a collection of 12 traditional Christmas carols and two originals in an acoustic pop style.

**CLASSICAL, INSTRUMENTAL AND NEW AGE**

1. Solisti Italiani, "Christmas Concertos" (Leonora), Sept. 12. The conductorless ensemble glides through well-known works by Locatelli, Marcelini and Torelli and lesser-known pieces by Vivaldi and Tartini.

2. Benedictine Monks Of Santo Domingo De Silos, "Christmas Noel" (Angel), October. More Gregorian chants performed by the best-selling monks, a followup to "Chant." 


4. David Lanz, "Christmas Eve: A Light Brush Of Angel Wings" (Narada), Sept. 13. Lanz’s solo piano renditions of 17 popular carols.

5. Tingstad & Rambel, "Star Of Wonder" (Narada), Sept. 13. The acoustic duo performs both traditional Christmas tunes and lesser-known carols in their contemporary chamber-music style, using guitar, oboe, English horn and ocarina.

**THE BATHMERE CONCERT AND DANCE**

The Baltimore Consort, "Bright Day Star: Music For The Yuletide Season" (Dorian Recordings), Sept. 1. This classical crossover artist performs old carols and dance tunes from the British Isles, Germany and Appalachia.

**MORMON TABERNACLE CHOIR**

"This Is Christmas" (Bonneville Classics), August. The 1993 recording of the Choir's Annual Christmas Concert held at the Salt Lake City Tabernacle, performing Christmas carols and featuring a 66-piece orchestra.

**NOVELTY**

Jingle Cats, "Santa Claws" (Jingle Cats Music), Nov. 1. This sequel to last year's successful "Mox's Christmas" features 2,500 real cat meows recorded along with the neighborhood's dogs, birds and other surprise guests, performing Christmas standards. Features the single "Blue Christmas" cut live at the Whiskers GoGo.

**VIDEO**

"The Nutcracker" (MGM), Aug. 31. Ballet superstar Mikhail Baryshnikov and prima balleina Gelsey Kirkland dance in the classic fairy tale.

"A Christmas Carol" (MGM), Aug. 31. The Dickens-based classic film.

"Christmas In Connecticut" (MGM), Aug. 31. Barbara Stanwyck at her comedic best as a fast-talking magazine writer in this holiday comedy.

"A Christmas Story" (MGM), Aug. 31. A twisted tribute to the original. "All-American Christmas," following the adventures of Ralphie Parker (Peter Billingsley of "Real People").

"Little Women" (MGM), Aug. 31. Elizabeth Taylor, Janet Leigh, June Allyson and Margaret O'Brien star in the film version of Louisa May Alcott's beloved novel.

"The Nativity Story" (Video West Productions), August. From the taping of the Mormon Tabernacle Choir's 1993 Annual Christmas Concert held at the Salt Lake City Tabernacle, featuring a 66-piece orchestra.
visions of sugarplums may dance in some heads at Christmas, but retailers and many consumers alike look forward to the impressive reissue collections that usually accompany the Yuletide buying season. What follows is a selective preview of the bounty of boxed sets and music CDs reissues scheduled for the fourth quarter of 1994.

Reissue leader Rhino Records weighs in with three boxed sets for Christmas: “Holy Soul Jelly Roll—Poems And Songs (1949-1953),” a four-CD collection of verse and musical works by the luminous Allen Ginsberg (Sept. 6); “The Sun Records Collection,” an overview of the seminal Memphis label that spawned Elvis Presley, Jerry Lee Lewis, Johnny Cash and Carl Perkins, featuring vintage rock ‘n’ roll, R&B and country recordings (Sept. 20); and a set, untitled at press time, devoted to the Evers Brothers, featuring Phil and Don’s close harmonizing for various labels, including previously unreleased tracks (Oct. 18).

Atlantic Records’ major reissue activities this year are centered around the 25th anniversary of the storied Woodstock festival. Its just-released “Woodstock—Three Days Of Peace And Music” is a four-CD set comprising 30 recordings originally released on the three-LP 1970 live album, augmented by 20 unreleased tracks by such artists as Jimi Hendrix, Janis Joplin, Creedence Clearwater Revival, Canned Heat, and Crosby, Stills & Nash. The label is also issuing a one-volume “The Best Of Woodstock” and a single disc of unreleased performances, “Woodstock Diary.”

Frank Sinatra—already the subject of lavish boxed sets devoted to his Capitol, Reprise and Columbia material—will get his due from RCA on Aug. 30 with “The Song Is You,” a five-CD set compiling the “Voice’s” 1940-42 stint as vocalist for the Tommy Dorsey Orchestra. The set will include studio sides, previously unreleased live radio performances and a 92-page book. Scheduled for an Oct. 11 issue is RCA’s two-CD homage to the late pop singer-songwriter Harry Nilsson, “Personal Best—The Harry Nilsson Anthology,” which incorporates some previously unreissued tracks. A two-CD compilation of Elvis Presley’s gospel music, “Amazing Grace: His Greatest Sacred Performances,” is due Sept. 27.

V-DISCS AND ‘STONG BOXES’ Another Sinatra set is due this month from Sony Legacy: a two-CD collection devoted to country luminary Reba McEntire’s “Okie From Oklahoma,” a 40-cut Chronicles compilation including several unreleased tracks by contemporary country’s preeminent female vocalist, and George Jones’ “A Buckingham Year: The Classic Mercury Years,” a 48-track set covering Possum’s glory years of 1954-61. The latter will also be issued in a limited special collector’s edition with extra tracks and a more elaborate book.

A Surge Of Vintage Sets Hits High Tide For The Holidays

BY CHRIS MORRIS

A bolgra;iueg:

A Selective Guide To Forthcoming Reissue Product

Shopping List

AUGUST

American/Infinite Zero DeJaf/Jane/Tbe Marion Singles, various artists DEVO, Duty Now For The Future JAMES CHANCE AND THE CONTORTIONS, Buy The Contortions GANON OF FOUR, Entertainment JUMPSTRIP, Circular Temple ICEBERG, Reflections Atlantic Woodstock: Three Days Of Peace And Music, various artists (4-CD boxed set) Woodstock Diary Blue Note JOHNNY GRIFFIN, The Congregation Capitol STEVE MILLER, Brave New World: Your Saving Grace; Circle Of Love; Italian X-Rays: Number 5; Children Of The Future Da music JAY McShANN, Vine Street Boogie (Black Lib) ANDRE PREVOST, Prevain At Sunset; (Black Lib) TED CURSON, Tears For CELATIONS; (Black Lib) DCC Classics MILES DAVIS, Steaming (Black Lib) BOO HENDERSOHN, The Best Of Bobby Fuller Four; Live At P.J.; THE LEEVING LIBES, Surf Rider; Surf City; Surfin' South Of The Border BRUCE JOHNSTON SURFING BAND, Papa; Party; THE SLEEPINS, Big Sur DEFENDERS DARTS BEEF COWpies, Hot Rod Hit DAVE MEYERS' SURF TONES, Hangin’ Twenty RHINO PATTY DUKE, Just, Party Living In Oblivion, various artists MINI RECORDS Story Vol. 1, various artists ADELAIDE'S STORY Vol. 1, various artists MINI RECORDS Story, various artists (4-CD boxed set) Fantasy JOE HENDERSON, The Milestone Years (8-CD boxed set) Rhino GRIT HICKEP, Flashbacks From The Archives: Life Music; Descendants Of; Smith, Arnie To Rey Harper Sony Legacy FRANK SINATRA, Body V-Disks Continued on page 82

Shoppi...
VINTAGE SETS
Continued from page 77

Liberty Records will offer some mouth-watering treats for country-music enthusiasts this year. On Oct. 18, the Nashville-based company will release a four-CD Tanya Tucker set and three-CD collections devoted to Aleept At The Wheel and Chris LeDoux; these will be followed on Nov. 1 by three-CD Glen Campbell and Tennessee Ernie Ford sets, and on Nov. 15 by a three-CD salute to the original Texas Playboys, Bob Will.

BUD POWELL'S BOP
Jazz labels will also share their trove of riches. Verve Records, in the midst of its 50th-anniversary celebration, will launch Keyboardist Powell's "Complete Blue Note boxed sets and three Verve labels will also treat fans to his two of the label's best-known artists: "I fought the Law," a retrospective of Texas-born rocker Bobby Fuller's work, and "Ritchie Valens," which compiles the Latino rocker's first two LPs for the company. Finally, a couple of independent labels will compile sets devoted to two eccentric, trail-blazing groups. In October, space/rock/industrial specialist Cleopa-

COSTELLO
"Already own these albums? Too bad. Toss them out and start over."
—Mark Brown, Right-Rider News Service

LONDON—Now that the boxed set has become an integral part of the reissue scene, major U.K. record labels are discovering the benefits of following up with an extensive back-catalog promotion. After the success of the Who's "30 Years Maximum R&B" four-CD set, which jumped straight into the U.K. Top 50 album charts in its first week of release, Polydor is lining up a campaign covering the years 1973-76 and featuring film music that was never originally released on the soundtrack albums, and "The Mony Python In Music CD Collection," which contains no fewer than seven albums, including such titles as "Mony Python's Previous Album" and "The Contractual Obligation Album," all originally released by the Charisma label. For fans who are not completists, there will be a single CD sampler called "The Ultimate Rip-off.

NEW SONY IMPRINT
Sony's fall program sees the launch of a new series called Rewind, revising albums that have not been issued in the U.K. on CD before, retailing for 7 pounds or less. The initial dozen-strong list draws in Donovan's "Cosmic Wheels,"

EMI BLINGS OUT
Meanwhile, EMI's strategic marketing division is preparing a new Model Army collection featuring B-sides and unreleased material, including five tracks licensed from the band's current label, Sony. Tim Chichefield, catalog marketing director, admits he's also been having fun compiling a set from U.S. comedian Mel Blanc, which will include such treasures as "Woody Woodpecker" and "I Taw t A Puddy Cat." But it's not just a nostalgia whim: EMI has already developed the 1950s childhood nostalgia market with three volumes of "Children's Favourites" drawn from the popular radio program that the U.K. post-war generation grew up with.

GENESIS RESTORED
Virgin is putting on a Christmas cracker before the horse with Genesis. The label will launch a 20-bi-repackaging program for the band's catalog this fall. The first title to be released will be the bonus version of "A Trick Of The Tail," which has also been remixed and reprinted. For CD.

SEQUEL'S SOLAR POWER
Among the specialist reissue labels, Sequel will be getting stuck deeper into the recently acquired Solar catalog, with a massive reissue of John Lennon's "Imagine" series, and releasing a new boxed set containing copious quantities of unreleased live tracks going back to the 1970s in preparation, but is unlikely to be released before late 1995.

Virgin will have two boxed sets out before year's end, however—a four-CD Tangerine Dream set covering the years 1967-83 and featuring film music that was never originally released on the soundtrack albums, and "The Mony Python In Music CD Collection," which contains no fewer than seven albums, including such titles as "Mony Python's Previous Album" and "The Contractual Obligation Album," all originally released by the Charisma label. For fans who are not completists, there will be a single CD sampler called "The Ultimate Rip-off.

Abb: a frosty four-pak
"New Music's "From A To B," Chicken Shack's "40 Blue Fingers Freshly Packed And Ready To Serve," John Cale's "Vintage Violence" and Skid Row's "Skid," and the series will be given a generic market push in the media. Sony is also extending its "2-On-1" series combining two original albums on one CD, with new releases by Tony Bennett, Andy Williams and Johnny Mathis. Likewise, the company's unique series offering three of an artist's albums at mid-price, wrapped in a slipcase, is continuing with releases by Bob Dylan, Marvin Gaye, the Gipsy Kings and Cyndi Lauper.

The success of the import of the Master Sounds Gold CD re-mastered with 20-bit mapping has prompted Sony to give it a U.K. release. The initial releases by Bruce Springsteen, Santana, Boston, Meatloaf and John Johnson will retail at 17 pounds (around $26.20), compared with the current import price of over 25 pounds.

Continued on page 80
THE WELL IS FAR FROM DRY.

Phat Trax: The Best of Old School, Vols. 1-5
Rhino drops a bomb with 50 full-length old school jams on five CDs.

The Sun Records Collection
A 74-track lesson on the birth of rock 'n' roll, featuring tracks from Jerry Lee Lewis, Johnny Cash, B. B. King, and Elvis Presley.

The Monkees
Look for all nine original Monkees albums, each with previously unreleased tracks and revised notes and session information, to be released over the next six months.

Four CDs featuring Ginsberg's first reading of "Howl" and songs with The Clash and Bob Dylan.

Just Can't Get Enough: New Wave Hits of '80s, Vols. 1-5
The first of 15 volumes tracing the evolution of alternative.

The Everly Brothers: Heartaches And Harmonies
Over 100 songs on four discs including every major hit plus dozens of rarities and previously unreleased songs.

Baseball's Greatest Hits, Vols. 1 & 2
Rhino steps up to the plate with two volumes of baseball songs, speeches, and poetry.

Celebrating 16 years of milking the vaults for everything they're worth.
European Reissues: Niches, Bear-Sized Boxes & Custom Sets For Department Stores

BY MICHAEL HEATLEY

The advent of the European Union and its lowering of trade barriers has made it easier for goods to pass freely between countries—something that’s proved a boon to CD manufacturing plants, among others.

Retailers raising taxes in different territories, combined with the tight licensing restrictions imposed by the majors, has made the reissue labels’ map something of a minefield.

Dutch-based Disky Communications Europe has responded with a "horses for courses" attitude, as A&R director Melody Howard explains. "Andre Otto and Marcel Visser in Holland source all the material that’s distributed ‘round Europe. U.K. releases on the Kennewick label are sourced by myself and licensed from the U.K."

Restrictions on what’s sold where are due not to EEC laws but to the retailers’ wishes. "We are very much aware," says Howard, "that when licenses are granted, they are only granted for a territory. We don’t wish to tread on anyone’s toes."

All the U.K. material is compilations, reflecting the fact that most majors now will not license single-artists packages. One way round this is to acquire rights to entire catalogs. Disky, for instance, owns the Stiff catalog for Europe, including the

Put them in your stores and watch them walk out the door.

The Critters/Anthology
The Complete Kapp Recordings, 1962-1965

The Art of
STEVE LAWRENCE

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Sure Things.

REISSUES IN U.K.
Continued from page 78

more compilations and single artists collections in the Deep Bear series which is finding a popular niche among the dance crowd. Sequel will also be taking advantage of a new deal with Rhino enabling it to pick up on reissues passed over by WEA in the U.K. The first releases will include titles by Carla Thomas, Mary Wells, Big Joe Turner, Clyde McPhatter and Doug Sahm.

Demon will continue its Elvis Costello reissue program with two more releases—"Almost Blue" and "Imperial Bedroom"—both with extra tracks, and will be delving into its recently acquired Marc Bolan catalog for four compilations that will draw heavily on his unreleased legacy of recordings. A careful trawl through the tapes has resulted in an acoustic version of "The Slider" and the first of a series of previously unheard recordings called "Messin' With The Mystic."

MUSIC CLUB'S MASTERS
Among the budget labels, Music Club, which has grabbed the leading share of the market with a wide range of quality compilations selling for $5.99 (S9.25), is launching the Original Masters series, which will feature unedited but critically acclaimed albums by Bobby Womack, Maze and others.

PRIMA FACIE: THE LOOK OF LOU
Another concern to have found a profitable niche market in reissues is Bear Family. Hailing from Bremen, the firm started in 1978 with the LP "The Unissued Johnny Cash." Since then, the label has been best-known for multi-volume box sets on American roots artists, the last word in collectability sold at a premium price.

Most recent of these has been "Welcome To My World," a 17-unit set of Jim Reeves (16 CDs, plus a 12-page book). "It covers all his studio recordings, plus a lot of demos and outtakes," says label owner Richard Wieze, who confesses his European mail-order business effectively subsidizes the label. Indeed, sales figures are scarcely sky-high, Wieze says, "but you don't sell a 16-CD box set of Jim Reeves, costing some $340, in the corner shop."

Weite, whose motto is "Do it right, or don't do it at all," spends three to four months a year in the U.S. checking out tapes—so thoroughly that Bear Family’s three Gordon Lightfoot CDs included previously unissued tracks even a Canadian box-set failed to find. Upcoming in a couple of months are the complete recordings of Louis Prima, plus a six-CD set from Peekee King, the 1940s band leader who wrote "Tennessee Waltz."

The proliferation of active reissue labels on the continent of Europe surely reflects a feeling that retailers are more sympathetic to archival material than in Britain, where business interests are not always aligned to such a Top 30. European reissue labels are either developing their own specialized niches or diversifying by licensing material from another to, or designing product to sell in new outlets.

At this stage, the challenges—and the rewards—are clearly immense.
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Philadelphia
Let's Jump Tonight: Best Of Chuck Willis
BILL WITHERS, Greatest Hits
The Clash, Cut The Crap
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Continued on page 95
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Children's Audio

The Dust Settles, Creatures Dominate And Humans Take To
The Road As A Business Gets Real About Kids' Stuff

BY MOIRA McCORMICK

These are transitional times for the children's audio business. Things have settled down considerably after the upheavals of 1993, during which time the major labels—who had re-entered the children's market with rosters of children's artists, only to learn they were a much harder sell than the labels had anticipated—set their sights on TV- and movie-driven product, preferably involving licensed characters.

In the process, the independent labels and artists, many of whom were thanking their lucky stars, after all, that they hadn't signed major record deals, went about their niche-marketing business as usual—proving that, while children's singer-songwriter product might not be mass-merchant fodder, it does have an audience.

The kids' business was still in flux this past June when two major developments occurred. BMG, whose joint ventures (under the BMG Kidz banner) with prominent indie labels Discovery Music and Zoom Express—endowed with the biggest slate of live performers of all the major labels—went the way of Sony, Kid Rhino and others before it, shifted its concentration to TV-driven acts like Zoom's Mary-Kate and Ashley Olsen, absorbing Zoom Express and Discovery Music into BMG Kidz, and divesting itself of lesser-known singer-songwriters like Fred Miller.

TRAFFICKING IN POP NUMBERS

Also in June, Time Warner AudioBooks announced the formation of its children's audio label TW Kids, whose releases will be comprised of product—

primarily book/tape packages—featuring licensed characters like the white-hot Mighty Morphin Power Rangers, DC Comics superheroes and others.

Clearly, the big companies have concluded that virtually the only way to traffic in numbers comparable to those of

Tito por niños: "Navidad En Las Americas"

pop records is to stick with product with a built-in mass audience—a strategy supported by the success of titles like Walt Disney Records' soundtrack to "The Lion King," which shot to No. 1 on the Billboard 200 in its fifth week of release, and "Barney's Favorites Vol. 1," released by BMG/ERG, which went double platinum within two months of release.

This leaves the children's singer-songwriters, whose numbers are legion, pretty much back where they started: building and maintaining audiences at the grassroots level, while putting out their own product or recording for independent labels.

"It's safe to say things are back to the scenario of four or five years ago," says Dave Lowald, sales manager for Silo Inc., the Waterbury, Vt.-headquartered independent distributor, which, along with Redway, Calif.-based Music For Little People, is the country's largest indie wholesaler of children's product. At the same time, Silo-owned kids' label Alacazam/Alacazart puts out new releases every year; just released is "A Wonderful Life" by actress Jessica Harper, and upcoming Oct. 15 is "We Love Cars," by veteran kids' performer Oscar Brand. "If it's a commercial type of product, it's better off with a major," says Lowald. "If it's distinctive or unique, it's better off on an indie label."

VIDEO SIPHONS AUDIO DOLLARS

Record retail, so far the toughest nut to crack for those in the kids' audio business, "continues to be pretty soft," notes Lowald. "It suffered from the overkill of late '91 to the end of '93. People had false expectations about how this product would perform, and stuff got shoe-horned into already tight shelves, probably that wasn't the right kind of thing to interest the customers, who weren't really there anyway—since most people buy children's audio in other types of retail outlets."

Part of the problem, opines Regina Kelland, director of children's product for A&M Records—the sole major to have kept a continuous kids' division throughout the years—is that children's product is in the same price range as audio. "In people tend to buy one or the other—even when the audio is a companion to the video. A&M's top kids' artist, Shawn Lewis, has struck gold and platinum with her "Lamb Chop's Play Along" video series; audio releases, including companions to two other Lewis kids'vids, have not fared as well."

"We have consumers who are middle-class working moms, who have only so much time to educate themselves as what's out there," says Kelland. "Their kids see Power Rangers, they want Power Rangers—and X-Men, Barney, Thomas the Tank Engine and Sesame Street, and all that siphons off audio dollars."

Actually, Kelland notes, A&M's rock 'n' roll-oldies-for-kids series by the Relics has done quite well at record retail. "Some accounts," she says, " reorder every week, including some major record chains. But the straight singer-songwriters, like label artists Bill Halley (one of the finest children's artists ever), Linda Arnold (whose recent release "Lollaby Land" is one of that genre's least valuable recordings), Cathy & Marcy (longtime duo whose latest A&M album is "Nobody Else Like Me") and Frank Cappelli (who hosts a first-rate preschool program on Nickelodeon), could be most helped by "micro-marketing to regional chains who can make a commitment where the artists are already strong."

KIDS ONLY STORE

Kids' audio can be a tough sell even for what is probably the only record store devoted exclusively to children's audio. After almost one year of existence, Tunesville, in Williamsville, N.Y., is doing "OK, not great," according to proprietor Jill Maxick. "The store's still operating at a loss, it will take longer than anticipated to be profitable. But people's response has been very good, and we have a core of loyal customers who are really into it."

The biggest hurdle, says Maxick, is convincing patrons that a kids' record store doesn't sell instruments or offer lessons. What Tunesville does offer is cassettes, CDs, music videos and music-oriented toys. "I don't carry The Lion King because there's a Media Play right down the street whose retail price is less than our wholesale price," notes Maxick. "I do carry, and do well with, children's collections like 'For Our Children' and 'Country Music For Kids.'" Media Play, she adds, may stock BMG Kidz' Joanie Bartels cassettes for $5.99, while mine

Continued on page 88
For the Kid in Us All!

Look What's Coming This Fall...

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Children’s Video

Dragons, Twin Detectives And Pirouetting Penguins Highlight
A Wild Array Of Titles Set To Fuel Yule Sales

BY CATHERINE CELLA

Once again, the video division of the North Pole-based Claus Workshop is abuzz with holiday releases and more. Under the tree this year will be kids’ videos on nature and Nick, Morphins and Muppets, Animaniacs and all-time picturebook favorites.

Nature continues to be hot with National Geographic Kids Video debuting a whole new line for preschoolers. “Geo Kids” bows Sept. 21 in three volumes: “Flying, Trying And Honking Around”; “Baby Cubs, Baby Ducks And Kooky Kookaburras” and “Cool Cats, Raindrops And Things That Live In Holes.” Produced by Hank Saroyan (“Muppet Babies”), the series promises the same quality “edutainment” of NGK’s Really Wild Animals series.

P/S has set Oct. 6 for the release of “Wee Sing Under The Sea,” the ninth title in the award-winning sing-along line. All about “the enchanting and funny characters” who live in the ocean, the video boasts singing, swinging and dancing in the deep.

POST-SLEEP TEA-PARTY

“Dudley The Duckie: An All-Star Musical Special” from Nickelodeon has two new animated Enchanted Tales—“Snow White” and “The Night Before Christmas,” which tells of a miracle for an orphan boy and his cat.

Duckie puts DOWN

Saban plans a fall release for more Mighty Morphin Power Rangers, including an exclusive-to-home-video holiday special. And Random House (Aug. 31) has two new Sesame Street specials, a new year’s title, “Sesame Street Celebrates Around The World,” and “Put Down The Duckie: An All-Star Musical Special.”

Picturebook faves coming to video include “Madeline And The Toy Factory” in a limited-edition doll gift-pack (Goldien, Sept. 29); “The Mouse’s Endless Library” (Walt Disney, Oct. 1); “Babar And Father Christmas” (Coward, Oct. 3); and “Richard Scarry’s Best Silly Songs And Stories Video Ever!” (FHE, Sept. 21), “Richard Scarry’s Best Silly Songs And Stories Video Ever!” and “Richard Scarry’s Best Sing-Along Mother Goose Video Ever!” (Random House, Aug. 31). “Winnie-the-Pooh And Christmas, Too” (Walt Disney, Oct. 7), and “Spot Goes To School,” a tale for the very young (Walt Disney, fall).

Animaniacs, Warner Bros.’ acclaimed and award-winning cartoon series, debuts on free videos (Aug. 24), including a single called “Big City World.” The Olsen Twins, also wildly popular on TV, star in “The Adventures Of Mary-Kate And Ashley” (BMG Kids/Dualstar, Sept.), first in their new musical-detective series.

ABC Video has on tap five educational “Bill Cosby’s Picture Pages” (Aug. 24), an animated adaptation of “The Secret Garden” (Nov. 9), and “The Young Pioneers’ Christmas” (Nov. 16). And George MacDonald’s “Princess And The Goblin” is treated to feature-length adaptation by Hemdale Aug. 23.

Austin, Texas-based Big Kids Productions adds to its What Do You Want To Be When You Grow Up? line (“Heavy Equipment Operator,” “Railroader”) with a vid on “Cheerleaders” in October. That month also brings two new vids in Goldien’s John Matthews Collection: “Commander Toad In Space: The Royal Phibsin” and “Morris The Moose: Morris Goes To School/’Moms Gets A Cold.”

CROONING CAMELS FOR CHRISTMAS

As for holiday-themed kidvid, look for CBS-Fox’s “Christopher The Christmas Tree” Sept. 21. FHE’s Christmas blitz arrives Sept. 21 and includes its best-selling animated classics, headlined by “Rudolph The Red-Nosed Reindeer” and “Frosty The Snowman.” Joining these evergreen stars are Raymond Briggs’ “The Snowman,” “Father Christmas,” “The Teddy Bears’ Christmas,” “A Norfin Noel” and Will Vinton’s “Claymation Christmas Celebration” complete with crooning camels and pirouetting penguins.

Video Treasures looks for a merry Christmas and a happy Hanukkah with two new videos from the creators of “Baby Songs.” Combining live-action with animation and puppetry, “Christmas Tales And Tunes” and “Hanukkah Tales And Tunes” should offer the same unique entertainment of earlier vids in the school-age line.


In by-way measure, it looks like another jolly season for children’s video.
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1964 Color/ 53 Minutes/ Animagia/ Cat. No. 27300
Told and sung by Jack Jones • Written by Romeo Muller • Adapted from a story by Robert May • Music and Lyrics by Johnny Marks • St. Nicholas Music, Inc. • Co-Producer: John Bas • Director: Larry Foree • Produced by Arthur Rankin, Jr. • Musical Director: Macau Laws • Program Content: Videocraft International, Ltd. • MCMLXIV. All Rights Reserved.

FROSTY THE SNOWMAN
1969 Color/ 30 Minutes/ Animagia/ Cat. No. 27311
Told and sung by Jimmy Durante • Billy DeWolfe as the narrator • Jackie Vernon as "Frosty" • Produced and Directed by Arthur Rankin, Jr. and Jules Bass • Written by Romeo Muller Based on the song by Steve Nelson/ Jack Rollins • Hill & Range Songs, Inc. • Musical Director: Macau Laws • Program Content: Videocraft International, Ltd. • MCMLXIX. All Rights Reserved.

FROSTY RETURNS
1992 Color/ 25 Minutes/ Animagia/ Cat. No. 27477
Featuring the voices of Jonathan Winters, Andrea Martin, Brian Doyle Murray, Jan Hooks and John Goodman as "Frosty" • 01992 CBS, Inc. All Rights Reserved.

SANTA CLAUS IS COMING TO TOWN
1970 Color/ 53 Minutes/ Animagia/ Cat. No. 27312
Told and sung by Fred Astaire • Mickey Rooney as Kris • Karen Wynter as Witter • The Westminster Children's Choir • Music and Lyrics by Macau Laws • Jules Bass • "Santa Claus is Coming to Town" by J. Fred Caco • Lyrics by Haven Gillespie • © Leo Feist, Inc. • Teleplay by Romeo Muller • Produced and Directed by Arthur Rankin, Jr. and Jules Bass • Orchestrations: Macau Laws • Program Content: Videocraft International, Ltd. • MCMLXX. All Rights Reserved.

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From the screenwriter of The Secret Garden and Homeward Bound The Incredible Journey, it’s an adventure families want to share: Intent to purchase exceeds that of Hans Christian Andersen’s Thumbelina. Order now for holiday sales at a galloping pace.

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Street Date: November 1
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WARNER BROS PRESENTS A ROBERT SHAPIRO PRODUCTION A CAROLINE THOMPSON FILM “BLACK BEAUTY” SEAN BEAN, DAVID THEWLIS, DENNIS ELFMAN, CLAIRE SIMPSON, ALEX THOMSON, JOHN BOX, ANNA SEWELL, ROBERT SHAPIRO, PETER MACGREGOR, SCOTT

Suggested List Price (Cassette/Video)*: $19.88/13.98

Holiday PRODUCT SHOWCASE for children

CHILDREN’S AUDIO
Continued from page 84

are $9.98, but I sell more. I play them in

About that blockbuster “Lion King” soundtracks: not only did it roar up to the top of The Billboard 200, becoming Disney’s first No. 1 title in 29 years (the last one was the “Mary Poppins” soundtrack), its corresponding Sing-Along hit No. 52 on the chart the same week. “And if the Read-Along, which as is considered a spoken word, were allowed to be on the charts, it would’ve charted in the mid-30s,” says Mark Jaffe, VP of Walt Disney Records. “Theoretically, we’ve got three titles in Billboard’s Top 50.”

Not surprisingly, “The Lion King” is

A friend

Barney

continuing audio projects quicker than you can say “Hakuna Matata.” A

A “Lion King” song album is due in October, described by Jaffe as including songs inspired by “memorable musical moments in the film which are not on the soundtrack.” A new Read-Along called “The Lion King: Far From The Pridelands” is also on tap, along with a

A new Read-Along called “The Lion King: Highness Star,” now by James Earl Jones, who voiced film character Mufasa. Walt Disney Records has a number of notable audio projects in the way, including its

Continued on page 90
Finally - A Family Album With A Peel...

RAFFI

Bananaphone

After 17 fruitful years, bunches of awards and 7 million albums sold, Raffi has become synonymous with excellence in family entertainment. Now, the internationally acclaimed artist is back with perhaps his finest album yet.

Marking Raffi's renewed commitment to the children's market, Bananaphone includes 16 delightful songs that kids - and their parents - will love. With such titles as "Shake A Toe," "The Gorilla Song" and "The Shmenge Polka," how could any child-at-heart resist?

Also Available

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MCA/CJ/D-10709

Raffi In Concert With The Rise And Shine Band
MCA/CJ/D-10035

Baby Beluga
MCA/CJ/D-10036

Singable Songs For The Very Young
MCA/CJ/D-10037

More Singable Songs
MCA/CJ/D-10038

Everything Grows
MCA/CJ/D-10039

One Light, One Sun
MCA/CJ/D-10040

Corner Grocery Store
MCA/CJ/D-10041

Rise And Shine
MCA/CJ/D-10049

Raffi's Christmas Album
MCA/CJ/D-10043

Evergreen Everblue
MCA/CJ/D-10060

Raffi In Concert With The Rise And Shine Band
VIDEO - MCAV-10975

A Young Children's Concert With Raffi
VIDEO - MCAV-10976

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CHILDREN'S AUDIO
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temporary Disney composers created music for "The Little Mermaid," "Beauty And The Beast" and "Aladdin." Then there's the Spanish-language holiday album, "Navidad En Las Americas," featuring a stellar lineup of Latin American artists like Tito Puente, Jose Feliciano, Juan Gabriel and Celia Cruz, with part of the proceeds going to charity.

COMMITTED TO LIVE PERFORMERS
As for Disney's live-performer Music Box Artists series, Jaffe says a full-length music video from Parachute Express will debut "this fall or spring '95, and we're working on a TV pilot" for comic performer Norman Osone. Craig 'n Company, whose "Rock' n Toontown" was one of the Music Box Artists series' most prominent releases, has left the label "by mutual decision," according to Jaffe. While it's been rumored that Disney is pulling the plug on the whole series, Jaffe insists that "we're committed to the grassroots effort; we recognized that selling live artists is a long haul. Ours haven't had the same level of success as our animated-character product has."

"To achieve mass success, an audio property needs to have mass exposure," says Jaffe, "whether it's from TV, movies or a successful video release."

Continued on page 91
very Santa's List...
And A Nickelodeon Yule That's Cool!

What could be cooler than a holiday avalanche of the hottest shows from the world's number-one kid's network?! Don't ask us. We're too busy cranking out mass video quantities of such mondo-popular programming as REN & STIMPY™, RUGRATSTM, DOUG™ and LASSIETM - some with way festive Nick Plush Toys! It's sell-thru silliness courtesy of jolly old St. Nick-elodeon!

STREET DATE: AUGUST 30,1994

Touring: BMG Kids' Bartels

Entertainment reissues the SL&St cata-
log, which it will do beginning in September, with "Mainly Mother Goose," "The Elephant Show," "Sing A To Z," "All The Fun You Can Sing," and "Candles, Snow, and Mistletoe." The Elephant will appear more noticeably on the packaging.

"Not because the character is more important," says Powers. "But from a marketing standpoint, it's an emblem, like the Rolling Stones tongue. We'll be doing a lot of in-store with Elephant. Powers notes that Drive Entertainment's kids' audio releases will be issued with corresponding videos.

NICKELODEON'S CROSSOVERS
Sony Wonder's Nickelodeon Collection primarily consists of video from popular Nick shows like "Ren &
CHILDREN'S AUDIO
Continued from page 91

Stimpy,” “Rugrats” and “Clarissa Explains It All,” but it is accruing more audio releases, which Sony Music Group VP Ted Green says makes for ideal cross-promotions. Most recently, a pair of audio titles based on “Clarissa” were released, featuring series star Melissa Joan Hart. One is the pop-rock “Clarissa And The Straightjackets: This Is What Na Na Means” on Sony Wonder, and the other is Sony Classical’s “Clarissa Narrates—Prologues: Peter And The Wolf.”

“We will be putting out a substantial number of audio projects a year,” notes Green, who says that in addition to the Nickelodeon product, Sony Wonder Audio falls into two other categories: book/tape releases based on movies and video (like “Free Willy,” “Last Action Hero” and “Baby’s Day Out”) and the Family Artist series, composed of Sony pop artists moonlighting on kids’ projects. One of these, Kenny Loggins’ “Return To Pooh Corner,” had sold more than 200,000 copies less than two months after its May 10 release, according to Green. Plus, the title cut made a Hot Shot Debut at No. 34 with a bullet on Billboard’s Hot Adult Contemporary chart July 9.

Green promises some major Sony titles will be seen in the Family Artist series in months to come. Due in September is an all-star reggae compilation featuring Shabba Ranks, Ziggy Marley and Patra, among others. Also on tap is a new Chipmunks album, “A Very Merry Chipmunk,” on Sony Wonder/ Epic the helium-voiced rodents’ last outing, Epic/Sony Kids’ Music’s “The Chipmunks In Low Places” went platinum. A book/tape package based on the Nick show “Are You Afraid Of The Dark?” was released Aug. 23.

As for Sony Wonder’s children’s artists Tom Chapin and Rory, Green says Chapin’s new album “Zag Zag” is doing well, but that “Rory’s Little Hollywood” is “not doing particularly well,” despite her exposure on cable network The Learning Channel, where she hosts the preschool block “Reality, Set, Learn”.

In fact, television exposure isn’t always a surefire route to retail success. A&M’s Kelland says Frank Cavelli’s Nickelodeon program has not significantly...

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**CHILDREN’S AUDIO**

Continued from page 92

Rick Bloom, president of West Hills, Calif.-based talent agency Horizon Artists, is somewhat less effusive about the state of the children’s touring industry—though he figures that what he describes as its current “flat state” is temporary. “We were on the fast track for three years,” Bloom says, “and we’re now in a huge period of re-examination. There hasn’t been any growth in the number of children’s music series at outdoor venues this summer, and everybody’s sluggish about coughing up marketing dollars.”

What Bloom does find encouraging about the current scene is what he calls “the 15-year—” a plethora of new, exciting, little-known kids’ artists, like Lou Dell’Amico and Soso, who are just beginning to build up their own grassroots followings.

Many established artists are still going strong. Pioneer kid-rock duo Rosenhonz, though they’ve dissolved their 20-year partnership, are not only benefiting from two superb 1993 solo albums (Gary Rosen’s “Tot Rock” and Bill Stomits’ “Animal Tales”), but they also released a richly deserved “Rosen-

Continued on page 94
SHELF-SPACE THEFT

For the independent labels distributed by majors, success is measured more on their own terms than on those of the big guys. "We've been doing well; we don't require the numbers that the majors do," says Les Ostrum, founder of Music For Little People. The prominent distributor's label of the same name, a joint venture with Warner Bros., is distributed by WEA into record stores, while Music For Little People handles alternative distribution as it's been doing since its inception. According to Ostrum, the major-label album is "I Got A Bullfrog."

CHILDREN'S AUDIO

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shone's "Greatest Hits" (which, like their catalog and solo projects, appears on the Lightyear Entertainment/BMG Kidz label. Lightyear has also recently issued the enchanting character-based "Bear E. Sleepy" line of audio gift sets, created by Nashville's CopperChase Productions.)

The ever-popular Joe Scruggs, one of those artists mentioned upfront who is glad he resisted major-label attempts to sign him, has just released his eighth album, "Ain't," on the Austin, Texas-based Shadow Play label. Even though, as manager/sidekick Pete Markham puts it, "Barney did in 200 days what I couldn't do in 10 years, there seems to be a spot for people like us. We're having a nice life here—we're doing fine, and we're happy impacting children's and parents' lives in a positive way. We fell in a pot of jam, and I feel pretty good about it."

"We were there before the majors came in, and now they're going [from the live-artist axis] and we're still here, doing what we do," says Virginia Calloway, proprietor of spoken-word and music label Lightyear Entertainment's "Baby's Day Out."

High Windsy Audio in Fairview, N.C., "The people who stayed indie are doing fine, but some of those who signed with the majors are worse off than they were before. Here, we have control of our own careers," label artist David Holt's latest foray into kids' singer-songwriter territo-ry, "I Love Our Territory Back."

MFLP, whose specialty is world music albums for kids by established artists, is enjoying particular success at present with Ladysmith Black Mambazo's "Gift Of The Tortoise," which at press time had been on Billboard's Top World Music Albums chart for nine weeks. It's believed to be only the second kids' album to have charted there, after Silver Wave's international lullaby compilation "The World Sings Goodnight," which itself has logged 27 weeks. Due for imminent release is Buckwell Zylberco's "Choo Choo Boogaloo," out Aug. 30; also in the wings is "Lullabys: A Collection," set for an Oct. 25 release and featuring artists like Bobby McFerrin, Take 6, Lystersmith Black Mambazo, Tish Hinojosa, Sweet Honey in The Rock and the Chieftains' harpist Derek Bell. Another compilation featuring Randy Travis, Little Texas and others, called "Big Country For Little People," is currently in progress, as is the first children's record from Los Lobos.

KERMIT UNPLUGGED

Celebrity product has become a major subgenre in children's music. Even proven licensed characters like the Chipmunks can benefit from the boost that well-known names can give a record: cameos by Billy Ray Cyrus, Tammy Wynette and Waylon Jennings, among others, helped kick "The Chipmunks In Low Places" into high gear, eventually to platinum status; their upcoming Christmas album features Kenny G, Patty Loveless and Celine Dion. The imminent release from Jim Henson Records/BMG Kidz, "Kermit Unplugged," is another case in point. Henson's Muppets are among the most successful licensed characters.
**SHOPPING LIST**

Continued from page 82

SYREETA, Stevie Wonder Presents / Syreeta
Mottown Classic Hits, Vol. 1, various artists
Ogiio
Richard Blais's Flashback Favorites Vol. 5, Vol. 6, various artists
Polydor
MOODY BLUES, Time Traveller (5-CD boxed set)

**Holiday**

**PRODUCT SHOWCASE**

vital reissues

**Priority**

80's Great Rock Hit Series Vol. 11, various artists
Best Of '80s Rock Vol. 3, 4, 5, various artists
Best Of Rave Vol. 2 & 3, various artists
True Te The Punk Vol. 1, 2, 3, various artists
Techne Dance Classics, various artists

**Revilla (UK)**

SHAGGS, Their Complete Recordings
KIM FOWLEY, Phantom Jukebox; Outrageous/Good Clean Fun

**Rhino**

ALLEN GINSBERG, Holy Soul Jelly Roll: Songs And Poems (1949-1993)
LITTLE RIVER BAND, 20th Anniversary: All Time Greatest Hits

**RCA/BMG**

ELVIS PRESLEY, Amazing Grace: His Greatest Sacred Performances

**Warner Archives**

Loma: The Rise And Fall Of A 1960s Soul Label, various artists
RON WOOD, I've Got My Own Album To Do

**In Priority's “80's Rock”**:

Tubes

**Undertones: Nifty issues their best.**

**Anniversary: All Time Greatest Hits Songs Of The West, Vols. 1-4**

The Return Of The Repressed: The John Faney Anthology
Texas Music, Vols. 1-3, various artists
The Sun Records Collection, various artists (boxed set)
MONKEYS, The Monkees; Birds, Bees & The Monkees; Changes

**Rye Stuff**

Hard Rock Cafe: Reggae; Alternative: Hip-Hop; Classic Rock, various artists
Hi Box Set, various artists (3-CD boxed set)
AL GREEN, Al Green Is Love; Al Green Explores Your Mind

**Ryukendo**

Best Of The Undertones
Way To Blue: An Introduction To Nick Drake

**Sony Legacy**

The Best Of 415 Records
CAROLE KING, The Ode Collection
Here Come The Psychedelic Furs
SLY & THE FAMILY STONE, Dance To The Music; Life: A Whole New Thing
Roy Orbison Sings Lonely And Blues
TONY BENNETT, This Is All I Ask; The Beat Of My Heart; Who Can I Turn To?; I Wanna Be Around

**Vanguard**

CHARLIE MUSSELWHITE, The Blues Never Die
IAN & SYLVIA, Hang On To A Dream

**Verve**

ROY ELDridge, Little Jazz: The Best Of The Verve Years
BILLY HOLIDAY, Recital By... The Billie Holiday Story Vol. 3
HERB ELLIS, Nothing But The Blues
Verve Jazz Masters Vol. 23-25, various artists

**Varese Vintage**

RUPERT HOLMES, The Epic Collection
Virgin

**Monty Python, (6-CD boxed set)**

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Humpity Dumpty
Peter Piper
Twinkle, Twinkle, Little Star
Little Miss Muffett
Four And Twenty Blackbirds
Old Mother Hubbard
Jack & Jill
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Black Legends
DUKE ELLINGTON, Early Shopping List

Mercury

CHRIS LEDOUX
ASLEEP AT LIBERTY

GEORGE BRADLEY’S
DANCEHALL STYLEE

Profile
Best of Techno Vols. 1-4
Best of House Music Vols. 1-4
Dancehall Stylee (The Best of Reggae Dancehall Music) Vols. 1-4

Razor & Tie Music
Ivyre Joe Hunter Collection
Don Covay Collection
King Curtis Collection
Chuck Willis Collection

RCA
HARRY NILSSON, Personal Best (2 CDs)

Restless
FLAMING LIPS, Hear It Is

Reddix (U.K.)
FRED NIRI (Capitol recordings)
PRETTY THINGS (anthology)

Rhino
TOWNES VAN ZANDT, High, Low And In Between; Flyin’ Shoes
Just Can’t Get Enough - New Wav Hits Of The ’80s, Vol. 6-10, various artists
EVERLY BROTHERS boxed set
WAR, Anthology

The Right Stuff
Slow Jams, 60s Vols. 3, 4, various artist
Slow Jams, 70s Vol. 4, various artists
Harley Davidson Road Songs, various artist

Rhokidisc
The Very Best Of Elvis Costello

Sony Legacy
MOUNTAIN, Over The Top
BESSIE SMITH
ARETHA FRANKLIN, Unforgettable/A Tribute To Dinah Washington
Best Of Harold Melvin & The Bluenotes: If You Don’t Know Me By Now
Best Of Patti Labelle: Lady Marmalade
JOHNNY RAY, Compilation
XAVIER CUGAT, Most Requested Songs
DINAH SHORE, Most Requested Songs
JO STAFFORD, Most Requested Songs

Sundazed Music
THE TURTLES, It Ain’t Me Babe; You Baby;

Happy Together; Battle Of The Bands

Mosaic
The Complete Aladdin Recordings Of Anios Milburn
The Complete Capitol Live Recordings Of George Shearing
The Complete Roulette Recordings Of Maynard Ferguson

Metronome
DIANA ROSS, One Woman
A Tribute To Berry Gordy, various artists

The TEMPTATIONS, Reunion; 1980
RICK JAMES, Bustin’ Out Of L Seven
THE DAZZ BAND, The Funky Phat Tracks

Hilltoppers
Melody Of Love: The Best Of Billy Vaughn
Hearts Of Stone: The Best Of The Fontaine Sisters
Bubblegum Pop, various artists

Verve
ELLA FITZGERALD, The Best Of The First Lady Of Song (3-CD boxed set)
CAL TJADER, Soul Sauce/in A Latin Bag
WILLIE BOBBY, Uno, Dos, Tres/Spanish Grease

The Jazz Scene, various artists (2 CDs)

Vtg
Best Of Emerson, Lake & Palmer

November

da music
CLIFF JACKSON, Carolina Shout (Black Lion)
PAUL BLEY, Touching (Black Lion)

Del-Fi
LITTLE CAESAR & THE ROMANS, Memories Of Those Oldies But Goodies

Essex Entertainment
Xavier Cougat: 1940s Recordings (2 CDs)

Fantasy
ELLA FITZGERALD, The Concert Ella (4-CD boxed set)
HENRY BURRELL, Ellington Is Forever, Vol. 2 (2 CDs)
SHIRLEY SCOTT WITH STANLEY TURRENTINE, Soul Shoutin’ (2 CDs)

GRP
JOHN COLTRANE, Live In Seattle (Impulse!)
SHIRLEY SCOTT, Roll ‘Em (Impulse!)
CLARK TERRY, The Happy Horns Of... (Impulse!)
SHELLEY MANINE, 2-3-4

December

Capitol
BEACH BOYS (17 original vinyl albums)

Essex Entertainment
The Glory Of Love: 1930s Ballads
Sh-Boom: 1950s Vocal Groups
That’s Hollywood: The Songs, It’s Magic: 1940s Ballads

Sundazed introduces the Beau Brummels (Dec.).

Rhino boxes the Everlys (Oct.).

LYNYRD SKYNYRD, Street Survivors
HOWLIN’ WOLF, London Sessions
JOE WALSH, Look What I Did!: The Anthology (4-CD boxed set).
Lloyd Price Greatest Hits
Chess Rhythm & Roll (4-CD boxed set)

Restless
RESIDENTS, Cube-E Live

Rhino
R&B Box
MÖNKEES, More Of The Monkees; Head;
The Monkees Present

Sony Legacy
GLORIA ESTEFAN, Let It Loose
CAROLE KING, Tapestry

Sundazed Music
THE TRASHMEN, On Tour/Live Compilation ’65-’66

Teragon
The Very Best Of Yvonne Elliman
The Very Best Of The Spiral Staircase
The Very Best Of Shirley Ellis
The Very Best Of Johnny Cymbal

Verve
The Jerome Kern Songbook, various artists
JOE HENDERSON, Smokin’ At The Left Bank

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A BILLBOARD SPOTLIGHT
BILBOARD AUGUST 27, 1994

Mercury plays with Dolls (Oct.).
CHILDREN'S AUDIO
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ever, but it can't hurt that the new album, due Sept. 27, features guest vocals from George Benson, Vince Gill and Ozzy Osbourne.

But, whether they're accompanying character or not, live performances are as viable as ever at the independent level, says Michelle Henderson, managing director of The Children's Group, based in Toronto and distributed by ABM Kidz.

"Just because the majors can promote licensed-character product like pop records doesn't mean there's no demand for live artists," she says.

The Children's Group micromarkets to retailers in cities where its artists' live shows are appearing, says Henderson; she notes a recent concert by Fred Penner (whose Oak Street Music label is distributed in turn by The Children's Group and BMG Kidz) in Portland, Ore., which involved 45 retailers.

"We spend a large portion of our resources marketing to where the parents are—bookstores, toy stores and educational toy stores," says Henderson, who nevertheless notes that record stores do seem to be coming around. "We get a lot of support from Kenny Mill and Harmony House," she adds.

The Children's Group's superb classical line, Susan Hammond's Classical Kids, is aided by the twice-yearly "Classical Kids Hour" launched by the company. "We get 75 to 100 radio stations to program our series for six weeks, one title each week," Henderson explains, "and we bring in retail co-promotion." Touring symphonic versions of "Beethoven Lives Upstairs" and the latest recording, "Tchaikovsky Discovers America," also helped raise awareness of the product. "Beethoven" comes in a video and book version, currently the same configurations are in the works for "Tchaikovsky."

Susan Hammond is working on a new audio title based on Handel, which will be available in 1995, says Henderson. The entire six-title line, she notes, has moved 1.5 million units in Classical Kids' four-year existence. "Nobody can tell me children's music doesn't sell," says Henderson. "I don't believe it for a minute."

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LOS ANGELES—In a departure from past Wherehouse Entertainment annual conventions, this year's meet focused on evaluating the company's new structure of market and area managers, and decentralizing buying and promotional duties away from the chain's home office to the field.

It was back-to-school time for 345 store managers of the Torrance, Calif.-based Wherehouse, who met for three days of business classes, product presentations and motivational seminars. At the convention, held at the Los Angeles Marriott, Aug. 9-11, managers were given a mandate to become more accountable for the revenue their stores generate.

Under the structure, 89 area managers are given budgets to buy music, video, and ancillary products within their specific market. Each area manager handles between two and three stores and is also a store manager.

The second tier of 12 marketing managers, also made up of store managers, plans and executes advertising and promotions for their local markets.

"In any organization you have 100 managers who are not so good, 100 who are OK, and 100 who are the best," said Wherehouse CEO Scott Young. "What we tried to do is figure out how to use our 100 best managers to manage two or three stores, instead of 89 district managers overseeing 12 stores."

Although some Wherehouse executives were apprehensive about relinquishing their buying and budget control, the program has received rave reviews from the field and the home office.

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Cover Your Head: Atlantic recording group the Hatters recently made a special in-store appearance at the Sam Goody outlet in New York's Greenwich Village to promote their debut album, "The Madcap Adventures of the Avocado Overlord." Shown, from left, are Adam Evans, Adam Hirsch, and Billy Jay Stein.

Back To School at Wherehouse Structure Reviews New Management Structure

By Eileen Fitzpatrick

Director of rental and sell-through video Lauren Margulies said, "Everyone was a little nervous, but I can't tell you what's going to happen in every Pegasus store, and now they can push product that sometimes I would have resisted buying.

Margulies said some stores can now sell "hundreds of units" of inventory they may not have previously considered viable previously.

For example, product such as NFL or Major League Baseball tapes could get more play in a local area based on the judgment of a store manager, she said.

"Before this system, it was dealing with the government," said one market manager attending the convention. "Now the office doesn't even know what my stores need, and now I have been given that responsibility.

Many longtime Wherehouse managers in attendance said the convention was one of the best they've attended, and eagerly placed their orders with the 85 vendors who exhibited at the show.

The new system is great because I have the freedom to talk to vendors on my own," said another marketing manager. "I'm cutting deals all the time but I may not have previously considered viable previously.

In order to accommodate each area's special niches, Young said the company increased its inventory from 2,000 SKUs to 21,000, and now replenishes stores twice a week instead of once.

Young added that with the enhanced replenishment capabilities, the chain is able to cut back on hit product depth, using the freed-up space to increase the breadth of inventory.

In addition to changing field operations and beefing up inventory selection, Young said home office staff has been cut from 270 to 220 employees. Of the 42 stores it acquired within the last year, three have been closed.

At the convention, Young told managers, "Don't worry about the competition, worry about the customer." But he acknowledged that he is keeping an eye on Best Buy's expansion into the Southern California market.

"It will make us change, and we'll have to find other products that are more tailored for our customers," Young said.

"Games may be an example, but they'll clarify what offerings we should have.

But the chain has no plans to acquire additional stores, open a megastore or games-only store, or test new technology software, he added. "We don't have a plan like Musicland with its Media Play stores: we're staying with the competition.

Despite declining rental revenue, which dipped by 6% in 1992 and 4% in 1993, Young said it's still an $80 million to $100 million business for the chain.

On the video side, the focus will also be on rental, although Margulies said the chain will become more aggressive on sell-through pricing, and is planning a direct-marketing campaign for both sell-through and rental operations.

"Over the past couple years we've lost market share on sell-through and we've been a little behind on children's product," she said. "But since the release of The Secret Garden, we've gained some back, and year-to-date we're ahead of our plan."

Chains Campaign Against Security Devices

2 Merchandisers Call Acousto-Magnetic Systems Risky

By Paul Verna

NEW YORK—At least two major retail chains are taking their side of the in-store security argument directly to the street in an effort to sway the public toward their views on the issue.

Minneapolis-based mass merchandiser Target Stores Corp. and consumer electronics dealer Circuit City Stores Inc., of Rich- mond, Va., are posting signage advertising radio-frequency anti-theft systems, and warning of the perceived risks of using acousto-magnetic devices.

The campaigns represent the latest skirmish in an 18-month-old battle between the leading manu-
facturers of the security systems vying to win the endorsement of the music retail and manufacturing community for a source-tagging system.

In March 1993, the National Assn. of Recording Merchandisers recommended acousto-magnetics as the standard technology for source-tagging prerecorded music product (Billboard, March 20). Under a source-tagging system, active anti-theft tags would be imbedded into merchandise at the point of manufacture, decreasing the possibility of theft.

In November of last year, the Recording Industry Assn. of America rejected NARM's recommendation, partially out of fear that an acousto-magnetic system might damage audio cassettes (Billboard, Nov. 20, 1993).

The source-tagging initiative has since floundered, with the retail and manufacturing sides seemingly at a stalemate, and the leading suppliers of security systems in a holding pattern.

The Circuit City poster, displayed in its 160 music stores, shows a graphic of a magnet with a line drawn through it and wavy lines connecting it to an image of an audiocassette. It reads: "Many stores use a magnetically charged security system that is known to damage the sound quality of some cassette tapes. Circuit City is dedicated to providing our customers with superior products, free of any defects. Therefore, we use a radio frequency monitoring device that does not cause any harm to cassette tapes."

Circuit City senior VP of corporate planning Austin Ligon says the chain is not mounting an "all-out, nationwide publicity campaign," but simply "trying to point out the people that there is a difference in security systems, and that there has been a reasonable amount of evidence that suggests that magnetic security systems can cause problems, and that we don't use them."

The Target promotion is similar, according to information obtained by Billboard (Target executives were not available for comment). The mass merchandiser's flyer says, in part, "The tracking system we use is radio-frequency based. This means it won't harm any type of credit or bank cards. And it won't degrade the sound quality of audio cassettes or interfere with any computer software programs."

Asked if Circuit City coordinated its promotion with Target, Ligon responds, "We're talked to Target off and on for the last year—as well as to a variety of other retailers—about the issues involved with magnetic vs. radio frequency, and we've done some lobbying together, and I'm aware of the fact that they've also been interested in this. But I don't think you could quite say we were coordinating anything."

Neither the Circuit City nor the Target promotion mentions the main suppliers of the rival security systems, radio-frequency specialist Checkpoint Systems Inc., of Thorofare, N.J., or acousto-magnetics manufacturer Sensormatic Systems Inc., of Deerfield Beach, Fla. Nor do the campaigns refer to acousto-magnetics specifically. However, the references to a "magnetically charged security system" are unmistakably aimed at Sensormatic, according to sources.

A Checkpoint representative says the firm is not directly involved in the Circuit City and Target promotions. Checkpoint and Sensormatic are under an agreement to refrain from negative advertising against each other following the settlement of an early 1993 lawsuit between the two companies over a Checkpoint Trade ad that suggested that acousto-magnetic systems damaged audiocassettes.

Executives at Sensormatic were not available at press time.

Crazy For Coconuts. Julio Iglesias is shown here enjoying his in-store visit to the Coconuts chain's flagship store in New York. While there, Iglesias greeted fans and signed copies of his latest recent release, "Crazy," on Columbia Records. (Photo: Chuck Pulfin)
That venture failed, and Risher took $4000 remaining from that effort and put it into curios. He moved into imports, and sold them at the flea market as well. The venture, however, paid off. The $30 weekend store to a full-fledged daily operation took some time. "It was a few months before we could afford a sign, " Risher says.

The 2,000-square-foot store, located across the street from San Antonio College, has lived in 15 or 16 locations, due in part to the Hogwild white t-shirts and the T-shirts and signs hanging casually in the corners. In addition to well-known acts, Risher maintains that the store stocks more than its share of lesser-known alternative acts. A flip through the bins is likely to turn up the latest releases from the Dogfaced Ducks, Blox 57, and the Headcoats.

In a section dedicated to Texas music, acts like ZZ Top vie for space with local artists like Boxcar Satan, Big Drag, Sun-%, or the Dropouts, whose titles are gladly taken on consignment. The Hogwild is situated close to several colleges—members of the Buttلةe Surfers used to cash in on their allowance checks at Risher's store when they were students at nearby Trinity University—it serves more than just a college crowd.

The store stocks are "entirely up to the market," Risher says. "We try to serve what people aren't getting [elsewhere]."

When Hogwild has tried to decide what the people should want, it hasn't worked. A few years ago, "we had plans to have more adult records that would have Tripp's appeal, but it's hard to get the boomers and Generation X'ers down to the inner city," Risher says.

Many of the store's loyal customers come looking for bands they have read about in fanzines or heard about from friends, and its ability to provide obscure music is Hogwild's strength, according to Risher. "This store can't compete with the Circuit City or the Best Buy, who will sell something for $9.99. I can't get the terms they get [on buying product]. I'm mostly C.O.D.

Approximately 50% of Hogwild's sales are using and new CDs, another 25% cassettes, and 10%-15% used and new vinyl. The remainder is accessories such as T-shirts and posters.

"We were mainly vinyl until four or five years ago," Risher says. "It was hard for us to get into CDs because so much of what came out wasn't geared to the alternative market. But now, we're happy with the product mix."

Most people come into Hogwild looking for alternative music, which accounts for 90% of sales. The other half is split among blues, Texas artists, reggae, mainstream pop, and a smattering of folk.

But one of San Antonio's leading sellers, Tejano music, is nowhere to be found in Hogwild. "That music is something the chains already carry and do up on, like country," Risher says.

What's out there is already available . . . Our regular customers know that we're going to have indie and major-label alternative acts that they may or may not find at one of the chain stores.

There may only account for a little bit of Hogwild's sales, but it got Risher into a lot of trouble in 1990 after 2 Live Crew's "As Nasty As They Wanna Be" had been declared obscene in Florida and many retailers around the country couldn't get the title off their shelves fast enough. "We hardly sell any rap, and we had one copy of 2 Live Crew," Risher says. "It had come back on our stock list because people wanted it when the rurbah happened in Florida.

He says the Florida action prompted the local police to present retailers with a "poorly worded statement" asking stores not to sell the record to anyone. After consulting with a civil liberties attorney, Risher decided to keep the title available to those over 18. "It seemed fairly simple that it wasn't right [to ban the album]. To let a government tell you what to stock, and not stand up to that, is chickenshit," he says. "I had a big enough small store, and was stupid enough to have the desire to fight. The other people getting arrested were tiny, one-person operations.

Store enough, Hogwild got caught. The 19-year-old son of a local anti-porn crusader bought the record, and shortly thereafter Risher was charged with violating the state's obscenity law, a Class A misdemeanor that carried a penalty of a year in jail and a $2,000 fine.

As part of his defense plan, Risher had a poll commissioned that he says, showed that 88% of those surveyed felt the album should be available to those over 18.

It took six months for the case to come to trial, and it was promptly dropped, which provoked a mixed response from Risher. "I'm very glad, [because] it established a non-binding legal precedent [against banning a record]." But he was disappointed that the case didn't go to court, because "I had to pay for all the preparation anyway." And worst of all, he didn't get to wear a new suit he bought especially for the trial.

While the legal procedures were going on, Risher was in the midst of opening his second store—called Ma-rooned Records—three hours away in College Station, Texas, home of Texas A&M. It was then that he joined forces with his sister and brother-in-law to help run the business.

Also helping him get through the tough time was a dedicated staff, some members of which have worked with him for a decade. Major-label buyer Frank Lugo has worked with Risher for 10 years, and Reuben Luna, who is the retail buyer, has been at Hogwild since 1986. In all,

Eric Stofford, left, and Reuben Luna man the front counter at Hogwild Records and Tapes.

Risher employs three full-timers and four part-timers.

"I cannot emphasize enough that the store's success and its loyal clientele is due to the overworked and underpaid sales staff, who really dedicate themselves to getting whatever a customer wants, no matter how obscure or weird," Risher says.

The store also runs a thriving mail-order business, often getting 20-30 special orders per day. "We have people coming in and ordering everything from classical to rock," Risher says. "We had someone come in who had been in the Texas Playboys, and he's been ordering stuff by people he remembers from when he used to be with the Playboys, and replac- ing stuff he had.

No title is too strange for Hogwild to track down. Risher recalls that "every year, at least one person would come in to order John Wayne's 'Texas Funeral' EP until it was reissued a couple of years ago on CD.

NQ 018

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NQ 018

 Eric Stofford, left, and Reuben Luna man the front counter at Hogwild Records and Tapes.

Of course, all these are oddities, which have recently appeared on The Billboard 200 Top Albums chart and are registering significant sales. [Recording Industry Asia.] Of America (RIAA) certification for sales of 500,000 units, the RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *All artists indicate vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked with asterisk (*) are wholesaler prices, which are projected from wholesale prices. prices marked with asterisk (*) are wholesaler prices, which are projected from wholesale prices.
B’bustertower Deal Just Talk: Sound Shop Goes For Sale

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**Kids**

**ON THE MOVE:** Track hears that Ed Marshall, formerly senior VP of operations at Trans World Music Corp., has been promoted to executive VP with additional responsibilities . . . Jim Genova, who has worked with IRS, Mercury, and RED, has joined MCA as national director of sales . . . David Sanders, formerly the Atlanta-based regional sales representative for Hollywood, is seeking opportunities within the music business . . . Russ Solomon, president of West Sacramento’s Cali-base Tower, acknowledges that those talks took place, but says they happened more than a year ago. The talks were initiated by Blockbuster, and, once again, Track will remind that Blockbuster has knocked on the door of practically every record company, not just Tower.

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Luke Shops For New Distrib—Or Is It Shopping Itself To Majors?

This week’s column was written by Ed Christman.

SHUFFLING THE DECK: Miami’s Luke Records is making moves in the marketplace. But because the company is laying down two sets of tracks, it’s hard to determine which way the company is moving.

According to sources, Luke, the home of Live Crew and H-Town, among other acts, is said to be shopping around for a new distributor.

Luke currently has an exclusive national distribution agreement with INDI, but it apparently has the unofficial blessing of that distributor to search for greener fields—or, at the very least, fields willing to fork over more green.

As part of that search, the label is said to be talking with Ridgefield, Conn.’s AEC Music, Alliance Entertainment Corp.’s indie distribution arm, and New York-based RED, the indie distribution company owned by Sony Music. A main ingredient of those talks is said to be bundles of upfront money, and heaven knows the parent companies of both distributors can afford that kind of talk.

On the other hand, Luke also appears to be shopping itself to major labels, looking for someone to buy an equity stake, or possibly outright ownership, in the imprint. Such a strategy would also yield a passel of green for Luke Records, but it would come at the expense of autonomy.

Luke owner Luther Campbell has already been down that path with Atlantic Records, and neither party seemed to like it too much, because that relationship ended after one year.

Of course after all the maneuvering, Luke still has one other option. It could wind up staying with INDI after all. Luke executives were unavailable to comment. Stay tuned . . .

FOLLOW THE Bouncing Buddha: Sources say that Essex Entertainment, based in Englewood Cliffs, N.J., is close to selling off part of its equity stake, labels, looking for someone to buy.

NEW RACE: Roadrunner Records has acquired the Boudiquke Records dance label, which includes Go Bang!, ESP, Clubtone, Mokum, Thunderpuss, and Toro Dance, from Megawatt BV, an Amsterdam-based company (see story, page 48).

Financial details of the deal were not released.

Roadrunner, which has its American headquarters in New York and its worldwide headquarters in Amsterdam, had already moved its operations to expand its A&R capabilities beyond its metal and alternative rock focus.

At one point, the label was looking at Profile Records when that rap-based label was being shopped. It also set up Deep Blue to focus on dance music, and the Boudiquke Records labels have been assigned to that label.

NEW ALIGNMENT: American Gramaphone has pruned its distribution portfolio, whittling down to three distributors. Last week, it ceased to be distributed by Davie, Fla.-based Rock Bottom. With that move, Seraucus, N.J.-based INDI now handles three regions for American Gramaphone: Big State’s Dallas branch covers the Southwest, its Atlanta unit takes the place of Rock Bottom while San Fernando, Calif.-based California Record Distributors handles the West. The other two American Gramaphone distributors are Brooklyn Park, Minn.-based Navarre in the Midwest and AEC Music in the Northeast.

On the Scoreboard: Navarre has had a busy month. It signed exclusive national distribution deals with Lench Mob Records and Domo Records, then held its national convention. According to a Navarre press release, Lench Mob Records’ first release through the distributor will be a single, “Thought I Saw A Pussy Cat,” from K-Dee, with an album to follow in October. Lench Mob Records is owned by rap superstar Ice Cube, who serves as president of the label.

As for Domo Records, the Los Angeles-based label will issue its first release through Navarre Sept. 6, an album titled “Mandala,” by Kitore.

Fresh from those signing triumphs, Navarre held its annual convention July 20-25 in Minneapolis. Its theme was “Partners With Passion And Pride.” In addition to product presentations, Ice Cube appeared as a surprise speaker.

The convention closed with an awards banquet. Navarre president Eric Paulson presented Dallas sales rep Nancy Foigman with the salesperson of the year award, with Sacramento, Calif. rep Rob Chapman and Los Angeles sales rep Ian DeShay being named runners-up. The special recognition award for the headquarters office went to Kathy Connor, while the warehouse nod went to Karen Pink. The alternative retail market award went to Chuck Pappas, while Boston field sales manager Jeff Cohen won Hearts Of Space Records’ salesperson of the year award.

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NEIL YOUNG AND CRAZY HORSE
Sleeps With Angels
Blue Rose/Birds & Bells Young, Reprise 45749
After an auspicious sortie with the Stray Gators, Young reunites with Crazy Horse for a piercing work that showcases his writing acumen and an almost anguished, sullenly romantic, almost edgy state of mind. The opening track, "My My, My," is a doozy, with every verse telling a little story of its own, from the opening lilt of "Fat Bottomed Girls" to the final kick of "Watch Her Ride." Young and Crazy Horse have come into their own in a way that is both surprising and satisfying, and this album is a testament to their growing musical abilities.

JIM CHAPPELL & HEARSAW
Mariah Nights
Vocalist and pianist Jim Chappell has been an influential figure in the jazz world for over a decade, and his latest album, "Mariah Nights," is a testament to his virtuosity and creativity. The album features a mix of original compositions and reinterpretations of classic songs, all performed with Chappell's signature soulful style. The result is a captivating album that will appeal to fans of jazz and beyond.

LAUREN DUNN
Pins
Produced by Taylor Goldstein, LAT 39703
First album by Spanish duo in several years.

ANDREW HILL
Blue Note
This CD is a collection of recordings made between 1961 and 1965, and features the late great saxophonist's best work from that period. Hill was a masterful musician who had a unique ability to blend jazz and classical influences, and this album is a testament to his skill and creativity. The performances are hauntingly beautiful, and will no doubt be enjoyed by fans of jazz and classical music alike.

VITAL RE ISSUES

STUART MILLER
Tenor Sax
Stuart Miller is a tenor saxophonist who has been playing professionally for over 50 years. His latest album, "Tenor Sax," is a showcase of his skill and versatility, featuring a mix of original compositions and reinterpretations of classic jazz standards. The results are captivating, and will no doubt be enjoyed by fans of jazz and beyond.

CHRIS MILLER/PHILLY JAZZ ORCHESTRA
Philadelphia
These performers have been making music together for over 30 years, and their latest album, "Philadelphia," is a testament to their enduring musical chemistry. The album features a mix of original compositions and reinterpretations of classic jazz standards, all performed with the energy and enthusiasm that has made this group a favorite with jazz fans.

TOMMY MCCLURE
Hurricane
Produced by Jay Nagel
This album is a masterclass in blues and roots music, with MCCLURE delivering a powerful and passionate performance throughout. The album features a mix of original compositions and reinterpretations of classic blues standards, all performed with a raw and unadorned style that is truly captivating.

NATURAL RESOURCES
Blue Note
This is a collection of recordings made between 1958 and 1960, and features the late great pianist's best work from that period. Price was a masterful musician who had a unique ability to blend jazz and classical influences, and this album is a testament to his skill and creativity. The performances are hauntingly beautiful, and will no doubt be enjoyed by fans of jazz and classical music alike.

VINCE BROWN
Tenor Sax
Produced by Danny Davis
This album is a showcase of Brown's skill and versatility, featuring a mix of original compositions and reinterpretations of classic jazz standards. The results are captivating, and will no doubt be enjoyed by fans of jazz and beyond.

MICHAEL HARRISON
Tenor Sax
Produced by Michael Howard
This album is a tribute to the late great saxophonist, featuring a mix of original compositions and reinterpretations of classic jazz standards. The results are truly moving, and will no doubt be enjoyed by fans of jazz and beyond.

JOEY JACKSON
Tenor Sax
This CD is a collection of recordings made between 1958 and 1960, and features the late great saxophonist's best work from that period. Jackson was a masterful musician who had a unique ability to blend jazz and classical influences, and this album is a testament to his skill and creativity. The performances are hauntingly beautiful, and will no doubt be enjoyed by fans of jazz and classical music alike.

SILAS RUSSELL
Tenor Sax
Produced by John Jones
This album is a showcase of Russell's skill and versatility, featuring a mix of original compositions and reinterpretations of classic jazz standards. The results are captivating, and will no doubt be enjoyed by fans of jazz and beyond.

JERRY TAYLOR
Tenor Sax
Produced by Jerry Taylor
This CD is a collection of recordings made between 1958 and 1960, and features the late great saxophonist's best work from that period. Taylor was a masterful musician who had a unique ability to blend jazz and classical influences, and this album is a testament to his skill and creativity. The performances are hauntingly beautiful, and will no doubt be enjoyed by fans of jazz and classical music alike.

RAY WARDEN
Tenor Sax
Produced by Ray Warden
This album is a tribute to the late great saxophonist, featuring a mix of original compositions and reinterpretations of classic jazz standards. The results are truly moving, and will no doubt be enjoyed by fans of jazz and beyond.

ROBERT WISE
Tenor Sax
Produced by Robert Wise
This album is a showcase of Wise's skill and versatility, featuring a mix of original compositions and reinterpretations of classic jazz standards. The results are captivating, and will no doubt be enjoyed by fans of jazz and beyond.

BILLY WYNN
Tenor Sax
Produced by Billy Wynt
This CD is a collection of recordings made between 1958 and 1960, and features the late great saxophonist's best work from that period. Wynt was a masterful musician who had a unique ability to blend jazz and classical influences, and this album is a testament to his skill and creativity. The performances are hauntingly beautiful, and will no doubt be enjoyed by fans of jazz and classical music alike.

SHIRLEY WYNT
Tenor Sax
Produced by Shirley Wynt
This album is a tribute to the late great saxophonist, featuring a mix of original compositions and reinterpretations of classic jazz standards. The results are truly moving, and will no doubt be enjoyed by fans of jazz and beyond.


**STONE TEMPLE PILOTS' Interstate Love Song**

PRODUCER: Jon Rocket

**AILSKY: AC**

Rock radio darlings are more than ready to堡垒 its top 40 list to this midsummer jam that juxtaposes introspective lyrics against bristling electric guitars and a quietly creeping bassline. Excess vocal arrangement adds to the track's overall depth and emotional payoff. A lone slice from the album "Purple" that could stand up to any of the album's songs. No fluff, no filler.

**KEVIN RAYMOND**

**EVE MEYERS**

**PUBLISHERS:** Universal, BMI

**WRITERS:** Scott Weiland, Robert Image, Dean DeLeo

**GENRES:** Hard Rock, Alternative

This is the one that made it big.

---

**NEW & NOTEWORTHY**

20 FINGERS Short Dick Man (so no spring time)

PRODUCER: not listed

**AILEN: AC**

Your new favorite band just released an EP that you'll be sure to have on repeat. Make sure you check it out.

---

**GLADYS KNIGHT** What I want to know (4:39)

PRODUCER: Babyface

**AILEN: R&B**

A slice of pop that will have you singing along in no time. Don't miss out on this gem.

---

**JON SECDIA** Whipped (3:54)

PRODUCER: Jon Seadia, Erin Gorden Jr. and Howard Mitarinis

**AILEN:pop**

A new single that will have you humming along in no time.

---

**BECE & CECE WINANS** If Anything Ever Happened To You (4:12)

PRODUCER: Jerald Johnson, B. Pick\n
**AILEN: Praise & Worship**

A beautiful and uplifting song that will leave you feeling inspired.

---

**GAME CHANGERS**

**AC**

****SHAWN COLVIN**** Every Little Thing He Does Is Magic (3:16)

PRODUCER: David Hame, Steven Cook

**AILEN: Rock**

A classic that never gets old.

---

**LORENE MCKENZIE** The Borny Swels (3:59)

PRODUCER: Lorene McKenzie

**AILEN: Pop**

A catchy and upbeat song that will have you dancing in no time.

---

**THERAPY**

**AC**

****MARK WILLIAMSON**** Prayer For The Children (4:30)

PRODUCER: Rusty Freeman, Mark Williamson

**AILEN: Rock**

A powerful and emotional song that will leave you feeling moved.

---

**SUGAR** Your Favorite Thing (but it's not what you think)

PRODUCER: Bob Mould

**AILEN: Alternative Rock**

A song that will resonate with fans of alt-rock.

---

**THE SOUP DRAGONS** One Way Street (4:40)

PRODUCER: Sean Dickson

**AILEN: Rock**

A new line up has kept Soup Dragons' frontman Sean Dickson from making music with his new band. Check it out.

---

**R&B**

****M.O.P.**** Nugget Snoop Smoove (red hot rippin)

**AILEN: Hip Hop**

A new single that will have you scratching your head.

---

**SPECTRUM SONGS**

**AC**

****CHARLES BROWN SUPERSTAR**** Beethoven's Opus 130

PRODUCER: Tom Orrin, Dave Wessels

**AILEN: Show**

A highlight of this month's issue.

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**ARTIST: IMA**

**AILEN: Virginia**

A new single that will have you dancing all night.

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**NEW SONGS**

****NICKELBACK**** Never Again

PRODUCER: Chad Kroeger, Mike Kroeger

**AILEN: Rock**

A powerful and emotional song that will leave you feeling moved.

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**SINGLE REVIEWS**

**EDITED BY LARRY FICK**

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**BILLBOARD AUGUST 29, 1994**

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**PICKS**

New releases with the greatest chart potential. CRITICS’ CHOICE (CC): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts of worthy attention. Cassettes, videos or CD singles equally appropriate for more than one format on the air. All releases available to radio and retail in the U.S. are eligible for review. Sand copies to Larry Flick, Billboard, 1515 Broadway, New York, NY. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.
NEW YORK—Add a new chapter to the world of “instant publishing” that sees books, videos, and TV movies hitting store shelves and airwaves before the story of its going stale.

Turner Home Entertainment and CNN are betting that CD-ROM will prove a viable new medium for this express delivery of information, and they’re betting that hope to what may be the strongest “instant pub” vehicle in years: the O.J. Simpson case.

“The People v. O.J. Simpson: An Interactive Companion To The O.J. Simpson Trial” launches Sept. 14 under the CNN Interactive banner, days before the 20th anniversary of Simpson’s trial for the alleged murder in June of his former wife, Nicole Brown Simpson, and her friend Ronald Goldman.

Turner will distribute the disc, which carries no suggested retail price but is expected to be positioned as an “impulse buy,” below the $20 barrier, according to a company representative.

When it hits retail, the title will join earlier rush-release VHS efforts from MPI Home Video: “The End of The Road for O.J. Simpson,” an ABC News “Nightline” edition, and “Inside The O.J. Simpson Story,” an ABC News “20/20” effort. Those titles sold for the title August 12, prices on those titles are $19.98 and $19.98, respectively.

Turner’s CD-ROM title is being developed in conjunction with Intelimedia Sports, an Atlanta-based publisher of sports-related CD-ROMs.

Seymour J. Snyder, executive VP/GM of Turner Home Entertainment, says the Simpson disc has been designed as “the ultimate companion to those wanting to relive the situation at the preliminary trial.”

Says Snyder, “Users can come to their own carefully researched conclusions as they select from 10 different categories to examine footages, testimonies, and documented evidence. They can also consider professional legal opinion about a lengthy list of probing questions surrounding topics such as admissible evidence and likely outcomes.”


The information, which includes videos, audio, and text, encompasses everything through the end of the preliminary trial, according to a spokesperson. The content cutoff date was Aug. 2.

Timeliness is key, of course, in capitalizing on a “hot” story, and Turner believes that CD-ROM can adequately fill that “instant” bill. A spokesperson pegs the turnaround time at about six weeks from the last information-gathering date to the street date.

The Simpson disc goes one step further, though, promising ongoing updates via the online service CompuServe. The title will offer a free sign-up and software for the CompuServe Information Service, through which users can follow developments and updates on the trial.

Synder says “The People v. O.J. Simpson” will be only the first in a line of “instant publishing” titles keyed to CNN’s news reports.

Sega Bowing ‘Backward-Compatible’ Game
“Knuckles’ Also Enhances Previous ‘Sonic’ Titles

NEW YORK—The Echidna’s out of the bag.

Sega has been cagey with details of the title that marketing director Steven Payne says will be its biggest-volume game during the holiday selling season, with sales predictions of more than 2 million copies (Billboard, July 16). Now it is launching “Sega & Knuckles” Oct. 1, in a $6.95 million campaign—and a twist.

The twist is “backward compatibility,” an added consumer value that Sega expects will drive sales, and excitement, for its fourth installment in the popular “Sonic The Hedgehog” series of games, as well as for its existing games.

In the first-ever application of the “backward” concept to video games, the new cartridge title will allow gamers to alter the experience of older “Sonic” titles, as well as functioning as a game in its own right.

“Knuckles,” the Sega executive, a red, dreadlocked Australian of so-called “Echidna” extraction who exhibits a fondness for reggae, first made a cameo appearance in the “Sonic 3” game, which stars the popular hedgehog Sonic.

Knuckles originally did not appear at all in “Sonic 2,” but will now, Sega says.

How Through something called “Lock-On” technology—an adaptor slot in the new game that will allow existing cartridges to be inserted, and thus enhanced. The concept was years in the planning, requiring programming “holes” to be left in the “Sonic 2” and “Sonic 3” games, says a Sega executive, which then could be filled with material supplied by the “Sonic & Knuckles” cartridge.

In a nutshell, Sega says the new technology unlocks barriers in the existing games, allowing users (and Knuckles) to access all-new pathways and hidden chambers, as well as an arsenal of new “power-ups” and assets, among others.

If you like Easter eggs, this is the world’s biggest Easter egg hunt,” says Paul Rioux, a Sega executive.

The dreadlocked character Knuckles will only stars in a new video game, but gets in on the action via previous “Sonic” titles via a new Sega technology called “Lock-On.”

New President On An Adventure

KNOWLEDGE ADVENTURE, the La Crescenta, Calif.-based software publisher most recently in the news when Steven Spielberg bought a stake in the company, will get a new chief executive.

Ruth L. Otte, 46, will come aboard in September from her post as president/COO of Discovery Networks, where she was vice president of the Discovery Channel and the Learning Channel.

The current president and Knowledge Adventure founder Bill Gross will cede the former title, but remain chairman of the company after Otte’s arrival, he says. The switch allows him “to focus my time and attention on developing the most enriching software experiences possible for families,” he says.

GRAPHIX ZONE’S FORTHCOMING Bob Dylan CD-ROM (Billboard, June 4) will include some unreleased recordings and content, says president/CEO Chuck Cortright, who formally announced the title Aug. 5. The disc, chronicling the life of the seminal rock artist, will be produced in conjunction with Dylan’s record label, Columbia Records, with hits supplied by Irvine, Calif.-based Graphix Zone with the unreleased material, along with access to Dylan’s trove of other music and video product.

According to Graphix Zone, the CD-ROM will trace Dylan’s musical journey through the decades, from coffeehouses in Minneapolis to arenas around the globe. No price has been set yet on the title, which is expected to be out by year’s end and targeted for distribution through computer and music stores.

Dylan Zone made its debut this summer with another highly recognizable name, the former Prince, That interactive title, distributed by CompTo’s NewMedia division, took only 30,000 units to date, according to Compton’s.

AND SPEAKING OF COMPTON’S, the software publisher and distributor reportedly has decided to forge ahead with its efforts to secure a patent for a key CD-ROM search-and-retrieval technology used extensively by publishers. The initial patent request, which included a provision for a royalty payment from affected publishers and generated a flood of negative reaction from the interactive community (Billboard, Nov. 27, 1995), was re-examined in January (Billboard, Jan. 22), and later rejected by the U.S. Patent and Trademark Office.

Compton’s new filing in response to the rejection is said to narrow the focus of the patent request.

IN OTHER NEWS, Compton’s NewMedia executive VP/GM Norm Basattles says that company’s plans for the establishment of an interactive record label are “on track and ongoing,” with the hiring of A&R execs the next step. The working title for the next venture? “NewFront,” which refers to the “audio ROM” genre’s giving of the first link of a CD to video and other visual data.
Special Interest Breaking Barriers
Big Sales Expected For Diverse 4th-Quarter Titles

By SETH GOLSTEIN

NEW YORK—If you’ve got it, flaunt it. That was the byword of suppliers of nontheatrical programming who came to the 19th annual Video Software Dealers Assoc. convention Las Vegas July 23-27 to unveil marketing plans for high-profile releases that will surpass most movies in self-through popularity.

Sales for some titles will be measured in the millions, further indication that special interest can break the niche that bind it. Turner Home Entertainment is part of a corporate team spending $65 million to promote “Baseball: A Film By Ken Burns” on eight cable channels, including the four owned by Turner Broadcasting, and in print. General Motors plans freestanding newspaper inserts, known as FSIs, in the top 25 markets.

Two other companies, the Lyons Group and PolyGram Video, also are employing FSIs, always a sure sign of mass appeal. In addition, PolyGram is taking to the airwaves on two broadcast networks, ABC and Fox, and two cable channels, the Nashville Network and Turner Network Television, to boost seven major releases, including a celebration of the National Football League’s 75th anniversary and 38 team videos.

“A Vision Entertainment, meanwhile, is taking another route to reach the same end: millions of potential customers. It has formed Acorn, a joint venture with Costco wholesale manufacturer Corning that will market a series of health programs hosted by Dr. Art Uetre.

As part of the “Healthpoint” deal, Acorn is tapping into a medical testing lab database for potential customers. Corning’s MetPath subsidiary sends out 20,000-30,000 daily bills, which A Vision president Stuart Hersch thinks will help sell more cassettes “in that area.” Those cassettes will be added to 30 million already on file with A Vision parent Time Warner, according to Hersch.

Of all the special-interest powerhouses, the Lyons Group has been the least eager for publicity. During VSDA, however, the privately held, Dallas-based company raised its head in a new and noncompetitive for several years, says Ries and marketing manager Dan Merrell. “We’re stretched very, very thin,” he adds.

Not that Lyons is complaining. “We have our own niche,” says Merrell, suggesting that Barney’s success has allowed “everybody to take a shot at” this aspect of the kid vid market. Good Times Entertainment, for one, clearly is patting its acquisition and video release of “Dudley the Dragon” — which will appear on PBS, as Barney has for years — after Lyons’ approach.

It may take a while for Dudley’s fiery breath to singe Barney’s tail. Ries calculates that Lyons has sold 23 million cassettes since the 1986 introduction of Barney, most of them in the past couple of years. Toddler demand has put the

(Continued on page 108)
A GIANT DEAL: Rumored as the target of a Blockbuster Entertainment acquisition, Boston retailer Videodrome has been bought for cash by Giant Video Corp. Giant, based in Marion, Ohio, has 16 stores; Videodrome has 14.

Videodrome executive VP Rosemknik says the retailer will continue to operate under the old name and maintain separate buying and accounting functions from its parent.

According to Giant chairman Ralph Standley, the company first got interested in Videodrome when his son, Kyle, worked in the stores while attending college in Boston. Kyle is now president of family-run Giant.

"We clearly jumped a lot of states, but it was because of Kyle's affiliation that we became interested in the chain," says Standley.

Eves adds that opportunities to acquire a matured chain are hard to find in Ohio, where there are mostly single-store operations. Last year, Giant bought the Dayton-based Premiere Video, which has six stores.

"There are very few multiple stores in Ohio with the appeal of a Videodrome," Standley adds.

Giant will have East Coast exposure and the chance to transfer Videodrome's sell-through knowledge to its stores, which focus mainly on rental. Standley says he will continue to look for other comparable East Coast acquisitions.

CHEAPER ON CABLE: Absent from the TV airwaves for more than a year, Wherehouse Entertainment unveiled a new series of five television ads at its annual convention.

Wherehouse has no plans to roll out the ads chainwide, but instead will use them as a marketing tool for its 80 market managers. They are encouraged to place the spots on local cable outlets, which can charge as little as $7 per exposure.

"What we want to do is create a pool of advertising that has a consistent look," says assistant VP and director of advertising Barbara Lewis.

The ads convey the message that Wherehouse is the source for the latest entertainment capable of breaking up the day's boring routines, illustrated by black and white images of a dripping faucet, someone playing "Chopsticks" over and over on a piano, and a yawn going up and down.

The repetitive images are broken up by splashy and colorful graphics of video music and games with a funny voiceover. Wherehouse dealers will be able to tag specific product on one spot in order to receive rebates.

The ads debuted at the chain's annual meeting held Aug. 9-11 in Los Angeles, but marketing manager Tummy Tinen has been using them since Aug. 1. Tizen, who manages advertising for 30 stores in the San Fernando and San Gabriel valleys in the Los Angeles market, says she purchased 2 spots for $100 each for a two-week Woodstock promotion.

The campaign was specifically targeted to six stores within the TCI Cable system. She received an additional 200 plugs for an in-store Woodstock contest for no additional charge.

Tizen says she plans to target the same six stores with a sports video ad, which will air during television's highest-rated football games.

LIVE AND LEARN: Video Software Dealers Association president Jeff Eves took issue with Shelf Talker's account of Jay Leno's convention performance, interrupted when retailers rushed the stage to tape his act (Billboard, Aug. 13).

Eves says VSDA did post signs at all entrances to the banquet hall advising attendees that taping of Leno's performance was prohibited. The signs, on 8 1/2- by 11-inch paper, were placed on the front and back of the doors; security guards were also posted at each entrance. Eves says he personally checked the entrances to make sure the warnings were in place.

In accordance with Leno's contract, VSDA also shut down its own cameras during the performance, Eves says. "VSDA was aware of our obligation, and we took reasonable precautions," he adds. "To say we callously disregarded [Leno's contract] just wasn't true."

Eves, who witnessed the event from the stage wings with host Leonard Maltin, maintains it was a "judged call" not to continue on the stage to assist Leno. He says he consulted with Maltin, who suggested not intervening because Leno was handling the situation well.

"Leonard had been through this type of situation before, and I made a decision that it was better not to walk out there because [Leno] was meeting with success," Eves says.

In the future, Eves says stricter precautions will be in place for convention performers, but he adds there is no way of preventing all illegal taping. "If someone really wants to tape a performance, they're going to find a way to sneak a camera in." A letter from Eves thanking him for his appearance, along with an apology for the incident, was also sent to Leno and his agent.

MARKETING 'AFFAIR': FoxVideo is getting another shot at reviving its promotional activities around "An Affair To Remember," with the sell-through release of "Sleepless In Seattle" this fall. This second time around, Fox has

(Continued on next page)
company in fifth place among vendors with sell-through goods, as of July 10. At 9%, it is behind PolyGram Video (94%), Warner Home Video (79%), Fox Video (8%), and Buena Vista Home Video (16%), according to data Lyons has compiled. When it comes to the children's non-theatrical category, Lyons claims a 16% share, behind only Buena Vista (22%) and PolyGram (25%). Paramount Home Video is in fourth place at 5%. About 18 million kid vid tapes were sold in the first half of the year, out of a total of 85 million sell-through units, according to data Lyons compiled from VideoScan.

VideoScan point-of-sale tallies generally are dismissed as incorrect by Buena Vista, which notes that the statistics don't include results from its direct accounts, such as Wal-Mart, that dominate sell-through. PolyGram hopes the NFL tapes figure heavily in the sell-through data from VideoScan during the fourth quarter. It's the first time the vendor—or anyone handling pro football—has tied in with all the major broadcast networks to promote the line. Additional support will come from a FSI, created in conjunction with NFL Properties, that goes to 52 million households, and a magazine subscription deal with Sports Illustrated. "It's the most comprehensive sports video program we've put together," says PolyGram's Sal Scamando, who thinks the campaign will erase the gender boundary, since pro football is no longer the male bastion it once was. "There is a larger and growing audience of women" attracted to the Sunday, Monday, and occasional midweek spectacle, he says.

Women also figure in A*Vision's plans for the Acer "Healthpoint" programs, the result of Ulene's introduction of Corning management to A*Vision's Hersch. Hersch expects to move the cassettes via direct response, but holds the door open for supermarket participation, among other venues. "We're going for every logical outlet," he says, including doctors, drug makers, and premiums. As of the VSDA confab, Hersch was unclear whether a product this specific could succeed at retail. Nonetheless, A*Vision is counting on first-release sales "in excess of six figures."

SHELF TALK (Continued from preceding page)

re-priced the title at $9.98 beginning Sept. 6, and secured tie-ins with Orville Redenbacher's Redenbudder Light popcorn and Superflora, an 800-number flower delivery service. Redenbacher will offer a $1 rebate with purchase of the title or "Mark of Zorro," during a four-week promotion beginning in mid-November. Both titles will be advertised on 2.5 million packages of Redenbudder Light and in a freestanding insert.

A $20 discount coupon for Superflora will only be available with the purchase of "Affair." Dealers may purchase the movie at the discount price until Nov. 11, after which it will be priced at $14.98. Fox is placing the title on one-year moratorium beginning Feb. 28, 1995.
Turner ‘Flintstones’ Titles To Capitalize On Film

Four new “Flintstones” releases from Turner Home Entertainment will hit stores just in time to capitalize on two theatrical features geared to prehistoric times, “Jurassic Park” and “The Flintstones.” Purchasers of the four Turner titles, priced at $12.98 each, will be eligible for $3 rebates from Cake Mate products, designed for late-20th-century baking. Consumers who purchase one of the four, plus two specially marked Cake Mate items, will receive the rebate by mail. As a bonus, two proof-of-purchase from the new titles will earn the buyer a free Dino the Dinosaur baseball cap. The Stone Age epics included in the promotion are “Dino’s Two Tales,” “Rocky Bye Babies,” “Bedrock ‘n Roll,” and “Fred Takes The Field.” Street date is Sept. 14. MCA Universal Home Video releases “Jurassic Park” Oct. 4 at $34.98, and “The Flintstones” Nov. 8 at $19.98. Each of the Turner “Flintstones” titles has been digitally remastered and features restored footage from the original 25-minute episodes.

“Dino’s Two Tales” also will be available in combination with a plush toy for $17.98, available in special racks holding six combination packages and nine cassettes of the four titles. In-store marketing support includes 24- and 48-unit floor displays and a 12-unit display for the counter.

EILEEN FITZPATRICK

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RENTRAK

(Continued from page 105)

$219.3 million. The company points to two factors for the turnaround. One, it says, is “continuing growth in the number and quality of participating retailers.” The other is a one-time $500,000 royalty payment from Rentrak Japan—the first full quarter of monthly royalty payments from the 25%-owned joint venture. Rentrak Japan’s revenues rose 15%, to $14 million, in the quarter, but its net loss expanded to $655,569 from $267,000 because of the royalty payment.

Rentrak, headquartered in Portland, Ore., expects “a continuation of improved results in the future as its product supply increases, beginning in September, with titles released by Buena Vista Home Video, which had previously not been available on PPT.”

Buena Vista, Disney’s distribution arm, announced at the Video Software Dealers Assn. convention, held in Las Vegas last month, that it would participate in PPT.

Rentrak buys cassettes from program vendors and then supplies them to approximately 3,200 participating stores, which return 50% of the rental fees. On a $2.50 rental, the retailer would keep $1.25, the studio would take $1, and Rentrak would pocket 25 cents.

The company has branched out into other businesses in the past two years. It operates a retail division that includes Blowout Video, a budget venture with an outlet in Manhattan. Revenue rose to $1.3 million from $307,470 last year, but “income at Blowout Video was offset by losses” elsewhere, Rentrak says. The net retail loss was $63,267, slightly above last year’s $62,547 deficit. Rentrak also operates an apparel retail division and a systems group.

The company’s stock closed at $8.75 a share in over-the-counter trading at press time. With 10.9 million shares outstanding, Rentrak’s market valuation is $95.9 million. The 52-week range in the stock price is $4.625 to $9.875.

Intimate Gathering. The Olsen twins, Mary-Kate and Ashley, invited 15,000 of their fans and, from left, BMG executives Peter Jones, Jack Rivner, and Joe Shuts when they appeared at the MGM Grand Casino and Theme Park during the VSDA convention in Las Vegas. BMG Video is expecting big things of its new series starring the “Full House” girls.
Second Quarter: The laser-disc software business continues to be strong, with second-quarter sales up 24% in retail dollar value over the same period last year, according to the Laser Disc Assn. figures. This more than doubles the 11.1% sales increase registered in the first quarter versus 1993.

In the April-June period, $75.2 million worth of discs were shipped to retail, as compared to $60.6 million in last year's second quarter. Part of the gain was due to an 11.9% price increase; the average laser disc now costs $40.79. But the number of units sold also climbed 10.8%, increasing from 1.96 million to 1.84 million units. That gain far outpaces the 3.5% increase in units registered in first-quarter '94.

Theatrical laser-disc titles climbed 9.9% in units sold and 20.3% in retail dollar volume, music 12.1% and 32.2%, and non-theatrical 10.8% and 24%, respectively.

For first-half '94, 3.7 million total discs were sold at a retail value of $117 million, finishing 7.8% and 17.5%, respectively, ahead of '93.

Jurassic update: Although the rumor mill keeps generating stories that the "Jurassic Park" DVD edition will include supplementary material, it just isn't true.

(Continued on next page)
Home Video

Laser Scans

(Continued from preceding page)

according to Colleen Benn, MCA/Universal Home Video director of business development. The $74.98 laserdisc will be in the CAV format, and there are no other bells and whistles (there is also a $44.98 CLV release).

Benn won’t reveal a specific figure on sales so far, but she does divulge that the pre-orders on the “Jurassic Park” laserdiscs are “well over 100,000,” and I’m extremely pleased. It’ll be a mega-blockbuster and definitely the No. 1 best-selling laserdisc at street date.” One interesting note: The less-expensive CLV editions are solely out-selling the CAV by a ratio of 2 to 1, which means an awful lot of laserdisc fans are willing to pay more to watch the dinosaurs special effects frame by frame. The “Jurassic Park” street date is Oct. 21.


Due on Sept. 21 are volumes three and four of “Shelley Duvall’s Bedtime Stories” ($34.98 each) and “Schindler’s List,” available as a $49.98 letterboxed laserdisc and $199.98 laser collector’s edition.

Recent MCA releases include the sci-fi thriller “Deep Red” with Michael Biehn and Joanna Pacula ($34.98) and the “Ma & Pa Kettle Collection” double bill (1947/1949, $59.98), which pairs “The Egg And I” and “Ma & Pa Kettle.”

Columbia Tristar inaugurates its “Sci-Fi Classics Laserdisc Collection” on Oct. 5 with six titles, most of which feature new digital transfers, and all of which are letterboxed and have Digital Dolby Surround Stereo. In addition, each was filmed in Panavision with a 2.35:1 aspect ratio, meaning that on disc you gain the 48% of the image lost in pan-scan VHS presentations.

Included are Steven Spielberg’s “Close Encounters Of The Third Kind: Special Edition” (wide, new digital transfer, $39.95); the epic fantasy “Krull” (wide, side 3 CAV, new digital transfer, $39.95); John Carpenter’s “Starman” (wide, $34.95) with Jeff Bridges and Karen Allen; Michael Crichton’s “Runaway” (wide, new digital transfer, $34.95) with Tom Selleck; Martha Coolidge’s “Real Genius” with Val Kilmer (wide, new digital transfer, $34.95); and the H.G. Wells tale “First Men In The Moon” ($34.95) with effects by Ray Harryhausen. The latter, incidentally, is also part of Columbia TriStar’s new “Ray Harryhausen Signature Series” on laserdisc.

Cliffhanger Deluxe

Times Two: In October, Pioneer LDCA will release two special editions of Renny Harlin’s “Cliffhanger” with Sylvester Stallone, John Lithgow, and Janine Turner. Both will feature an audio commentary track, behind-the-scenes footage, and video interviews. One will be in CLV, the other in CAV.

(Continued on next page)
Making The Scene At VSDA Meet In Vegas

The VSDA convention in Las Vegas last month had more on the floor than George and Barbara Bush, as good as it was to see the former First Couple enjoying the show (Billboard, Aug. 20). Here’s a sampling of other activities.

Dallas retailer Dawn Wiener was queen for a day before relinquishing the post of VSDA chairman to Suncoast Motion Pictures president Gary Ross.

Billy West, center, the voice behind Nickelodeon’s “Ren & Stimpy,” steps out front with those wild and crazy guys at the Sony Wonder booth.

Kathie Lee Gifford keeps on smiling as she promotes Video Treasures’ new fitness title with you-know-who.

Sign of the times at LIVE Home Video: Joining Paula Abdul are executives Elliot Slutsky, left, Roger Burlage, Beth Bornhunt, and Jeff Fink.

LASER SCANS (Continued from preceding page)

And if you missed it, check out the outstanding Pioneer special edition of Tim Robbins’ political satire “Bob Roberts” ($89.95), which comes with 20 minutes of outtakes, liner notes by novelist/essayist Gore Vidal, an extensive still-frame file, and much more. Vidal, Robbins, and Susan Sarandon also are in the cast.

Pioneer has named Yosuke Kobayashi as executive VP, effective June 1. Kobayashi joined Pioneer Electronic Corp. in 1970 and most recently was GM of the karaoke production division at Pioneer LDC, Inc. in Tokyo.

Image recently launched John Boorman’s “The Emerald Forest” (wide, $39.99), with Powers Boothe and Meg Foster. The Amazon adventure tale tries to pack in too many themes and teeters between accurate portrayal and Hollywood stylization in its depiction of native peoples. Nevertheless, there are many remarkable cinematic moments and some incredible rain-forest scenery.

Panasonic Goes Jurassic: The “Jurassic Park” laserdisc will also be involved in a Panasonic promotion for its three players. Any consumer who buys a Panasonic unit from Sept. 1–Feb. 28 can choose two titles for free from a list of 24 movies led by “Jurassic Park” and including the box office hits “Schindler’s List,” “The Fugitive,” “In The Line Of Fire,” “Philadelphia,” “Mrs. Doubtfire,” “The Piano,” and “Aladdin.” Eleven karaoke discs are also part of the selection for those who purchase a model with karaoke features.
Top Music Videos.

FOR WEEK ENDING AUGUST 27, 1994

Compiled from a national sample of retail store and rack sales reports compiled, collected, and provided by Billboard.

MUSIC


A latter-day complement to the band’s platinum “Notorious” album released last year, the video is largely black-and-white limited to patches of video stills and backstage scenes reveals the refreshingly humble men behind the music. Among the seven clips featured are the rollicking “She Took Like A Man,” an instrumental “Barney,” and the eye-catching “Trashy Women.”

Two For Kids is gearing up to release a new full-length video each month. Latest title, a live-action ballet/ theatrical adaptation of the novel, “The Home Video” is narrated by Sally Struthers. In a vein similar to “The Nutcracker,” the plot follows the magic that unfolds when the soldier falls in love with a paper ballerina, but is continually haunted by a character in the box. Up next from Just For Kids: “The Magical Forest.”

Children

“Barney’s Imagination Island,” The Lyons Group (212-997-9915), 45 minutes, $11.95.

Video of the Purple One’s debut primary-time network special, which aired to all children April 15, is the second in the Barney Classic Collection of program minis not featured on PBS’ “Barney & Friends” series. The story of “Imagination Island,” a pure Barney bonanza with some new twists, unfolds as the two of the littlest bear realize their dream of sailing to a beautiful tropical island with a little help from their friend, BJ and Baby Bop join in the fun, and the video makes the opportunity to never condescends to her audience, completes several of the segments from her wheelchair as two “able-bodied” instructors accompany her through the workshop. Despite the existence of several variations of the workshop, she likely will spark greatest interest among those with physical handicaps.

“Dog City: Much Ado About Mad Dog,” Sony Wonder, 43 minutes, $12.95.

These two-tails-in-one adventures, which star children’s shows on Fox Television, concern the integration of a Muppet canine animated character and his animated creation—a hard-nosed detective Ace Harv and the other inhabitants of Dog City. The first story, “Mad Dog,” finds Ace in an sticky situation as he tries to recover a stolen supply of flea powder. Episode two, “Old Dog, New Tricks,” finds the animated characters mimicking the antagonizing interplay that occurs when cartoonist Eliot is visited by his former art teacher, Scratch. “Dog City” is reminiscent of Roger Rabbit and other old-style cartoon plots. Clever lines abound that will bring a smile to adults who are watching along.

Health/Fitness

“Step Reebok: Circuit Challenge,” PolyGram

Video Previews is a weekly look at new titles at self-pressed prices. Send review copies to Catherine Appledof, 2233-B Cathedral Ave., NW, Washington, D.C. 20008.

INSTRUCTIONAL

“The Video Wedding Planner,” Cornerstone Entertainment (800-NEW-WEDS), approximately 45 minutes, $19.95.

Filmed at various locations in Washington, D.C., this locally-flavored, charmingly home spun video is about as comprehensive as they come. The multitude of tips are presented by a charismatic young married couple who are helping their recently engaged friends prepare for their wedding day. Segments include selecting an engagement ring, wedding gown and tuxedo, formal wear for the bridesmaids and groomsmen, location of reception, caterer, baker, florist, and photographers, with advice presented by D.C.-based experts in each field. The only element noticeably absent from the video is a segment on how to select a band or DJ, which may or may not have been left out on purpose. Complementing Cornerstone is a video about selecting the perfect honeymoon spot.

“Space Rangers: Chronicles,” Cabin Fever Entertainment (203-863-5280), approximately 300 minutes each, $99.95 to boxed set.

Three video-set of the well-known, syndicated sci-fi television series features six episodes in total, including the series pilot and several of its most popular episodes. Starring Oscar winner Linda Hunt, Jack McGee, and Marjorie Monaghan, “Space Rangers” is set in the year 2014 and chronicles the adventures of a group of space-age dogooders as they traverse the galaxy. “Star Trek,” a style on a quest to right wrong and uphold justice. Among the episodes included in Cabin Fever’s new set are “Bashfuls,” “The Replacements,” “Death Before Dishonor,” and “The Trial.”

RE-ENTRY

The Premiere Collection Encore

“Play The Hit Videos, Vol. 1,” RCA Records (900-666-7238), 59 minutes, $12.98.

For Kids Home Video/ Celebrity Home Entertainment (818-487-5400), 45 minutes, $19.95.

“Step Reebok: Circuit Challenge,” PolyGram

To order, visit our website at www.americanradiohistory.com.
THE SOUL CALENDAR: The Rhythm & Blues Foundation has created the 1985 Preserving America's Soul Calendar, with proceeds benefiting the Foundation in its efforts to provide financial assistance and public recognition to rhythm & blues artists of the '40s, '50s, and '60s. It features 12 artists with photos and capsule bios; photos are by Joseph A. Rosen, and words were written by former Billboard R&B editor Janine McAdams. The calendars are available at $8.95 each, plus 82 shipping and handling. The price is $8 for purchases of 100 or more, and a corporate logo program is available. For more info, call the Washington D.C. foundation at 202-357-1634 or fax 202-788-2651.

FOR MUSICIANS IN NEED: The Sweet Relief Musician's Fund has set its initial goal of raising $100,000 to provide financial assistance to musicians facing medical crises without health insurance, and has received an additional $100,000 in pledges, the charity reports. The fund was set up over the past year as a result of support from the music industry for singer-songwriter Victoria Williams, who was diagnosed with multiple sclerosis in the spring of 1982. Among the efforts to raise money was the "Sweet Relief" album, a compilation of Williams' songs performed by various artists. Jill Berliner, Sweet Relief's board member and a partner in the music department at the law firm of Mitchell, Silverberg & Knapp, says she plans more events. For more info, contact Julius Norris or Lisa Steier at 310-207-3361.

ELTON FIGHTS AIDS: Elton John returns to the Greek Theatre in Los Angeles Sept. 19-22 to benefit the Elton John AIDS Foundation Inc. He will premiere his concert with Ray Cooper; it has been more than 15 years since John and Cooper brought their acoustic tour to Los Angeles. John launched the Foundation to raise funds for patient care and AIDS prevention education. By the end of last year, the foundation said that $1.66 million had been raised and that through the Foundation's ongoing affiliation with the National Community AIDS Partnership, this figure was matched through NCAP's corporate grantmaking efforts, raising the amount to $5 million in disbursements. For info, contact Anne Bendheim at 213-468-9625 or Sarah McMullen at 310-381-3745.


WRITERS DOING RIGHT: More than 20 professional songwriters are participating in this year's "In Harmony With The Homeless" songwriting workshops, involving men and women from homeless shelters in San Francisco. The workshops are sponsored by the San Francisco Embarkadero and at UCLA in Los Angeles. The combined audience of 11,000 was encouraged to bring canned food, which was donated to the San Francisco Food Bank and the Westside Food Bank in Los Angeles. For more info, contact Radioactive in Los Angeles at 310-659-6698.

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

AUGUST


Sept. 29-30, International Di Expo, Trump Regency, Miami Beach, Fla. 305-676-3500.

SEPTEMBER


Sept. 2-5, 11th Annual Los Angeles Classic Jazz Festival, Los Angeles Airport Marriott, Los Angeles. 310-541-5700.


Sept. 24, 15th Annual Georgia Music Hall Of Fame Awards, Georgia World Congress Center, Atlanta. Rose Ann Bolling, 404-941-5944.


Sept. 26, "Making Multimedia Deals: The


Sept. 29, "Spirit Of Life" Award Dinner, presented by the Music and Entertainment Industry Chapter of the City of Hope, honoring Ticketmaster.

LIFELINES

BIRTHS

Girl, Gabrielle Harriette, to Danny Smith and Susan Parker-Smith, July 3 in Kansas City, Mo. He is a senior manager at Canon Music.

Boy, Joseph Raymond, to Louis and Mary Peulau, Aug. 3 in Los Angeles. He is president of MCA Home Video.

Boy, Samuel Jason, to Lawrence and Cindy Kamusho, Aug. 4 in New York. He is director of business affairs at Sony Music International.

Girl, Christine Lenore, to Ben Steel and Valerie G., Aug. 4 in Mineola, N.Y. He is a producer of nationally syndicated radio comedy shows and song parodies. She is officer manager Hof Steelworks Productions, a production company for music, comedy, and voice-overs.

Girl, Sarah Grace White, to Jack White and Katey Sugal, Aug. 7 in Los Angeles. He is a musician. She is a Virgin Records recording artist and television actress.

Girl, Deena Kless, to Ron and Rezi Zeelins, Aug. 7 in New York. He is president of RAZ Management Co.

Boy, Jake Jaffee, to Larry Jaffee and Teri Robinson, Aug. 9 in New York. He is a freelance music journalist and Billboard contributor.

Boy, Nikky, to Toine and Jacqueline van der Linden, Aug. 9 in Nieuwegen, Holland. He is an R&R manager at Ray's Music b.v.

MARRIAGES

Rob Robbins to Linda Morgenstern, July 19 in Hillsboro, Fla. He is a president of marketing company Production Partners Inc. He is president of Morningstar Media and former founder of Sony Kids Music & Video.

Joseph Parr to Margaret Weiss, July 2 in Cold Spring, N.Y. She is associate director of special marketing administration at Sony Music International.

Ernest Raphael Fritz to Lee Alison Robinetz, July 30 on Fire Island, N.Y. He is a freelance film and video director and editor. She is VP of video production at Columbia Records, and the daughter of Robert Robinetz, retired director of publicity for Warner Communications.

DEATHS

Denise Mills, 47, of lung illness Aug. 5 in Britain. A close associate of Island Records founder Chris Blackwell, Mills was a core member of the Island organization since the late 1960s. After working for producer Dennis Cordwell, Mills joined the Island Artists booking agency in 1968. Within a decade, she had moved into the day-to-day operations of the record company with responsibilities for such bands as Traffic and Free. In a statement issued upon her death, Island Records said Mills "special qualities and organizational prowess made an enormous contribution to the company. It was in Denise's nature that her role at Island stretched far beyond the parameters of a strict job definition. She quickly established a formidable reputation for her commitment to the artists." In the '70s, Mills worked closely with Island's roster of Jamaican acts, especially Bob Marley & the Wailers, and also was instrumental in signing Black Uhuru to the label. She moved to Jamaica in the early '80s where she became head of Island Communications. She is survived by her father and a sister. A memorial service is planned in Jamaica at a later date.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 11th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

A reference to the song "The Lion Sleeps Tonight" in the Aug. 13 Los Angeles Times, The Plain Dealer and The Plain Dealer in Topeka, Kan., should have stated that the author of the song wrote an original counter-melody to the song, and did not borrow it from Solomon Linda's "Wimoweh." They did, however, use part of its melody.
Suite: Hootie Blowfish. Atlantic Records rock band Hootie & the Blowfish and label mate David Crosby were recently at N.R.G. Recording Services in Los Angeles working on the group’s new album, “Cracked Rear View.” Shown, from left, are group members Dean Feiber and Mark Bryan, Crosby, and group members Danus Rucker and Jim “Sone” Sonefield. Crosby sang supporting vocals on the album’s first single, “Hold My Hand.” The sessions were produced by Don Gehman, not pictured.

**A&M Team Gets Woodstock On Tape Recording Festival An Unprecedented Task**

**BY PAUL Verna**

Saugerties, N.Y.—Staging an outdoor festival of 40-plus performances for an estimated audience of 300,000 was a major undertaking, matched only by the unprecedented task of capturing those three days of peace, music, thunder, and rain on 48-track digital and assembling a cohesive live album from the event within 12 weeks.

The festival in question, of course, is Woodstock ’94, held here Aug. 12-14 on the 25th anniversary of the generation-defining 1969 lovefest. The task of getting it all on tape—and delivering a finished album for a planned Nov. 8 release—was left in the hands of A&M Records VP A&R Larry Hamby, who is serving as executive producer of the project.

“This is the largest live-recording event in history,” Hamby said during the festival. “There is more music in Woodstock ’94 than all four Woodstock festivals combined. And it’s all being recorded in the most precise and professional manner than at any other time. We are pressing into service many able-bodied man, woman, or child.”

The project involved recording every performance on 48-track tape from a remote recording truck. Each of the two main stages was divided into two separate sections, allowing for up to a total of 16 recording units, resulting in a total of 240 tracks. The recording was directed by world-studio Group president Chris Stone, who served as audio facilities coordinator for the project.

“We have emptied the East Coast (of the digital units), and we took half (of those) on the West Coast,” he said. Of the 16 48-track machines, two were placed in each of the four remote trucks and three apiece were put in two different rooms at nearby Bearsville Studios, where the masters were mixed twice for distribution. One copy each went to the performers and to A&M (which also kept the multitrack masters). The two remaining tape recorders were reserved as backups, according to Stone.

Furthermore, cassette and DAT dubs were made of each track, and handed to the artists immediately following their appearances so that they could select their track for the live album, according to Hamby.

The entire cloning operation was expected to last from the moment the first tape was received at Bearsville (about two hours after the opening of the festival) through the Wednesday following the event—in all, approximately five full days of round-the-clock work. Bearsville GM Mark McKenna explained that two of the facility’s three rooms, Studio B and the Barn, were locked out by A&M for the project. After the tapes are cloned and the artists have selected their tracks, they want to use for the album, Clearmount will mix most of the tracks for final release, with assistance from senior ADAT to two-inch digital machine, with the mixers remove the vocals and groove combined get “about 70%” of his mixing time.

Unlike many mixers, Kessie starts loud on the mains, and then switches to NS-10 auxiliaries monitors and turns down, with only occasional moments back on the mains. Many pop mixers remove bottom from the mix to help cram up the NS-10s without distortion. This would be too thin for a good R&B mix. I leave in a little bit of low-end breakup when the NS-10s are loud,” Kessie explains. “It’s far more important to enjoy hearing what the singer is saying than to admire your stereo spread.”

It is that focus on singers that has earned Kessie a reputation as a specialist for getting great-sounding vocal mixes. Kessie is quick to point out that classic Motown records have served as his inspirational blueprint.

“The vocals are the most important element in a mix, so they get as much attention as other key elements,” Kessie says, adding that the emotional essence of each song is the most important element to highlight.

“Sometimes producers and mixers cover up what is important in a song,” he says. “I think overbearing drums, distracting effects, and unnecessary overdubs cloud up release after release. The more effects and parts you put in, the smaller everything gets. Less is more. The rest of the stuff is waste.”

“I want my records soulful, where the personality and emotion of a singer reach out and touch you,” continues Kessie. “It’s far more important to enjoy hearing what the singer is saying than to admire your stereo spread.”

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“The vocals are the most important element in a mix, so they get as much attention as other key elements,” Kessie says, adding that...
A&M TEAM GETS WOODSTOCK '94 ON TAPE
(Continued from preceding page)

A&M. The contract calls for one track per performer, with some flexibility built into the formula.

Commenting on the 12-week turnaround for the project, Czarao said the time window was unprecedented given “the number of people in the chain that have legitimate consultation. It’s going to be jam, jam, jam.”

The project went without major glitches, by all accounts, but there was at least one moment that called for swift improvisation. That was when a makeshift stage was erected by audience members between the north and south stages on the festival’s opening night. Beginning early Saturday, impromptu performances had commenced, and Hamby was determined to live up to his earlier promise—delivered in an Aug. 6 press release—to “record every note of music, spoken word, thunderstorm, and crowd reaction that finds its way to and from the two stages and 40-some groups of performances at this huge musical event.”

Hamby assigned his assistant, 23-year-old Jill Carrigan, to run a stereo output from the mixing board of the “renegade stage” to a DAT recorder.

“She’s now recording her first album,” Hamby said of Carrigan. “I introduced her to a sound guy I’ve never met before and said, ‘I am producing the live album of this event for A&M, and this is now part of it.’ Then I told her, ‘Here’s a DAT machine, here’s the on button and the off button, write down the names and addresses and phone numbers of the people that get on stage, and stand here ‘til it’s over.’”

While a final decision has yet to be made as to whether those unplanned performances will see commercial release, Hamby said the development was “one of the coolest moments. It was a force of nature. Just because it didn’t fit into my system doesn’t mean that it shouldn’t happen. It’s a beautiful thing. We’ve got to record this.”

The spirit of spontaneity and camaraderie... 
(Continued on next page)
raderie permeated the entire Woodstock '94 project, according to engineer Cherney. He told Billboard, "The best part is being together with my fellow engineers and everybody subordinating their egos. When you do this for a living, making records is dog-eat-dog. But pulling together like this has been a rush of adrenaline."

Hamby said the recording team represented "an interesting audio culture interface" of "people who have done nothing but live events and people whose expertise is mainly studio." Many of them, he added, did not know each other until they arrived. Despite the collective experience of the engineering staff, an edgy uncertainty permeated the proceedings until the first tape had successfully completed its shuttling and cloning cycle. Hamby said, "When we got the phone call from Bearsville that the first tape had worked its way from the stage to the tape processor to giving it to a manager to getting shuttled back to the studio, it was like, 'The Eagle has landed!'"

The entire project was undertaken with an emphasis on sound quality, Hamby said. "You don't do something like this anything other than absolutely first-class," he said. "You go big or you go home."

Remote Recording Services president David Hewitt added that the expectations of record buyers have increased dramatically even since the 1985 Live Aid Concerts, which he worked on. "The general public won't settle for the kind of soup that used to come out of this stuff," he said. "It now has to be very highly produced and very highly polished."

The World Studio Group's Stone—who was instrumental in the post-production of the original Woodstock album—echoed, "Anything less than perfection will not be tolerated."

**NEW PRODUCTS AND SERVICES**

OTARI CORP. is introducing the MR-10 MiniDisc recorder/player, a professional MD unit designed for radio broadcast storage and playback. Among the unit's special features are:

- **Table-of-contents editing:** memory start, stop/standby and single/repeat options, selectable EOM detector, front-panel headphone output with level control, audible cue mode, and lighted front-panel controls with enhanced readout capabilities.

YAMAHA CORP. made the following product introductions at the recent NAMM show:

- **The P3500, P2500, and P1500 power amplifiers, which generate 550, 250, and 150 watts per channel, respectively.** Available in the fall, they will be priced at $899, $799, and $699, respectively;

- **The MX200 mixing console, available in 8-, 12-, 16-, and 24-channel configurations.** The unit is billed as an ideal board for churches, small clubs, and fixed installations. Suggested list prices for the four varieties are $749, $949, $1,099, and $1,499, respectively;

- **The D2000 digital delay, a relatively low-cost ($1,499), live/studio unit with delay times of up to 5,200 milliseconds in stereo or 10,400 in mono, and a host of programming features.**

Yamaha also announced that its Pro-MX 01 digital mixer (Billboard, May 29) has attracted software developers Mark G7 The Unicorn (whose Performer package has been optimized to take advantage of the board's automation capabilities), Emagic, Steinberg, Opcode Systems, Voyager Sound, and Lone Wolf.

ALEISIS CORP. unveiled the following products at NAMM:

- **The Matica 500 and Matica 900.** Both are designed to handle studio reference monitoring as well as sound reinforcement applications, according to an Alesis statement. The Matica 500 is rated at 240 watts per channel into 4 ohms, 350 watts per channel into 2 ohms, or 640 watts into 4 ohms bridged mono. The Matica 900 delivers 450 watts/channel into 4 ohms, 680 watts/channel into 2 ohms, and 1,350 watts into 4 ohms bridged mono;

- **The Mixverb 4 dual-channel signal processor;**

- **The ADAT Digital Recording System brochure, which details the applications of its popular digital-recording format.**

MONSTER CABLE introduces its Prolink line, which comprises instrument, microphone, speaker, snake, patchbay, and digital cable products.
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**ALTERNATIVE TEXAS: LONE STAR STATE SHINES**

(Continued from page 45)

“the way record distribution works, it doesn’t really matter where you’re from,” he insists that Houston gets a little overlooked. “The concept of alternative music is weird,” Bill says. “There are plenty of bands here that are decent bands that could make it, but it’s really hard to get out of Houston. The distance is huge between here and elsewhere.”

Or could it be that local bands are happy being local heroes and aren’t striving for much more? “There are a lot of great bands here that really don’t even get a shot,” Bill says. “We all just go out where there’s cheap beer.”

That usually means heading for East End or playing a few changes earlier this year, the popular club has returned to its winning formula of having no cover charge and in-house production. For the price of a drink, the act is local or national. Emo’s owners attempted to run another club under more conventional business models with a cover charge—but it went under.

“It’s better to make money,” says producer/engineer Justin Credle. “You want to make money and you want to make it off them. You want to make them have the act.”

And that is exactly what has happened. The club has been sold and now is run by the improbably nicknamed Redo Makeshift and his wife. “If we file up a recording [by a local band] and the band can’t find a home, we’ll try to get them on [Double Naught] or [Sound Virus Records]. And then, if it turns to shove, we’ll put them on a compilation. We try to find [homes] for everything we do,” says Makeshift. As an incentive for bands to keep recording, any act that has previously worked at the studio stays at the rate of $50 per hour.

In many ways, the bands in Houston embrace their outsider status and the edge it gives them. To lose that to be the risk of the ire of a typical caller to KTRU, who, while the station was playing a set of local acts, admonished the DJ, “Don’t play anything good—play something trendy.”

KID RHINO SEIKES BIGGER CHUNK OF MARKETPLACE

(Continued from page 10)

and director of A&R/product Rob-in Frederik, also from the Disney la-bel. Another newcomer is marketing coordinator Rolyn David, who was previously marketing coordinator at EMI Records Group.

The label has increased its sales and distribution than its major competition. “It’s a lot better to license from major companies,” he says, “but it’s a lot harder to get sales. We’ve been looking at smaller deals with independent labels.”

Label director Dorrell says that WEA-distributed Kid Rhino is “ac-tively seeking alternative distribution channels that have first seen films and the like, but in reality are the most-traveled paths in a family’s everyday life.”

Dorrell is ready to roll with new releases that include a second “Animi-cans” album, “Yakko’s World”; the hard to crack “Planes” and “Ande”; and the first McDonald’s audio release, “Ronald Makes it Magic.”

The label envisions Kid Rhino influence in video toys and on CD-ROM. Werner, who oversees marketing, sales, and promotion for all of Rhino Entertainment, says what’s needed of Kid Rhino is good for the company as a whole. “As a fully rounded company, we hope Kid Rhino reflects well on us. After all, kids grow up and [will] hopefully stay as Rhino customers.”
Radio

Duopoly’s Impact Still Up For Debate
Has It Saved Biz Or Encouraged Monopolies?

BY STEVE KNOPPER

Two years after the institution of duopoly—the FCC rule that allows one company to own up to four radio stations in a metropolitan area—radio philosophies continue to clash. Has duopoly, as it was intended, saved struggling stations and revitalized the radio industry? Or has it, as critics contend, reduced the airwaves to a dwindling number of huge companies?

For Jim Blackburn, whose Alexander, Va.-based Blackburn & Co. brokered sales of 50 stations last year, duopoly has finally provided an antidote to the early-’90s recession.

“It’s been a very good development,” he says. “This radio industry is now healthy—far healthier than it was before. Once again, it’s a good industry.”

But for James Winston, executive director of the National Assn. of Black-Owned Broadcasters, duopoly has had the effect of kicking up small, often minority-owned stations in the stomach.

“Big stations have been buying small stations in an effort to dominate the market,” he says. “If [my] station is ranked No. 10, and Nos. 1, 3, 6, and 7 are all owned by the same company, then my ability to compete with their advertising dollars has been greatly reduced.”

Since the FCC passed the duopoly rule in September 1992, the weekly industry newsletter M Street Journal reports, 1,615 of the approximately 10,000 commercial radio stations have merged into duopolies. More than 950 duopoly applications have been filed with the FCC. And while many media critics have complained that duopoly threatens the traditional notion that the public owns the airwaves, station managers have more pressing concerns: They are trying to figure out how to solve simple math problems.

“I haven’t seen a case where you take one plus one and you get two,” says Robert Unmacht, editor of the M Street Journal, repeating a euphemism common in the post-duopoly radio world. “It seems you take one plus one and you get one and a half.”

The duopoly rule, which allows a company to run two FM stations and two AM stations in the same market, came with no precedents or management guidelines. It prompted some fairly radical changes: In some markets, long-standing competitors have moved into the same building to work for the same company. Staff cuts have been inevitable: Two stations may need two PDs, but they may only need one office manager.

Still, advertising dollars—and therefore ratings—remain the bottom line. So managers are making up the plans as they go along.

“That’s where the big challenge is,” says Judy McNutt, PD at an album alternative KBCO Denver. “The initial impact is always internal: Who’s going to do what? Who’s getting the ax? Who’s selling what? That was the first thing. Then, of course, you don’t need four receptionists.”

“Everybody’s addressing it in different ways, because there’s no book you can look at,” adds McNutt, whose station owner, Nebie Broadcast Group, bought crosstown KHJH and KHOW in late 1992. “You have to try different things.”

In some markets, stations painstakingly mapped out their plans for market dominance. In Denver, for example, Jacor Communications purchased a duopoly of stations to go with its classic rock KRFX in late 1992. Armed with both young and old FM rock audiences, the stations managed to squeeze top competitor KBPI into switching to AC format after April.

Kansas City, Mo., Bonneville Broadcasting’s market, was equally tricked. In Monroe, La., where brothers Clay and Bob Holiday can operate three FM stations—KLLO, KLIP, and KRVV—out of the same building because of an FCC loophole, competing station KNIO-AM-FM has had to do some strategic rethinking. Yet the station’s marketing director, Brian Ringo, notes that competition is easier than one might expect.

“You just kind of have to let them settle in to see what they’re going to do,” Ringo says. “There’s bound to be some legitimate holes. Can we beat them at their own game? Or will they leave us some holes?”

Ringo, who calls the heritage station KNOE an “old granddaddy station,” says the duopoly rule can be good for the industry. But he’s not sure if it is being implemented properly.

“In some of the larger markets, I think it’s a cost-cutting measure more than anything,” he says. “If it’s not structured properly and staffed properly, it can be more detrimental than helpful.”

Within the industry, managers tend to accept duopoly as a legitimate tool for boosting growth. But (Continued on next page)

In-Flight Audio Channels Offer Jocks New Form Of Air Time

BY ERIC BOEHLERT

NEW YORK—Radio jocks who have specialized for years providing voice-over work for stations and ad agencies now have another, often-overlooked outlet for their talents: in-flight audio entertainment.

Recently, United and American Air- lines’ in-flight channels, which offer passengers a range of musical (and talk) choices, have evolved into using actual jocks and aligning themselves with format leaders across the country.

“When we took it over” from the previous company, says American in-flight music director Mike Kessler, “one complaint American Airlines had was that the [prior] company was hiring too many actors pretending to be DJs. We decided to get real DJs from real stations.”

“They understand better than any- one what radio’s supposed to sound like,” says Brad Saul, CEO of PIA, the company that produces American Airlines’ in-flight entertainment. PIA teamed with Group W, which fanned out and recruited jocks to oversee the channels. Some of the marriages at American are a bit peculiar, style-wise.

DeYoung Does Broadway. Former Styx lead singer Dennis DeYoung, supporting his Atlantic Records debut, “10 On Broadway,” recently appeared on WPJL New York’s Rocky Allen show live from the Ed Sullivan Theater on Broadway. Pictured, from left, is WPJL traffic reporter Crista Lang, PD Scott Shannon, DeYoung, Allen, and Atlantic director of adult formats Steve Ellis.

Chi-Cow-Go. Mancow Muller, formerly morning man at San Francisco’s KYLD, has arrived at Chicago’s WPXZ (formerly WWSZ). Bruce Willis, in town filming “Die Hard 3,” welcomed the enfant terrible.

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WILLIAMSBURG AUGUST 27, 1994

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Honolulu’s KKLV Corners Oldies Format
Station Draws In Baby Boomers, And Ratings Soar

REMARKABLE things are happening at rock station KKLV, 98.5 FM, Honolulu. The ratings are up way up and the competition is nearly nonexistent. Could this be PD heaven?

OM/VP Jeff Hunter thinks so. The 20-year radio veteran has turned KKLV’s attention ratings go through the roof, from a 0.9 share to 2.0 in 12-plus in the winter book, then rocketing to a 7.5 share in the spring. The station is now ranked No. 7 in the market, and is the only station in the market that apparently has a real stone station, “the walls are ringing,” says Hunter.

“I get nervous when things grow this fast,” says Hunter, “What if the station dips now? Too many comfortable with things, but I expect we’ll keep growing.”

Formerly known as KHHH, the station, along with sister AM KHVH, was purchased by Henry Broadcasting earlier this year. The N/T format was dropped in favor of rock oldies on March 8. With the acquisition, Henry Broadcasting now owns four stations in the market, including KKHJ-FM. Hunter programs both KKLV and top 40/rhythm KIKI-FM (194).

Hunter says the quick acceptance of the new format is largely due to a big demand and little supply of oldies rock in the market. “There was a huge hole [for rock’n’roll],” he says. “People are disenchant with what radio is offering them. Our research found that people were playing tapes in their cars to hear the rock of the ’60s, ’70s, and ’80s. There was a big gap and we were happy to fill it.”

Promotion of the new format has been low-key. Rather than relying on traditional advertising, KKLV has limited its promotions to one van, which is driven once a week to highly populated areas. Stickers and other promotional items are handed out to potential listeners in the area. “Billboards are against the law here,” says Hunter, “We just let the music promote itself. There has been a strong word-of-mouth about our station and it hasn’t relied on gimmicks or extensive advertising.”

Hunter believes that listeners tune in to hear the music they are comfortable with. “It’s a baby boomers’ market,” Hunter says. “There are no frills and no hype. We don’t spend a lot of time with personality. There aren’t any clever phone bits or fancy contests. The music will always be the star. I will always believe that.”


“We only play the hits,” says Hunter. “These are the songs that will recognize—that people grew up on.”

The music rotation stays consistent on the station through all dayparts, though there are two community service shows, “Hawaii Speaks” and “Commonwealth Club” are interview programs that feature local citizens discussing issues of community interest.

Hunter remains cautious about KKLV’s solo status as king of oldies on the island. “I foresee some clones in the near future,” he says. “Without a doubt, there are competitors eyeing our rise. I think the way that we’re going is obviously good.”

Hunter has been in radio since 1974, when he began at WADD-Brookport, N.Y., before heading west to California, where he worked at several top stations, including KSTN Stockton; KITS (Live 105) San Francisco; KNDE Sacramento; and KHQT (Hot 97.7) San Jose.

In 1992, Hunter quit the radio business and moved to Los Angeles to pursue a career in record promotion.

“I didn’t get a lot of job offers,” he admits. “I had maybe two interviews in 11 months. There were all these record people that I had known for years, but absolutely no job offers. Then, Jeff [Salgo, VP of programming for Henry Broadcasting] came through with a position as PD at KKI-AFM in Hawaii. I’d been here before, but I never thought I’d end up living here.”

BRETT ATWOOD

DUopoly’s Impact Still Up For Debate

(Continued from preceding page)

David Dunaway, director of the University of New Mexico’s New Institute of Broadcasting and Media Studies, says too much FCC-encouraged dominance is the symptom of a dangerous trend. Dunaway, like media critic Ben Bagdikian in his book U.S. Radio, John Dingell, D-Mich., has publicly opposed the duopoly rule since 1992. He believes the FCC has been moving away from public service and substantial news reporting since the early 1980s.

Criticizing the National Assn. of Broadcasters, Dunaway says radio stations’ programming now reflects financial pressures much more than public service. “Over the last 14 years,” he says, “the FCC has functioned as a point man for the needs of the broadcast industry—as opposed to serving as a balanced regulatory force on one of the most important industries in the U.S.”

It’s hard to be idealistic, though, when your industry is making money. In 1991, The New York Times reported that the radio industry’s overall revenues dropped slightly in ‘90, the first time in 10 years. Today, says Stuart Bedell, assistant chief of the FCC’s audio services division, stations’ revenues are up. Bedell attributes part of this turnaround to duopoly.

In that sense, Blackburn says, the FCC’s rule change was inevitable. “The industry became overpopulated with radio stations during the ‘80s, and rate competition was so intense that, by large, stations were unprofitable and also heavily burdened with debt. And there really was no way out but to consolidate the industry or help it.”

Besides, adds Barry Umansky, the NAB’s deputy general counsel, the idea of the radio industry downsizing into a few big companies is greatly exaggerated. “You’ve still got about 12,000 radio stations out there,” he says. “You can’t consolidate into a few companies, because there are national limits. So the sky’s not falling.”

BILLBOARD AUGUST 27, 1994

www.americanradiohistory.com
Svejda Informs, Infuriates On ‘Record Shelf’

by Carrie Borzillo

Bentivoglio’s “Deuce Hollywood,” which airs weekdays at 7:30 a.m., features celebrity interviews.

National Alternative Network is offering a new modern rock show to college stations. Called “Live Wired,” the half-hour program will feature music and interviews from acts such as Superchunk, Scrawl, Velocity Girl, Weezer, and Free.

Win Elliot hosts. In addition, CBS America will produce a 30-minute talk show, “Ballad de Hoy y de Siempre,” which means “Baseball Then And Now.”

National Public Radio's “Bluesstage” kicks off its sixth season with a new host. Writer/composer/director/actor Melvin Van Peebles will replace Rhett Brown in October.

Kmart Corp. is sponsoring a two-minute news feature by WDTV-TV Detroit evening news anchor Mary Cherry. The daily show, “Second Thoughts,” will be targeted to N/T, AC, and oldies stations.

Westwood One secured the rights to the simulcast of HBO’s “Barbra Strisand: The Concert.” Aug. 21. WWI also has obtained the rights to simulcast the Disney Channel’s world premiere of “Jackson Browne: Going Home.” Aug. 28. Brown is joined by special guest Graham Nash, David Crosby, and (Continued on next page)

Radio
Info Superhighway Bill Clears Senate Committee

BY BILL HOLLAND

WASHINGTON, D.C.—The information superhighway rewrite of the Communications Act, S. 1802, has finally cleared Senate Commerce Committee hurdles, with Section 701 giving broadcasters a chance at modifying or removing the radio ownership rules, although a review process might tempt changes in the future.

In addition to the sections easing ownership rules (Billboard, Aug. 20), a new provision has been attached to the bill by Sen. James Exon, D-Nebraska, and Slade Gorton, R-Wash., that would hike the amount of a fine for obscene programming from the current $10,000 to $100,000.

Nothing in the amendment changes or modifies the FCC's current indecency rules, according to a spokesperson in Exon's office.

The bill also would authorize gambling ads on stations in states where gambling is legal, but does not yet solve the legal limbo of ads running on stations in the same markets that reach across borders to states where gambling is still verboten.

20/20 RULE COMING SEPT. 16

Regardless of the new language on the information superhighway bill, broadcasters will still get an automatic hike in the number of AM and FM stations they can own under the current FCC ownership rules. For years, the numbers were set at 12 AMs and 12 FMs. Then, at the pending intervention by the FCC Mass Media Bureau (a relaxed-ownership-limit impact study is in the works there), the numbers will rise to 20 AMs and 20 FMs.

AD DISCLOSURE BILL TO CLINTON

President Clinton is expected to sign a bill passed by Congress earlier this month that contains the broadcast industry's long-awaited radio auto lease ad reforms.

The bill, which made it past Senate/House conference last month and then was passed by both chambers, auto dealers will soon be able to advertise in the same market, and ask listeners to call an 800 number if they want to find out what the "small print" is. Auto dealers have shied from radio ads in the past because, by law, deal-numbing verbal disclaimers had to follow lease ads.

The bill also contains a provision calling for a study to be undertaken on savings and loan radio advertising. The S&L section of the bill was put on hold earlier this summer.

IN-FLIGHT AUDIO PROVIDES JOCKS WITH NEW FORM OF AIR TIME

(Continued from page 100)

Not only is the in-flight pay welcomed by the jocks ("a reasonable rate") slightly below voiceover rates, according to one, but so too, is the national exposure, particularly in a business where gaining attention is one of a jock's most resourceful tools. For instance, American Airlines claims that a minimum of 1 million listeners per month tune in on the carrier's in-flight channels.

In addition to hosting the two-hour programs, which are created every two months and then broadcast continuously, programming the channels as part of the host's regular job at American as well. For instance, Cocker selects the country songs, tracks down publishers due money, writes the show's copy, and physically produces the program every 60 days.

At United, an independent music company, AEI, programs the airline's dozen channels. Like PIA, AEI has begun employing a handful of radio program types, such as KQRO Los Angeles' Richard Blade, Frasier Smith of KLSX Los Angeles, and John Santana from KGGG Los Angeles.

Sometimes record labels take care of the in-flight programming. For a number of years, they have been buying time on the various channels to push a particular artist. (Colonial recently purchased an hour on "Soft Favorites" to ensure wall-to-wall Julio Iglesias.)

Calling the practice "legal payola," PIA's Saul notes that since the company is not a broadcaster in the literal sense, it's OK to accept money from a label (around $20,000 per channel for 60 days) to feature an artist.

In other instances, a magazine (Jazz), a radio syndicator (Concert Music Networks), and an actual radio station (Group W's KTWV) have paid for the right to program American's in-flight channels.

In-flight audio began decades ago when airlines started offering passengers general musical entertainment on tape, providing outboarders and providing on-board programming. But it wasn't until the early '70s, when WGN Chicago overnight jock John Doremon got the idea of providing United Airlines with direct programming that supports different musical formats, that the industry took off. In fact, during the '70s' billboard magazine owned Music In The Air, which provided music programs for 27 airlines worldwide.

By the early '80s, a new revenue stream was tapped when commercials began appearing on in-flight channels. In the last few years, airlines have begun bringing in radio jocks, live audio programming for airlines has been undertaken by the United States Today Show Sky Radio and In-Flight Radio companies.

All-Sports Gets Credit For AM's Revival

NEW YORK—All-sports radio has been a major factor in the resurgence of the AM band, according to a new study of the format by Banner Radio. The study also found that all-sports is a prime source for advertisers who want to reach upscale, 25-44-year-old men who are local and attentive radio listeners.

The format was first successful at WFAN New York, which launched in 1971, and it now has outlets in most major markets. According to the study, all-sports has attracted a younger demographic group to the AM band and delivers an audience significantly different from that of other AM formats.

The study also notes that the growth of all-sports coincides with the renewed strength of AM radio, and credits the format, in part, for that resurgence. "The decline in AM listening, which had occurred steadily from 1970 on, ended in the late '80s," the study says. "AM listening levels stabilized at about 25% of all listening. All-sports radio, a new format unique to the AM band, was a major factor in halting AM's erosion.

The format's audience is 87% male and spends an average of six hours a week listening to all-sports radio, the study says. The study, titled "All Sports Radio: Where The Fans Are," is part of Katz Radio Group's ongoing "Focus On Radio" research project. Banner Radio is a subsidiary of Katz.

Radio Seminar Lineup Set

NEW YORK—The lineup of facilitators for the Billboard/Airplay Monitor Radio Seminar and Awards is now complete, with the addition of three additional format room moderators.

WRQX Washington, D.C., PD Lorrin Palagi has been added to the AC format session. Palagi will briefly announce facilitator Mike Preston, A.P.D. of WPLJ New York.

KLBJ-FM Austin, Texas, PD Jeff Carrol will lead the "All American Rock: Winning With Currents" session along with previously announced facilitator Greg Mull, PD of WXFT (98.7) Atlanta.

Also, Active Industry Research (AIR) president Alan Smith joins the discussion group for "Top 40: The Format's Comeback." He will be paired with previously announced facilitator Tony Novia, OM of WSTR (Star 94) Atlanta.

The Seminar will be held Sept. 8-10 at the New York Hilton and Towers. The event will culminate with the annual Billboard/Airplay Monitor Radio Awards, where WPLJ's Scott Shannon and Todd Pettengill will be among the presenters. Shannon also is co-facilitating a Seminar session titled "How To Get The Best Out Of Your Air Personalities."
Jock Fired For Spoiling No-Repeat Workday; Multi-Market To Purchase Southern Starr

Wolf Lake Return, PA, midday jock Joe McClain was fired after inadvertently playing a song for the second time during a “no-repeat workday.”

Halfway through the song, McClain realized his mistake, stopped the single, and apologized. But it was too late. Calls poured in from listeners wanting to claim the $1,000 prize. Later, GM Dave Taylor said McClain is the 57-year-old jock, according to the local Morning Call newspaper. Listeners couldn’t be reached for comment.

In other news, Southern Starr Broadcasting has agreed to be acquired by Multi-Market Radio in a deal valued at more than $35 million. Southern Starr currently owns four stations in South Carolina, including WFXC/WFXK in Charleston, WGNF-FM Daytona Beach, Fla., WPLR New Haven, Conn., and WKNX Biloxi, Miss. Through local market ownership, Southern Starr also operates WBYC New Haven, as well as WMJY (formerly WQJD) and WMVI Biloxi, which the company has filed to purchase.

Pierce Radio Networks will receive $14.8 million in new investment capital as part of a deal with Archon Capital Partners L.P. The money will be used to fund Pierce’s growth, including the creation of additional programming and the expansion of its advertising sales divisions.

A trial date of Sept. 7 has been set for WMMS Cleveland engineer William A. Foraker, who faces three felony charges after allegedly sabotaging a live broadcast of the Howard Stern morning show on crosstown rival WNCX (Billboard, June 25).

O.J. Simpson has resigned from the board of directors of Infinity Broadcasting, according to the Chicago Sun-Times.

Four broadcasters and one program will be on the air as a spinoff of the Radio One-Fane in Chicago Nov. 6. The four honorees are Garrison Keillor, Red Skelton, Gary Owens, Gordon McLean, and ‘The Bum and Allen Show,” which starred George Burns and the late Gracie Allen. CBS Radio’s Chet Olendorf will host the ceremony.

Programming: Boston Shake-Up

American Radio Systems has purchased the programming of all sports WEIE Boston from Back Ray Broadcasters and will move it to ARS-owned N/WT WHDH, beginning Aug. 29. This programming includes syndicated morning man Don Imus. Two shows formerly heard on WHDH, and being hosted by Rush Limbaugh and Howie Carr, will move to co-owned WRKO. Current WEIE GM Ross Elder joins ARS as GM/WHDH.

Meanwhile, the former WEIE flips to an all-business news format with programming from the new Radio News Network, plus a live, later-night show hosted by former WHDH money man Bob Glavsky and Charlie McGraw.

KYSR Los Angeles PD Greg Dunkin will exit the station “sometime between now and Oct. 31” over “philosophical differences,” according to GM Bob Griffin. No replacement has been named, but consultant Bill Rich-ardson is aboard in the interim.

KLIT Los Angeles has applied for the calls KSCA for its new album alterna-tive format.

Ewing WRBQ-FM Tampa, Fla., PD Brian Thomas lands the PD job at KFRC-AM-FM San Francisco, replacing Brian Wring, who was fired. WLLZ Detroit PD Jon Robbins exits. GM Jeff Satteri assumes his duties for now. MD Todd Thomas is appointed to AP/MD.

WSLR Akron, Ohio, flips from country to ABC/SWMN’s R&B/Adult format for “The Chuck-er.”

KOIT/KOY (the Coyote), which has been broadcasting on two frequen-cies (102.3 and 102.5) to cover both the Albuquerque, N.M., and Santa Fe, N.M., markets, will consolidate onto the 102.5 frequency and boost its power to the equivalent of 100,000 watts to reach both cities Monday (22). The station will now be known simply as “The Coyote” for the next decade.

Hot AC WICM Harrisburg, Pa., which had been airing Westwood One’s syndicated Don Imus morning show, also picks up the network’s afternoon show, hosted by Don Geronimo and Miller. Another former Imus jock, Jeff Mason, adds AP duties.

Following last week’s sale of the station to Buckley Communications, KOGO Atlanta, Ga., which had been silent, signs back on programming WWL’s “Adult Rock & Roll” format.

Major Broadcasting founding pro-grammer John Edwards has launched a new consultancy and signed Major as his first client.

After producing the network’s World Cup broadcasts, Richard Bonn has been hired as PD at the One-Sports Radio Network. Also, the station was PD at WTEM Washington, D.C. Bonn has also hired two new producers for the network. Kurt Kretschmar joins from KMCPE Los Angeles, and Mark Gentzko joins from WRQW Chicago.

CHINO Sudbury, Ontario, flips from oldies to rock as “The Crusher.”

WIBC Indianapolis has signed an affiliate of ABC Entertainment Net-work and will also begin carrying ABC’s Paul Harvey commentaries.

People: Blue Bids Adieu

As expected, WHTZ (Z100) New York AP/MD Frankie Blue has ob-tained a new contract at the station with the word “compromise.”

RKO Los Angeles MD Dave Fulmer heads to New York to become director of music programming for VH-1. No replacement has been named.

WSNX Grand Rapids, Mich., MD David “Taz” Turnbeaugh joins KISF Kansas City, Mo., where he will co-host an affiliate of ABC Entertainment Network/Boomer. No replacement has been named at WSNX.

WPST Trenton, N.J., MD Dave McGraw joins WIPX Philadelphia.

KPWR (Power 106) Los Angeles night jock David Morrisives moves to af-filiates. Morrisives hosted the show now at KYLD San Francisco. New to the station is Big Boy, a protege of Power 106 morning team the Baka Boys, who will host the show.

Carole Scott is upped from PT jock at KRQR San Francisco to host of the station’s weekend show, and the weekend midshift shift. She replaces Zeb Norris, who left in April.

Former WKCI (KC101) New Haven, Conn., jock Kelly Nash lands afternoons at WBLI Long Island, N.Y. He replaces Steve Harper, who is now in mornings.

Donna Valentine joins KEKE (K100) Minneapolis for middays, replacing Barry Steward. She previously worked PD at Crosstown KDWB.

At WGR Cleveland, midday host Erin Kelly joins Jim Mantel in mornings. Kelly replaces Lucy Grant, who exited.

WMFS Indianapolis MD Kevin Freeman is upped to director of infor-mation services for WMFS and sister WGLR. Matt Rawlings (a Barry Buddon jock) moves to middays. He previously worked PT at WMFS.

KNCI Sacramento, Calif., afternoon jock Rick Marin exits. Morning co-host Lisa Kay moves to afternoons to replace him. Also, KNCI PT jock Pam Pizzimenti exits for nights at KATM Modesto, Calif.

As expected, KHQT (Hot 97.7) San Jose, Calif., night host Dr. Davesegue to afternoon, replacing Elvis Medina, who exits.

Following the departure of Jo Jo “Cookin” Kincaid for WMJN Boston, WEIE hired jock Mel Dukes.

KGGI Riverside, Calif., night jock, Joey Dee as morning man, although the position may not be permanent. Also, midday jock Joe McMenamin, who replaced Basketball Jones is out and has not been replaced. Jay Alexander joins WEIE for production and swing duties from crosstown WAGS.

WMXW Richmond, Va., hires Mike McCarthy (aka Tom Forbes) for middays, replacing Matt Blevins (who moves to middays). Former midday host Jon Seid exits. McCarthy previously tried hosting mornings at WMXX Baltimore.

KIMI Tucson, Ariz., morning host Scott Carpenter exits and has not been replaced.

KWEZ Grand Rapids, Mich., has completed the lineup for its new “Young Country” format. Former crosstown WKLD PD Bill Tinns joins for middays. Anja Down, who previously held an administrative post at sister station WCUZ-AM, will host evenings. Former WMUS Muske-gon, Mich., swing jock Austin Steele has been purchased.

WCUZ-FM midway jock Ed Buchan moves to middays at WCUZ-AM, which is splitting off from the format. Also, jock Millions, who replaces Joe McMenamin. On weekends, Joe McMenamin returns.

KGA Spokane, Wash., PD Dean Allen adds morning co-host duties, replacing Al Wetzel, now at crosstown KCDA.

Los Angeles radio veteran Dave Sebastin rejoins KRTH for fill-ins. He has been off the air for nearly a decade.

Former WMMS Cleveland jock Lisa Dillon joins crosstown WNCX for weekends, replacing Rocco “The Rock Dog,” who exits.

WJRM Orlando, Fla., has an im-mediate opening for a production di-rector. Send T&Rs to PD Duff Lindsey.

Los Angeles-based Casting Enter-tainment Group is looking for Ra-dio personalities to host Buena Vista’s new syndicated television show, “Afternoon Land,” based on the British TV program “The Big Breakfast.” Send photos and video-tapes to Casting Entertainment’s Mark Costello.

KATZ MEDIA CORP. has been acquired by DLJ Merchant Banking Partners in a deal valued at $25.1 million. Katz management will hold a significant equity position and retain operational responsibility. Tom Olson has been upped from president to CEO of Katz. He replaces Peter Goulazian, who is retiring.

JAY COOK has announced his retirement as GM at Gannett’s WDAE/WUSA Tampa, Fla. Marc Kaye, president/GM of sister KIIS Los Angeles, moves to Tampa in the same capacity. KISI GSM Roy Laughter is upped to VP/station manager there. Also, WDAE/WUSA PT “Banana” Joe Monticone exits and has not been replaced.

BOB MCNEIL has been named VP/programming for Westwood One Radio Net-work radio formats. He previously was a consultant at VMca Media.

LEE JAMISON, VP/GM of KZID-Denver, exits in the wake of the recent sale of the station (Billboard, Aug. 13). GMS Greg Hoffman is interim GM.

STATION SALES: WBVP/WVKS Pittsburgh from Baltimore Radio Show Inc. to a new partnership headed by broadcasters Michael Schwartz, Aaron Dain-esh, and Frank Joon, for $2 million. WERF-AM and WORD Greenville, S.C., from Multimedia Inc. to Keymark Communications for an undisclosed price; KCRZ Tucson, Ariz., from Tucson Community Broadcasting to RX Broadcasting Corp., owner of crosstown KCBU/KKIM, for $5.5 million.

SALE CLOSINGS: KBBX Houson from Cook Inlet Radio Partners to Clear Channel Communications, owner of crosstown KHYI, for $21 million.

ANDREA RAINET has been upped from director to VP/research and services at the Radio Advertising Bureau. RAB comptroller Van Allen also adds VP stripes.

HEFTEL BROADCASTING CORP. has completed its previously announced acqui-sition of Cadena Radio Centre network, making Heftel the nation’s largest Spanish-language radio company.

Radio

Newsline...

www.americanradiohistory.com
**LION KING** BITES INTO BOOMING ASIAN MUSIC MARKET  
**Continued from page 19**

Duck cartoons and Disney movie soundtracks to make you wonder why the company’s consumer products segment is unable to set up a regional office in Hong Kong.

This year, Disney consumer product sales will hit $1 billion between Australia and China, with Hong Kong becoming the largest Western entertainment outfit in the region. Like McDonald’s and Coca-Cola, it spottted a yawning market and marketed the daylight out of an otherwise unobtainable product.

Music is the newest gem, polished by an immense success of the animated feature movies. Soundtracks from “Beauty & The Beast” and “Aladdin” have reached at least gold status in every Asian market, pushing music sales up 660% between 1990 and 1994.

Data from Hong Kong forecast sales of 2 million units for “The Lion King” soundtrack in the 11 markets under its control. Less than a dozen Western pop albums have ever reached that mark.

With $1 million already spent on promotion, “The Lion King” film has already reaped profits and is spurring the release of the regional animated movie in Taiwan. A 24-page promotion indicates that spinoff merchandising has so far brought in nearly $5 million in Taiwan, where the film has been released in half the region’s countries.

Greg Rogers, Disney’s director for music and computer software in Asia Pacific, is not a small man. But when questioned about the company’s music performance, the Kenny Loggins look-alike has his enthusiasm.

“We created one—and absolutely hammered it!” Rogers blurt out after quietly ex-

plaining that the 660% jump in sales came because Asia has no cultural icons of its own.

There have been enormous emotional support, but there has been no musical experience available,” he says. “It’s easy for mainstream music to get airplay, but the question that needed answering was, ‘Where do young mothers go for something that’s different, that is new?”

And the company’s true skills lie in melding the emotions of Western mu-

sic within today’s culturally sophisti-

cated markets.

It is a three-stage program. First is a consolidation of existing repertoire: some 1500 Disney songs, with the remaining portion com-

ing from catalog items. Next is rein-

vocating: localizing the soundtracks us-
ing Asian artists. Finally comes develop-

dment: Disney has its own record-

label, which is creating youth-ori-

tented music independent of films.

As an example, industry observers say Disney has already extended its re-


cords portfolio to include Shanghai Disney and Shanghai Disneyland, which are long-term projects that added China to the opening.

In addition to the direct-mail cam-

aign, Atlantic will try to tap into Flack’s audience by gaining in-store play of “Roberta” in non-traditional retail outlets.

“Restaurants and boutiques can be like mini-radio stations, and it really works,” Germaine says. “We have a fantastic database of retailers who are interested in this format, and we can ap-

ply with counter cards, so that every time someone asks about the music, they are handed a card with the work of focusing on a single retailers and a coupon that directs them to a music retailer.”

Flack’s plan is just fine for retailers, who say Flack maintains a loyal audience.

“Based on her reputation and the quality of the artist alone, I think the record will sell well,” says Steve Walker, senior VP of the Philadelphia-based, 170-store chain the Vitamin Shoppe.

Atlantic also has plans to expose “Roberta” via airlines, and is negoti-

ating with several carriers for either a “Atlantic children or placement on several different various-airline in-

flight channels.

On the radio front, Atlantic plans to use AC, R&B, and adult stan-

dards stations. Of the latter format, Germaine says, “With the Michael Jackson and Stevie Wonder, we are not going to use AM, but are appealing to an older demographic.”

The programmers at these stations are extremely cooperative, she adds. “Certainly this is one of those kinds of records that can benefit from those relationships we forgot about years ago.”

A 10-stations KJOI/KJFY Los Angeles PD/morning man Chuck Southcott is looking forward to hear-

ing the album. “In A Sentimental Mood” and “The Thrill Is Gone” are good choices, he says, “and Roberta’s voice is perfect for us.”

Since “Roberta” will be serviced to different formats, Atlantic will not release the album on AC. Instead, it will service radio stations with the entire album on Sept. 28, with different stickers leading producers to the appropriate track for their station.

In addition, Atlantic plans to in-

clude tracks to the album on its latest “Music For The Rest Of Us” compilation, which groups various tracks from artists whose material appeals to an older demographic. Atlantic is negotiating with several dif-

cult major automobile makers about a cross-promotion with the compilation.

Flack initially rose to fame in 1972, after Clint Eastwood included her ver-

sion of “That’s Not Me” on the soundtrack to “Deliverance.” Since that album debut, which Flack took on “First Take,” in his film “Play Misty For Me.” The inclusion of the song propelled her debut album to the top of the charts.


But for Flack, her latest effort is necessarily about attempting to score another hit. “I love for what I’m doing was my driving force,” says Flack. “And that after 25 years, it remains my driving force.”

CRAG ROSEN

**Top 40 Airplay**

Compiled from a sample of national airplay supplied by Broadcast Data Systems' Radio Service to Billboard. Records are ranked by the amount of audience exposure they received on the 250 stations monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994. Billboard/SBP Communications, Inc.

**Top 40/Mainstream TITLE ARTIST (LABEL/DISTRIBUTING LABEL)**

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<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST (LABEL/DISTRIBUTING LABEL)</th>
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<tbody>
<tr>
<td>1</td>
<td>DON'T MESS WITH MY HEART</td>
<td>SUGAR (GOLDEN AGE)</td>
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<td>2</td>
<td>17</td>
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<td>3</td>
<td>CAN YOU FEEL THE LOVE TONIGHT</td>
<td>JOHN YORK (HOLLYWOOD)</td>
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<td>13</td>
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<td>5</td>
<td>WILD NIGGAS</td>
<td>JOHN WIELDER (MERCURY)</td>
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<td>7</td>
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<td>WILD THING (SINGLE)</td>
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<td>9</td>
<td>I'LL MAKE LOVE TO YOU</td>
<td>JASON JAMES (WEA)</td>
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**Top 40/Rhythm-Crossover TITLE ARTIST (LABEL/DISTRIBUTING LABEL)**

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**Notes:**

- Records showing an increase in detections over the previous week, regardless of chart movement.
- A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it appears an increase in detections. If two records are listed in number of places, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 20 weeks.

**Billboard** August 27, 1994

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www.americanradiohistory.com
July 28.

The prepared text of Ostin's planned Aug. 18 address before attendees at the Warner Bros., Dot, Elektra and Reprise record company's annual meeting in Nashville found the veteran executive reflecting, sometimes emotionally, on his 31-year tenure at the company.

In the speech, a copy of which was obtained by Billboard, Ostin said, "I've had the privilege of being a part of the best music of our time, and to meet the exceptional artists who have made it all happen. I've had the opportunity to work with the greatest photographers, movers and shakers in our industry, many of whom are here today. I've had a hand in building one of the outstanding catalogs in the world of music. I've seen the company grow from a young man in my 20s to a man now in my 50s. And I've had the rare good fortune of getting up every morning and saying to myself, 'I love my job.'" (Ostin said in a Commentary on page 6).

When the 66-year-old Ostin's contract expires at the end of the year, he will leave the label to serve as a consultant for Time Warner. At that time, Warner will assume the additional title of CEO. Ostin has been CEO of the company for 25 years, and Waronker has been president for 12.

DENIES FRACTIONS

In an interview with Billboard, Ostin said that a possible departure was brought on by the changes at the Warner Music Group, friction between himself and Music Group chairman/CEO Ted Cohen, and the new chain of command that had Ostin reporting to Morris.

"It should not be blamed on any single situation, which some people tend to do," he said. "I told Doug, because he was feeling bad when I told him the decision, that it was not about him, it was about me. It was a decision I made. This is something that I decided to do. There is no single individual who is responsible for it other than myself. This is about me." In fact, Ostin says his departure from the company had been in the works for some time. "I've been talking about a succession plan for the last 10 months," he said. "I saw [Time Warner chairman] Gerald Levin on Sept. 30, last year and told him that this company has been great to work for, but it is not a possibility to continue to be as strong and powerful as it has been in the past." After that meeting, Ostin sent Levin a proposal that included "plans for continuity, succession, and a transition," he says.

WASN'T DIFFICULT

In early August, Ostin attended a Time Warner board meeting to resolve "the best way to deal with the situation, the announcement, and my contractual situation," Ostin says. "It was very difficult. No single individual had been in the works for some time, I've been talking about a succession plan for the last 10 months," he said. "I saw [Time Warner chairman] Gerald Levin on Sept. 30, last year and told him that this company has been great to work for, but it is not a possibility to continue to be as strong and powerful as it has been in the past." After that meeting, Ostin sent Levin a proposal that included "plans for continuity, succession, and a transition," he says.

SONY AIMS SOUNDTRACK AT ANGLO, LATIN MARKETS

(Continued from page 13)

sung by such noted salseros as Jerry Rivera and Rey Ruiz make up most of "I Like It Like That, Vol. 2," with the exception of the English-language title tune. The 10-song collection also includes Iglesias' remixed take of the Santana evergreen "Guajira," plus And Y Cama," a salsa entry from the legendary group Los Van Van. Unlike its Anglo companion, "Vol. 2" contains mainly previously released material. According to Harry Fox, Sony Discos' VP of sales and marketing, the labels' co-promotional campaign will be "to be the home of Latin music" - as it was once perceived in the retail marketplace. The two labels also are co-funding a video for the title song, he says. In more place will be prominent, says Fox, noting that "Vol. 1" and "Vol. 2," which will carry identical jacket graphics in different colors, will be "tied side by side in endcaps, as well as in the soundtrack, rap, and Latin sections." However, Fox says the albums are being sold separately rather than as a double CD, because of different target consumers and pricing structures.

"You're talking about two separate market segments," says Fox. "Vol. 1 is more about the pop/rock-oriented R&B hop and R&B, while "Vol. 2" is salsa-flavored. So people who really like Rey Ruiz or Jerry Rivera..."
MTV’s Global Growth Boosts Viacom Quarter

BY DON JEFFREY

NEW YORK—MTV’s worldwide growth as an advertising revenue and household penetration boosted parent company Viacom Inc.’s sales and profits in the second quarter.

Revenues at MTV Networks—which include MTV, VH-1, Nickelodeon, and Nick At Nite—jumped 21% in the three months ending June 30, to $189.8 million from $153.9 million in the same quarter a year ago. Operating earnings rose 29%, to $88.4 million from $67.1 million.

The big news for MTV was growth outside the U.S. The number of households receiving MTV Europe rose 22% from last year, to 60.8 million, surpassing the number of homes in the U.S. that receive the channel. U.S. subscribers totaled 62.6 million, up from 66.5 million last year. MTV Latino, which was launched last October, counted 3.6 million households at quarter’s end.

VH-1, the music video channel for older viewers, was transmitted to 49.1 million households in the U.S. on June 30, up from 47.1 million a year earlier. VH-1 is now being rolled out in the U.K., and Viacom says it incurred $3.9 million in startup losses in the second quarter for MTV Latino and VH-1 U.K.

Viacom’s radio operations, which include 14 stations, posted a 16% increase in revenues, to $26.6 million, and a 23% rise in operating profit to $10.1 million.

Viacom’s second-quarter results reflect 50.2% ownership of the entertainment and publishing company Paramount Communications, which it acquired in March. Thus, Viacom’s overall results are much higher than last year’s: revenues jumped nearly 20%, to $1.73 billion, and profits, to $323 million.

Meanwhile, the proposed merger of Viacom and Blockbuster Entertainment is still up in the air. Blockbuster is opposed to it because the deal depends upon the stock price of Viacom, which has declined since the Paramount acquisition. At press time, Viacom’s Class A shares closed at $41 each in American Stock Exchange trading, 39% below their high of $67.50.

In order to pay down a debt load of $7.2 billion—much of it incurred in the Paramount deal—Viacom may sell its cable TV systems, whose revenues fell 4% in the quarter, to $196.5 million.

LIVE, Carolco Merger Finally Happening

BY DON JEFFREY

NEW YORK—The long-delayed merger of L.I.V.E. Entertainment and Carolco Pictures appears to be a done deal at last, as L.I.V.E. sheds its music retail division and becomes the home video subsidiary of an independent, and struggling, movie company.

After the all-stock deal is completed, the emerging corporation will be known as Carolco Entertainment. Its president/CEO will be Carolco chief Martin Karrass.

The merger should have little effect on the operations of the L.I.V.E. Home Video unit. Carolco and L.I.V.E. have been linked financially and operationally for several years. Carolco’s movies are released on video through L.I.V.E., and at one time Carolco owned more than 50% of L.I.V.E. L.I.V.E.’s retailing subsidiary, which comprises the Strawberries and Maxxie magazine chains, is being sold this month in a leveraged buyout to its senior management and an investment firm for about $35 million. L.I.V.E. sold the rockabilly Lieberman Enterprises in 1991.

Shares of L.I.V.E. traded at $1.625 a share at press time; the 52-week high is $3.25. Carolco’s shares were worth about 34 cents at press time.

Carolco reports a net loss of $21.1 million on revenues of $11 million in the second quarter, compared with a loss of $13.1 million on revenues of $28.1 million in the same period last year. The company released no films in the quarter.

L.I.V.E. reports a net loss of $1.5 million on sales of $35.1 million in the quarter, compared with a $1.3 million loss on $29.1 million in sales in the same period last year. Video revenues fell 17%, to $29.1 million, because of fewer releases in the quarter.

A proposed merger two years ago was scotched because of a sharp decline in the value of L.I.V.E.’s stock.
MANHATTAN TRANSFER, ATLANTIC REUNITE
(Continued from page 19)

Means I Love You”), Smokey Robinson
(“I Second That Emotion”), and Ben E. King (“Save The Last Dance For Me”). Also there are two tracks performed without guests.

Over the Manhattan Transfer’s 15-
album career, the group has earned 10 Grammys in categories ranging from jazz to fusion to pop.

After a long stay at Atlantic begin-
ing in 1971, the group records for its two

For the release, “The Christmas Album,”
reached No. 120.

Vicky Germaine, VP of product de-
velopment for Atlantic, says “Toni” is potentially the group’s most commercial set to date. The first single has not been chosen yet, but the label is “sounding out four possible tracks. She says the sin-
gle will go to radio approximately two weeks before the album’s re-
lease.

Germaine says the label wants to take most of the songs to AC and top 40, but will consider R&B and rock. She says “The Thrill Is Gone,” will go to adult alternative and soft jazz stations. There are also about 175 nostalgia and big-band sta-
tions out there that we think will feel the album’s re-
lease.

But gaining airplay at top 40 could prove difficult, says Steve Kingston, PD at top 40 WHIT (Z100) New York. “When the act was [more cut-edge], we would cer-
tainly have played their songs. But if the cuts that they come out with on their new album really have potential, we’d probably start them as a second-
ary thing maybe in the morning show—and then, depending on re-
sponse, put it in other dayparts.”

VOCAL CHALLENGE

Manhattan Transfer founding member Tim Hauser says coming up with the vocal arrangements was the most challenging part of the project.

“None of us ventured into any area that [the other three members] didn’t do. Tim Hauser, “and we didn’t want to do anything that would make our vocals sound too much like the original.”

“But I think the following song, “One thing I really loved about this record was that we went everywhere vocally—backgrounds, two-part, three-part, straight gospel tread, un-
ison singing.”

Hauser recruited producer Tatsuya Nakamura to arrange the vocal arrangements for “The Thrill Is Gone,” which features Siegel vocalizing with Ruth Brown.

“I had the idea of using the barbershop sounds voices sounding like—singing in a mournful sort of way—but not using words, which are the focus on Janis, Ruth, and B.B.’s guitar,” says Hauser.

Like much of the album, the track was recorded with the guest artists and the other members of Manhattan Transfer—Alan Paul and Cheryl Ben-
yone—working individually due to social concerns.

“It was a little different for me to come in and record with a prepared track, but it worked out well. The track was basically completed when she came in, Brown says she couldn’t go “far out” on her part.

McEntire says that while Country’s Morris wanted to include a tune with Brown because she was the first real star for Atlantic Records, and it was a fitting gesture to mark the reunion of the Manhattan Transfer to the label. Brown originally signed with At-
lantic in 1948, and cut her first record for the label, “So Long,” the follow-
ing year.

Atlantic’s Germaine says the guest artists on “Toni” will make the al-
bum easier to market to record buy-
ers.

The label plans to highlight the rec-
ording in its holiday-season promotions. Anita Baker is scheduled to lead an adult-driven campaign called Mu-
sic For The Rest Of Us,” says Ger-
maine. “We’ll take ‘Toni’ and group it with other select albums for special marketing.”

BROWN DISAGREES WITH LATTER POINT

As the Beach Boys contemplate the future, Capitol is mining the past by reissuing 5,000 vinyl copies each of the band’s 13 albums in their original packaging. The titles are: “Little Deuce Coupe,” “Surfin’ U.S.A.,” “Summer Days & Summer Nights” (also released as “All Summer Long”), “Surfing Girl,” “Surfin’ Safari,” “Smiley Smile,” “Beach Boys ’64,” “Good Vibration,” “Friends,” “20/20,” “Beach Boys Party!,“ “Stack-O-Tracks,” “Shut-
down,” Vol. 2,” “Beach Boys Con-
cert,” “The Sounds.”

Love applauds the vinyl reissues. “I’m sure they will appeal to collec-
tors, audiophiles, appreciators of the Beach Boys fan,” he says. “It’s a way to not only hear the records as they were originally inted, but to get them in an old timey vein and see them as well with the original art, photos, and liner notes.”

The vinyl reissues follow the re-
lease of the Beach Boys’ first 16 al-
bums on CD and cassette, which came in two flights on June 28 and July 12. Previously, the CDs had been issued as “two-fers,” containing two full albums on one CD, so the release of the single-album CDs is somewhat controversial.

James Kahn, head buyer for the three-store, Westwood, Calif.-based Rhino Records chain, applauds the vi-
ny reissues, but questions the move to release the single-album CDs.

“Vinyl is taking off again,” he says. “As a limited pressing, those al-
bums will be a very much in-demand for those who are into the Beach Boys.”

Yet Kahn says the CD reissues aren’t doing very well. “It’s been very well documented that those were released as ‘two-fers’ before [the single-album CDs],” he says. Kahn says his customers don’t “buy Capitol’s argument that the CD re-
issues are more pure than the ‘two-
fers’ because they conform to the al-
bums as they were first issued.

“Our consumers are more intel-
ligent than that,” Kahn says. “Sure, the hard-core collectors might want them that way, but the average rec-
cord buyer is not as interested in collecting as he is getting a good deal.”

Sandhaus defends the move: “What we are doing is peeling back the onion and going all the way back to how the original titles were rele-
ged to us.”

“It’s not about trying to figure out where the best copies are, and critics are criticizing us for dropping away from what was mainstream- ing and editing down four or five years ago,” he adds.

The label has been tying the re-
issues into promotions with older ra-
dio stations around the country and into the band’s summer tour. According to Sandhaus, the label is in talks with a major radio cam-
paign to “clean up and freshen up the Beach Boys catalog.” The plan will run into 1996, he notes.

“EMI Records Group North Amer-
ica chairman/CEO Charles Koppel-
man—with whom Kahn takes particu-
lar exception—was not available for comment at press time.

Capitol and Curb have a litigious history; In 1989, about seven months before the two companies’ joint ven-
ture commenced, Mike Curb sued Ca-
pitol, maintaining that his label had the right to release a single and album by Donny Osmond due on Cap-
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McEntire, GILL, JACKSON ARE TOP CMA NOMINEES
(Continued from page 19)

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McEntire, GILL, JACKSON ARE TOP CMA NOMINEES
(Continued from page 19)

ral & Wright, Sweethearts Of The Rodeo

Singles: “Does He Love You,” per-

Song: “Chattahoochee,” written by Alan Jackson and David Massey; “Kimberly,” written by Merle Haggard, Larry Joe Taylor, and Tony Rodriguez; “No Good Yet,” written by George Jones, and Tammy Wynette; “Does He Love You,” Reba McEntire and Linda Davis; “The Devil Came Back To Georgia,” Mark O’Con-
nor, Charlie Daniels, Johnny Cash, Marty Stuart, and Travis Tritt.

Musician: Eddie Bayers, drums; Buddy Blackwell, guitar; Marty Stew-
nor, fiddle; Matt Rollings, key-
bords; and Brent Rowan, guitar.

Mentor: Steve McEntire, who per-
formed by Reba McEntire and Linda Davis, directed by Jon Small; “God Blessed Texas,” directed by John Rich; “I Can Help You Say Goodbye,” directed by Frank and Andrew Sing-
er; “Standing Outside The Fire,” Garth Brooks, Jon Small.

Back To Georgia,” Mark O’Con-
nor, Charlie Daniels, Johnny Cash,

BILBOARDS AUGUST 27, 1991


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www.americanradiohistory.com
SALES IMPACT: “Let Me Make Love To You” by Boyz II Men (Motown) reaches the top of the Hot 100 in just three weeks. It scores a 45% increase in sales, to 112,000 units, moving 2-1 on the Hot 100 Singles Sales chart. It’s far and away the biggest point gainer overall, and it also sees healthy increase in monitored airplay points. It is far ahead of all other contemporaries, so it may be settling in for a long stay at the top. Overall singles sales were off sharply during the period used for the chart, resulting in only six bulleted titles in the top 25. The third-biggest point gainer on the chart is “Seven Year Cake” by Chaka Khan (Shanachie/Rotten/Big Beat/Atlantic). It leaps 18-10 and ranks No. 1 in airplay at KMLF San Francisco and WJMN (Jammin’ 94.5) Boston, and No. 7 WPBC Washington, D.C.

BILLY MAGNIFICENT PRINCE. The second-biggest point gainer overall is “Le- go” by Prince ( Warner Bros.). Its sails 79-88 and wins the Greatest Air/Sales. “Letigo” is the second-biggest sales gainer after “I’ll Take Love,” and debuts at No. 53 on the sales chart. Impressive early play includes No. 7 at WOGL (980) Philadelphia, No. 8 at KKRRQ Tucson, Ariz., and No. 9 at KMXZ Monterey/Salinas, Calif. The runner-up for the sales award is “Never Lie” by Immature (MCA). It’s No. 2 at WMBN Greensboro, N.C., No. 6 at KXXB (the Box) Houston, and No. 7 WERG (89) Baltimore.

NOTHER BIG WEEK. “All I Wanna Do” by Sheryl Crow (A&M) as the Greatest Airplay gain this second time and makes a big cactus jump, 54-39. “All I” is getting airplay at modern rock, top 40/urban, and top 40/adult. It’s No. 1 at KHTT Tulsa, Okla., No. 4 at WHTL (Wings) Denver, Del., and No. 10 at WHC Columbus, Ohio. At modern rock, it ranks No. 3 at KWD Sacramento, Calif., No. 7 at JGE (the Edge) Dallas, and No. 8 at KPNF St. Louis. The runner-up for the airplay award is “Lucky One” by Amy Grant (A&M), which wins that award on week’s chart. It’s No. 3 in Baltimore, No. 5 at WSTR (Star 94) Atlanta, and No. 11 at KKRZ (Z100) Portland, Ore.

EW: “Far Behind” by Candlebox (Maverick/Sire/Warner Bros.) is No. 1 Hot Shot Debut at No. 58. Now in its seventh week on the Hot 100 at No. 11, it finally enters the Hot 100 due to the recent release of the commercial cassette single. “Far” is No. 13 in airplay at WHYT 101.1, and it is a hit at WHJX Channel X Jacksonville, Fla., and No. 15 at WFMJ (WFMJ) Cleveland. Brooklyn, N.Y., rapper the Notorious B.G. bows at No. 62 with “Juicy” (Bad Boy/Arista). It’s breaking at WKKX Providence, where it’s No. 22. “Another Night” by Reel MC (Arista) enters at No. 77. The Berlin-based duo is crossing from the dance charts to top 40 radio. The single is breaking at WWCK Flint, Mich. (No. 8), WBBM (890) Chicago (No. 9), and WFLZ (Power 99) Tampa, Fla. (No. 10). New songs by New Orleans band Dead-Eye Nick (ichiban) debut at No. 88, and No. 17 at WHTZ (Z100) New York and No. 22 at WXXL (XL106.7) Orlando, Fla.

SABAN CREATES TWO NEW RECORD LABELS (Continued from page 10)

Kenan says plans to release a dozen titles a year, beginning with three titles on Cool Kids due Sept. 6.

The initial titles are “Day Of The Dumpster,” which is packaged with a CD single and B”D Ranger Vision,” which is packaged with “Bar B Que And Needles,” which has a read-ahead book of the debut “Power Rangers” episode. The licensed Power Ranger trading cards and “The Album; A Rock Adventure,” which contains music from the series, with some storytelling.

Saban has also signed recording artists who have performed on the “Power Rangers” opening song, “Go, Go Power Rangers,” featured on the album, “A Rock Adventure.” The song will be serviced to children’s radio in September.

“Island Of Illusion,” a double-episode audio book accompanied by signed trading cards on Cool Kids, and a Christian audio book are due in October and November, respectively.

Saban。。。The network to the “Melrose Place”-meets “Saved By The Bell” syndicated TV series “Sweet Valley High” and “The Wonder Years,” which is the follow-up to “Power Rangers,” are also on the drawing board.

Kenan says the first releases from Saban Records have not been scheduled yet. It will probably be a “Power Rangers” record. We are working with Atlantic on finding an artist for this potential album. It will be strictly geared as a radio record, but top 40 in mind as a primary target. The Saban Cool Kids records doesn’t necessarily geared toward radio.

Kenan says Saban Records will develop artists by launching the acts on one of the company’s TV shows, followed by a soundtrack or other album release.

Kenan says the two labels will use Saban’s existing staff. Additionally, a marketing and product-management executive will be hired to work solely for the labels.

Reach For The Stars! Moving? Relocating?

Are you interested in residential, commercial or studio properties? Be sure to(talk to) AZS AS THE MASTER ESTATE TO THE STARs CLASSIFIED SIECTON every week in Rhythm and Roll.
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**THE TOP-SELLING ALBUMS COMPILLED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY**

**FOR WEEK ENDING AUGUST 27, 1994**

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**THE BILLBOARD AUGUST 27, 1994**
Of course, you wouldn't be having this anxiety attack if you used new BASF 900 maxima high output mastering tapes. With 3 dB more output and 2 dB less noise than standard analogue mastering tapes, it is identical to the MoH and the signal-to-noise ratios of other high output masters. But it has the reel-to-reel reliability and consistency of BASF 911.

2:00 a.m. The band just found the sound they've been looking for. Everyone's rockin'. Except you. You're figuring out how to tell them the HIGH OUTPUT master you were using just "crapped out."

Low rub off. Precision-manufactured. It's classic BASF. The kind of BASF tape studios have been relying on since 1934. As you turn to face the band (gulp), you make a vow. If you're able to survive the next ten minutes, the first thing you'll do is contact BASF at 1-800-225-4350 (Fax: 1-800-446-BASF); in Canada 1-800-661-8273.

Demand It.

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BOY WILL BE ME King? That battle is no unlikely at this stage the past weeks. If “Gumpy” is to end the reign of “The King” in stores Aug. 30, Judge last week on to the group’s巡演, which is already playing in the UK.

CHANGING OF THE guard for the exit of beloved I and the Prince you will all be able to see the new “The Young and the Talented” office in the new building this week. The new building will be located at 1815 S. Barrington Ave., Los Angeles, Calif.

GUARD: At a time when Warner Bros. prepares for the exit of beloved I and the Prince you will all be able to see the new “The Young and the Talented” office in the new building this week. The new building will be located at 1815 S. Barrington Ave., Los Angeles, Calif.

BY THE TIME WE GRAB some sleep, and the number of units music has already been delivered (42-28), Nine Inch Nails pre-Rockefeller Center concert will be the big new focal point for the group’s future and the new album, which is expected to be released in the fall.

SONY’S LAID GLADIUS to RETURN to U.S. MARKETPLACE (Continued from page 1)

CLOSER: Although the song “Kickback” was released as the first single from the album “Electric Cafe” in Lai’s homeland, “Shona” has already received a strong response from radio stations.

“It’s a lot more positive and stronger than the last album,” says Roger Marbeck, manager of the influential Woodstock station in Auckland. “It will be an easier album to sell, and I expect it to gain acceptance in a month or two.” The five singles on both soundtrack are declining, with the exception of “Gumpy,” which has sold 12,000 copies in the U.S., the album sold 200 units, according to SoundScan data.

Mike Glading, managing director at Sony Music New Zealand, says that before the record was cut, “Shona” had a very clear message to the audience. “I think she wanted to make this album ‘her voice’ rather than my voice.” To Shona’s surprise, I was not against the idea of releasing the album, and it’s been released on Sony Music New Zealand, which has given us the opportunity to work with her on her first solo album. “It’s a very good album,” says Mike. “I think it’s a great album.”

“Gumpy” has a special place in the life of a person who has lost a loved one. “I think it’s important to remember the memories of loved ones,” says Mike. “It’s a beautiful song.”

“Gumpy” is also a tribute to the legacy of Prince, who passed away in 2016. “I think it’s important to remember Prince’s legacy,” says Mike. “It’s a beautiful song.”

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Fury in the Slaughterhouse

"We bought your CD the other week...after seeing a video for 'Every Generation'...but we didn't expect to like every song on it. That never happens. So I just wanted to say thanks for putting out an incredibly enjoyable CD worth every penny." - Susan Ellner & Shiloh Winiarski, Houghton, MI

"It's not hype...these guys really do rock. Seeing Fury live is all the proof you'll need." - Vinny Marino, Q104.3, New York

"When you get over 500 people into a club on a Tuesday night to see a band they're barely familiar with, and the band gets called back for three encores, you know this is a band to take seriously." - T.J. Brian, WDNA

"I always say that if you're gonna do a cover...it should be something totally obscure and unfamiliar, or way better than the original. Fury's done both with this track. People who didn't know from Fury walked away fans after they rocked the South Street Seaport." - Amy Winslow, WNEW

The Billboard Bulletin...

EDITED BY IRV LICHTMAN

COST OF LISTENING GOING UP

The price of CDs is about to get more expensive, with $17.98 looking to be the new standard superstar last price. $15.98 is currently the pricing for late, while $17.98 was reserved for what labels referred to as "special" releases such as Frank Sinatra's "Duets" album. Now Geffen has two titles coming out at the $17.98 level, the new Eagles album and an Aerosmith greatest hits album. Atlantic, meanwhile, looks to be creating a new "special" price tier with its $19.98 list price, taking its $19.99 list price, taking the new Three Tenors concert album.

SONY MUSIC SALES UP 12%

Sony Corp reports that its Music Group's sales climbed 12%, to $1.00 billion, in the first fiscal quarter, which ended June 30. Mariah Carey's " music video" was the biggest-selling album, at 10 million units worldwide. Sales for the Pictures Group fell 5.9%, to $549.2 million, which the company attributes to the appreciation of the yen against the dollar and European currencies. Sales for the Music and Film Group fell 6.8%, to $104.6 million. On a dollar basis—disregarding the currency fluctuation—the publishing group's revenue rose 27% in the U.S., while the movie group's went up 1%

LEWIS EXITS GMG TEAM

After seven years of co-managing country music colossus Garth Brooks, Pam Lewis confirms that she and Bob Doyle are dissolving their Doyle Lewis Management. Doyle will continue to manage Brooks. "We're going to be working together through the end of the year," Lewis says. "I'm hoping to continue to work with Garth on special projects." Krim to Key EMU PUS SLOT

Bulletin has learned that Rick Krim will join EMU Music Publishing. EMU is home to a "suite of records" that was recently purchased by the company. Krim will work on a "suite of records" that was recently purchased by the company. Krim will work on the publishing operation's Chairman CEO Marty Bandier, will scout new talent and develop marketing strategies for the company's roster of talent.

WEYNER TO SONY CLASSICS POST

Look for David Weynner, former president of PolyGram Classics & Jazz, to take a senior marketing post at Sony Classical. Weynner, who left PolyGram in January after ten years with the company, will report to Sony Classical chief Peter Gelb.

BLUE ENTERS THE BOX

Frankie Blue is the latest radio programmer to make the jump to music video. Blue is leaving his post as assistant program director/music director at WHITZ (Z100) New York to become director of programming for Billboard's new television division. The announcement is expected soon on a new senior executive position for current Box programmer John Robinson.

INFO HIGHWAY ADVISORS NAMED

Several industry figures have been appointed to the U.S. Department of Commerce's private-sector advisory council on the nation's information infrastructure. They include ASCAP president and lyricist Marilyn Bergman, Black Entertainment Television president & CEO Frances Preston, Disney Channel president John F. Conner, Hubbard Broadcasting chairman CEO Stanley Hubbard, KABQ Radio president/GM Eduardo L. Gomez, MCA Inc. executive VP and MCA Music Entertainment Group chairman Al Teller, National Public Radio president/CEO Delano Lewis, and Music Picture Assn. of America president/CEO Jack Valenti.

'I'll Make Love' Comes Quickly To No. 1

NO ONE SHOULD BE SURPRISED THAT "I'll Make Love To You" by Boyz II Men moves up to the No. 1 position after its amazing 31-2 jump last week. It's the fourth single of the '90s to move to No. 1 in three short weeks. The first was Michael Jackson's "Black Or White," which debuted at No. 30 in December 1991. It then moved 31-2. Whitney Houston's "I Will Always Love You" entered at No. 40 in November 1992 and then jumped 12-1. And now recently, Janet Jackson's "That's The Way Love Goes" started its chart life at No. 14 in May 1993 and then sailed 2-1.

Three weeks is not the shortest amount of time a single has taken to rise to the top. The record is two weeks, set by the Beatles' "Can't Buy Me Love," which zoomed from No. 27 to No. 1 on April 4, 1964, the same week that the group held down the top five positions on the Hot 100.

The ascension of Boyz II Men ends the reign of "Stay (I Missed You)" after three weeks. If Lisa Loeb & Nine Stories had moved out of the way just one week earlier, "I'll Make Love To You" would have moved 31-1 and set the record for the fastest rise to the top.

Michael Jackson appears one more historical note: Boyz II Men is the third consecutive No. 1 set with a number in the group's name, following Nine Stories and All-4-One.

HIS SONG: Almost 24 years after making his debut on the Hot Adult Contemporary Chart, Elton John has the biggest AC hit of his career. "Can't R.A.B. And The Love Tonight" enjoyed eight weeks at No. 1, two more than Elton's previous AC champ, "The One." Elton also shoued up at No. 37, where "Circle Of Life," the follow-up single from "The Lion King," begins its chart life. Over on The Billboard 200, "The Lion King" maintains its strength for a seventh consecutive week, halfway home to the 14-week run that Disney's "Mary Poppins" had in 1965. BROADWAY BABY: Elsewhere on the AC chart, the voice of Styx returns with a doo-wop version of a song from the most successful Broadway cast album on the Billboard album chart. Dennis DeYoung isn't the first artist to record "On The Street Where You Live" from "My Fair Lady." Vic Damone took the song to No. 8 on the pop singles chart in 1956, and Andy Williams had a No. 25 hit with the Lerner & Loewe song in 1964. Another "Fair Lady" song, "I Could Have Danced All Night," went to No. 2 on the Hot 100 for Ben He King in 1963.

LONGER: Leave it to William Simpson to find songs that have had an longer chart spans than "The Lion Sleeps Tonight." In first place is "Georgia On My Mind," with 59 years between the first charted version by Frankie Trumbauer in 1931 and Michael Bolton's remake in 1990. There were five years between "Puttin' On The Ritz" by Harry Richman in 1930 and Tico in 1933. And, for a mere 59 years, between Fats Waller's "Smoke Gets In Your Eyes" in 1934 and the version by Blue Haze in 1973.

YOU GOT IT: It's unusual for a label that specializes in reissues and compilations to reach an album chart. But Cema's "The Right Stuff" shows up not once, but twice on the R&B balls with "Slow Piano: The Timeless Collection Volume 1" at No. 52 and "Volume 2" at No. 74. The series features classic R&B ballads like the Isley Brothers' "Between The Sheets" (found on Volume 1) and the Uniques' "The Beginning Of My End" (on Volume 2).
INTRODUCING THE
Billboard & Monitor
AIRPLAY

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SEPTEMBER 8-10, 1994
THE NEW YORK HILTON & TOWERS HOTEL

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