Disney Targets Xmas Set At Latin Market

**BY JOHN LANNERT**

With the Nov. 8 release of its Latino-rooted Christmas album “Navidad En Las Americas” (Christmas Eve in Spanish), Walt Disney Records is not only saying “Feliz navidad” for the first time, but also bienvenida to Latino consumers.

(Continued on page 114)

 Indies Welcome At Radio

**Modern Rock Finds New Hit Sources**

**BY ERIC BOEHLERT**

NEW YORK—Major-label artists have dominated modern rock radio playlists for so long that most observers had assumed the days of small, independent labels hatching national hits were long gone. But in the last 10 months, a string of indies have scored impressive hits at commercial radio with acts such as Beck, Ofspring, Veruca Salt, and others amassing national airplay that, just two years ago, would have been unthinkable.

“Radio stations are more in touch with the streets,” says Bill Gamble, PD at WFNX Boston, “PDs realize that if they’re really at the grassroots, they’ve got to take some chances.” More times than not, those chances involve spinning indies.

Late last year, before signing with Geffen Records, Beck’s low-budget release of “Loser” spread like wildfire at commercial radio, placing programmers in the unusual position of having to send away for copies of the hard-to-find single on little-known Bride Records (Billboard, Nov. 27, 1993). For those who assumed that “Loser” was a one-time fluke of commercial radio, placing programmers in the unusual position of having to send away for copies of the hard-to-find single on little-known Bride Records (Billboard, Nov. 27, 1993).

Atlantic Reels In Another Rock Hit With Blowfish

**BY CARRIE BORZILLO**

LOS ANGELES—Atlantic Records appears to be on the brink of breaking another regional success story nationwide, as Hootie & the Blowfish’s “Hold My Hand” continues to climb the Album Rock Tracks chart. The debut single by the Columbia, S.C., act, which features David Crosby on backing vocals, climbs to No. 12 this week on Album Rock Tracks.

U.S. C’right Office Looks To Future

**BY BILL HOLLAND**

WASHINGTON, D.C.—Marybeth Peters, the newly appointed Register of Copyrights, is preparing the Copyright Office for the future. Librarian of Congress James H. Billington has given Peters the task of figuring out how the office will

(Continued on page 121)

Canada’s Aboriginal Musicians Seek Mainstream Recognition

**BY LARRY LeBLANC**

TORONTO—National political events such as Canadian native leader Elijah Harper’s stand against the Meech Lake Accord, the fierce confrontation between Mohawks and Quebec Province Police at Oka, Quebec, and ongoing aboriginal demands for self-government have brought renewed attention to Canada’s 1.5 million aborigines.

The mainstream popularity of the Innu duo Kashtin, the media-driven commercial breakthroughs of Inuk performer Susan Aglukark (Billboard, May 2) and Juno Award-winning Cree country singer Lawrence Martin, and a new Juno category for aboriginal music initiated this year have put the national spotlight on Canadian aboriginal music.

Although this newfound attention in welcome, those involved in the aboriginal music business note that its progress is hampered by language barriers.

(Continued on page 55)

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(Continued on page 55)

B’buster Set To Expand In Asia

**BY STEVE McCLURE**

TOKYO—After establishing firm footholds in Australia and Japan, Blockbuster Video is preparing to expand aggressively into other Asia-Pacific territories.

“We’re looking at the possibility of 1,000-plus stores in the Asia-Pacific region within the next 10 years,” says John Miyaki, Blockbuster’s VP for the Asia-Pacific region. “And I’m taking a conservative approach.”

(Continued on page 114)

Celebrating 20 Years With Donna Summer

**PAGE 19**

**GLOBAL MUSIC PULSE**

Five Auckland Jazz Artists Head To U.S.

**PAGE 63**
NINE CONSECUTIVE DOUBLE PLATINUM & PLATINUM ALBUMS WERE JUST THE BEGINNING...

Luther Vandross

Love The One You're With

Killing Me Softly

Endless Love
(duet with Mariah Carey)

Evergreen

Reflections

Hello
FEATURING THE SMASH DUET "ENDLESS LOVE" WITH MARIAH CAREY. IN STORES SEPTEMBER 20

Ain't No Stoppin' Us Now
Always And Forever
Going In Circles
Since You've Been Gone
All The Woman I Need
What The World Needs Now
The Impossible Dream

FROM THE MASTER VOICE COMES THE MASTERPIECE

PRODUCED BY WALTER AFANASIEFF / CO-PRODUCED BY LUTHER VANDROSS
"ENDLESS LOVE" PRODUCED AND ARRANGED BY WALTER AFANASIEFF

Management: The Left Bank Organization
Mariah Carey appears courtesy of Columbia Records.

"When we found out that "I Believe" had gone #1 on BILLBOARD'S HOT R&B SINGLES chart, we felt like we were going to explode. It was like heaven was smiling on us, because going #1 was additional confirmation that after 23 years, people everywhere were hearing the messages and the music of the Sounds of Blackness."

Ann Bennett Nesby  Gary D. Hines

SOUNDS OF BLACKNESS, 1994

It's not a hit until it's a hit in Billboard.
Convention Reasserts GMWA’s Strength
Gospel Group Quiet Industry Speculation

■ BY LISA COLLINS

ATLANTA—The Gospel Music Workshop of America has reasserted its leadership position with a well-attended convention, marked by a progressive and ambitious agenda.

The convention, attended by label executives, retailers, broadcasters, church and choir representatives, artists, and fans of gospel music, featured the GMWA, which lately has gone through tough times.

Complaints of disorganization and board feuding have shadowed the GMWA since the death of its founder, the Rev. James Cleveland, in 1991. The death in April of Ed Smith, who had served as executive director of the group since its inception, seemed to be the final blow for the GMWA, some predicting that this year’s meeting would be its last.

But the group’s 27th annual convention, held Aug. 13-20 here, seems to have put to rest industry speculation about the viability of the organization. Board members rallied to show that the group only needed to keep its gospel’s improving sales and changing image, but in some instances could set the tone for progress. Nowhere was this more evident than with the choice of Bishop Paul S. Morton as the opening speaker. Morton is an evangelist and recording artist who has become one of the industry’s more successful superstars.

Furthering the convention’s theme, “Torchbearers For Excellence,” Morton keyed on one of gospel’s biggest concerns: the lack of professionalism in the presentation of live and recorded gospel music. Also, a new forum offered a much-needed exchange between the gospel and church communities.

More than 100 seminars and workshops were offered since a few of the discussions, including concert promotion, choir decorum, and computer use in music transcription. Showcases and nightly musicals provided the biggest excitement, spotlighting such top gospel talent as Tramaine Hawkins, the Clark Sisters, Daryl Coley, Kirk Franklin, and John P. Kee and the Mississippi Mass Choir (see this week, page 53). Artists like BeBe & CeCe Winans and Shirley Caesar came to show their commitment.

And, as always, there were impressive numbers. Attendance at this year’s conference climbed to more than 15,000. “This is one of the most important groups of people who understand and love gospel music,” noted Benson president Jerry Parks, whose label is among a handful of companies accelerating their thrust into the traditional gospel marketplace.

For first-time attendee Alan Freedman, president of Atlanta International Records, it was more of a networking affair, “bringing together people with the same goals regarding to growth, development, and love of gospel music.”

GMWA chair Al Hobbs says the group is “solid as a rock. What people hear and feel is a reflection of what the media has given them in terms of the leadership of this organization. The truth be told, there’s been strength in the support staff of this organization and its board of directors for years. There’s no way one individual could do it.

“We’ve had explosive growth,” Hobbs adds. “And in our desire to create the ‘la carte’ convention where one might come and shop for the things that are in their greatest interest for forward motion, we’ve been able to surpass even the goals set by Ed in our original expectations. Our job is a network building. We see this convention as the umbrella organization by which gospel music materials are distributed in all of its facets. That is being done—and quite handily, I might add.”

Another upbeat sign for the GMWA has been a series of record deals secured by its conference-based choirs. Among them is the GMWA Women Of (Continued on page 117)

Times They Are A-Changin’ As South Korea Lifts Song Ban

■ BY BYUNG HOO SUH

SEOUL—The civilian government of South Korean president Young Sam Kim is lifting its ban on 847 songs that radio and TV stations had been unable to play under three successive military regimes.

The Korea Broadcasting Commission (KBC), headed by chairman Kim Chang Yeo, announced last week that it has lifted the ban on the blacklisted songs after a nine-member committee had reviewed 1,451 banned songs during the last two months.

The KBC said, “The times have changed since these songs were banned, mostly during the era of the Cold War and ideological confrontation between the East and West.”

Some works that have been reinstated by KBC are such protest songs as Bob Dylan’s “Blowin’ In The Wind,” Joan Baez’s “We Shall Over- come,” and the Beatles’ “Revolution” and “Back In The USSR.”

Previous governments during South War era had banned and, as always, escaped to fort out and ban any “unhealthy” songs that contained “subversive” left-wing messages or mentioned communist slogans, names of communist leaders, or locales of communist countries or cities.

The 847 reinstated Korean songs include “Nakwaha Yooosoo” (Rivers Run), penned by Cho Yong Alh, who deserted from North Korea to the South, and “Moolong Goonbaek” (Heartless Confes- sions) by Park Yong Hyo, who deserted South Korea to join the North.

A ban also was lifted “On The First Time Ever I Saw Your Face,” written by the late Irish singer/songwriter Ewan McLachlan, tagged as a left- winger. Most of the Vietnam War-era anti-war songs that have been blacklisted by the KBC and Korea Public Performance Ethics Committee have already been reinstated.

In contrast to the music industry, which welcomed the KBC’s decision, most of the music watching groups and religious groups expressed disapproval at the gags that have been removed from such metal groups as Black Sabbath and Judas Priest.
**Asian Video Channel Gets Billboard Countdown Show**

NEW YORK—Billboard has completed a deal that will allow Asian Video Channel, the new 24-hour, pan-Asian music channel, to feature the magazine’s album and singles charts for a two-hour countdown show in the U.S.

Channel V was launched in May by Star TV, the Hong Kong-based satellite network that is owned by Rupert Murdoch’s News Corp. (Billboard, May 14).

The channel claims to reach 42 million homes in the Middle East with its mix of international pop, Chinese ballads, and Hindi movie music.

In an interview, said, “We are happy to have our name on the Billboard 200. The show will be carried on both of the channel’s signals. The northern beam is in Mandarin, and the southern signal is in English and Hindi. The separate services allow Star TV to localize 10 hours of programming each day.

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**My Fair Lady’ Dressed Up For Release**

**BY EILEEN FITZPATRICK**

LOS ANGELES—CBS Video is planning to celebrate the 30th anniversary of the beloved musical with a series of elaborate promotions designed to entice dealers to bring the title to the street where they live.

At the heart of the promotion is a restored print of the classic Audrey Hepburn/Rex Harrison film, which will premiere at the Toronto Film Festival Sept. 10.

The video, transferred from the newly restored print, will be released Oct. 19 and priced at $29.98. A special edition deluxe will be priced at $79.98.

Anchly Classical also will reissue the soundtrack on CD for the first time, in late October, with the same cover art as the video package. The rundown features Alan J. Lerner and Frederick Loewe’s “On The Street Where You Live,” “I Could Have Danced All Night,” “Get Me To The Church On Time,” and “Wouldn’t It Be Lovely.”

The limited-edition collector’s edition of “My Fair Lady” will include original CBS news footage of cast members making their way to the theater at the 1964 premiere. A 10-minute CBS promotional film, titled “The Fairest Fair Lady,” is also included.

CBS will pull the $24.98 version from the market March 15, 1995, but will release a no-frills version of the title, priced at $29.98, after the moratorium date.

The $79.98 deluxe boxed set, available while supplies last, will include a letterboxed edition of the film, the made-for-video documenta-

ry “More Lovely Than Ever: The Making Of My Fair Lady Then And Now,” a 70mm film frame from the original negative, six original costumes, and jewelry designed by Oscar-winner Cecil Beaton, the book “Fair Lady,” by Beaton, and a theatrical poster.

The boxed set will be the only configuration to include a letterboxed version of the film. The lower-priced versions are also available in pan-and-scan format.

CBS Video also will put out a laserdisc deluxe boxed set including all the elements of the deluxe box set, plus a 24k gold CD. Retail price for the laserdisc set is $129.98.

Consumers who purchase any configuration will receive a $5 discount on the “My Fair Lady” bouquet created especially for the video release by Betty Fisk. A coupon (Continued on page 122)

**Universe Eliminates VD Sales Division, Cuts 7 Employees**

LOS ANGELES—After losing four video labels, Uni Distribution Corp. has eliminated its video sales division responsible for distributed lines, and pink-slipped seven employees of that department.

The highest-ranking executive let go is Janis Durr, VP of distributed lines. Uni president John Burns confirmed that six field reps were also let go.

Playboy Home Video, the only independent video label still distributed by the label, will experiment with five 1995 Uni reps who sell MCA/Universal Home Video products.

But MCA/Universal handles its own marketing functions; its sales will continue to be handled by Uni, the music distribution arm of MCA Int.

Playboy VP/GM Barry Lebush does not anticipate any problems in the changeover.

“I’m not happy about people losing their jobs,” says Lebush, “but it’s not like we’re changing distributors.”

Playboy signed with Uni in August 1991 in an open-ended agreement. Lebush says the supplier does not intend to go elsewhere.

A consistent strong seller, Playboy most recently shipped 50,000 units of a promotion. “It’s consumer driven,” Lebush says. MCA/Universal has sold in excess of 50,000 units, according to the company.

Delivered and approximately three years ago, Uni’s distributed line division once handled Rhino Home Video, the specific Art Videos, some LIVE Home Video product, and Rabbit Ears, an independent children’s label. The strategy was to keep distributors away from MCA/Universal sales and constantly add new lines to the division.

However, within the last 18 months, several changes have altered that strategy. (Continued on page 122)

**BMG Charges Abuse Of Power By MTV Europe**

**BY CHRIS FULLER**

AMSTERDAM—The battle between MTV and the multinational record companies has taken a new twist: BMG has filed an official complaint to the European Commission, alleging that the music channel has abused its power.

In its complaint, BMG says an MTV ban of its videos earlier this year was an infringement of fair trade, and abused a dominant market position. BMG alleges MTV Europe carried out the ban in order to strengthen its bargaining position in a (since resolved) royalty payment dispute between BMG and the Latin American version of MTV, MTV Latino.

In a prepared statement, BMG said, “MTV Europe is an unavoidable trading partner for music video producers worldwide, it is protected by considerable barriers to entry to this market, including the capital investment required in the acquisition of satellite capacity and the need to negotiate copyright licences and cable and terrestrial retransmission rights on a country-by-country basis.”

A spokesperson for MTV Europe denies there was ever a ban on BMG videos of MTV Europe’s. “The ban never took place when we stopped broadcasting BMG material.” The spokesperson also notes that MTV possesses a “dominant” position to abuse. “Within Europe there are 700 hours of music programming broadcast per week, outside of MTV.”

Industry insiders, meanwhile, believe the BMG move is an attempt to undermine MTV Europe’s position in a separate row over video broadcast fees. MTV Europe has accused copyright collection agency Video Performance Limited (VPL) and industry body IFPI of effectively operating a price-fixing cartel in breach of EC competition rules (Billboard, Aug. 21, 1993).

The Commission is studying the MTV complaint, which is expected (Continued on page 193)

**Merger Could Boost B’bster’s Kiosk Plans**

**BY DON JEFFREY**

NEW YORK—The now-likelier merger of Blockbuster Entertainment and Viacom could mean a bright future for Blockbuster’s plans to digitally manufacture entertainment software on demand in its music and video stores.

In mid-August, Blockbuster Video began to test digital delivery of video games for rent in 10 stores in Columbus, Ga. The system, called Game Factory, will be tested for 4 months for possible roll out in early 1995. It is the creation of NewLeaf Entertainment and Fairway Technologies, two joint ventures between Blockbuster Entertainment and IBM.

Michael Beaudoin, VP of NewLeaf, says that after final test results are compiled in November and December, “Blockbuster and the [video game] publishers need to agree on a revenue-sharing arrangement.”

In the test, any of more than 200 games on the Sega Genesis platform can be downloaded onto blank, re-programmable cartridges in less than one minute. The games are rented at the same price as video games—about $4 for three days.

On Aug. 23, the day before it announced the start of the digital delivery test, Blockbuster said that its board of directors had unanimously approved the previously proposed merger with Viacom. That deal had been derailed because Viacom’s stock price sank after it acquired Paramount Communications for nearly $10 billion earlier this year. But now Viacom’s fortunes are flowing with the success of Paramount’s megahit film “Forest Gump.” Investors are also happy with Viacom’s efforts to sell off assets such as music publishing, Madison Square Garden, and cable TV systems to pay down debt.

The merger now has to be approved by Blockbuster shareholders at a meeting Sept. 29. At the closing prices of Viacom’s two classes of stock on Aug. 23, the deal would be worth nearly $25.00 a share to Blockbuster holders, less than they would have gotten in January.

Blockbuster and Viacom could reap many benefits from a merger: strong cash flow for Viacom, owner- ship of movies and other content for Blockbuster. In the case of digital delivery, Blockbuster would have access to the many entertainment properties (Continued on page 114)

**Monks Lift EMI Music To Double-Digit Gains**

NEW YORK—EMI Music’s unexpected hit album of Gregorian chants contributed to a double-digit boost in the company’s sales and profits in the second quarter.

London-based Thorn EMI Plc. reports that revenues for its EMI Music unit rose 16.6%, to $228.9 million, in the three months ending June 30. Operating profit climbed 14.6% to $21.4 million.

One of its biggest releases worldwide was “Canto Gregoriano,” the collection of chants recorded by the Benedictine Monks of Santo Domingo de Silos. A version of that release is sold in the U.S. as “Chant.”

The company declined to give sales figures for the title, saying only that it “continues to exceed expectations.” In the U.S., where a shorter version of “Canto Gregoriano” is sold as “Chant” on the Angel label, sales have exceeded 2 million units so far on the Angel label. (Continued on page 123)

www.americanradiohistory.com
Ken Burns' *Baseball*, a nine-part TV series premiering on September 18, showcases America's National Pastime with all the drama and glory included in his landmark *The Civil War*, which captivated 40 million viewers. *Baseball* features 18 hours of the greatest players and events in the game's history, with live footage, personal reminiscences, and stunning photography.

The soundtrack recording spans 100 years of Baseball music including vintage Jazz and Swing tunes in their original recordings, classic songs performed by contemporary stars and atmospheric scoring in the style that made *The Civil War* so memorable.

**The Natalie Cole Single and Video**

"Did you see Jackie Robinson hit that ball?"

Now at radio and video outlets nationwide

**Album Street Date: September 6, 1994**

**PBS TV National Telecast**

Begins Sunday, September 18th

*On Elektra Nonesuch Compact Discs and Cassettes*
Recent headlines tell us that the future of entertainment lies in some unchangeable combination of Paramount, Viacom, TCU, Bell Atlantic, and NYNEX, all of which promise to bombard us with an increasing number of television channels. Entertainment in the next decade will require that we become fluent in everything from TV on to the Internet, up to a computer. Punching remote control buttons to interact with Silicon Valley’s latest invention. It was a short version. In short, live entertainment will soon be dead. Techno-savants have gone to fanatical lengths to persuade us that live entertainment is doomed, but just how credible are these information-age Cassandras?

Almost before it was announced, tickets for David Bowie’s tour of the world were scooped up by the faithful, a group unique in that it straddles the generations. On the night we are going to purchase, fans unburden themselves of $12 million worth of tickets, as they believe that her performance will still be worth the decades-long wait, the endless queues for tickets, and the budget-hosting prices.

This summer’s rock tours, including Billy Joel & Elton John, the Eagles, the Rolling Stones, and Pink Floyd, ratcheted up ticket prices to record levels. On Broadway, an array of metamorphosed effects, illusions, and pyrotechnics was more than just an attempt to set a record in order to advance the sale of Disney’s $12 million production, “Beauty And The Beast.” Despite generally unfaltering reviews, purists and children filled each performance.

People are dying to get out of the house to be entertained. Cashing in on this demand are entertainment concerns, consumer markets, and companies on the cutting edge of new technologies. The thrust toward new, diverse forms of live entertainment will be a major challenge for the industry well into the next century. How we define and adapt to the competition will transform this business.

Most of our audience has emerged in recent years that have reinforced the value of live entertainment and expanded the size of the consumer market.

The first is the movement toward record company-owned arenas. Not long ago, concert promotion was the backbone of the music industry. Concert promoters, and companies on the cutting edge of new technologies. The thrust toward new, diverse forms of live entertainment will be a major challenge for the industry well into the next century. How we define and adapt to the competition will transform this business.

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Victor Entertainment Inc. is one of the longest established and leading record companies in Japan. Trading as a member of the JVC Group, our products are synonymous with quality.

We are proud to present JVC World Sounds, 100 compact discs that capture some of the most exquisite and exotic musical traditions from around the globe. Recorded with breathtaking clarity and superbly packaged, this treasured series is now being offered to the world.
‘Reality Bites’ Fuels Spate Of Soundtracks For RCA

BY TRUDI MILLER ROSENBLUM

NEW YORK—On the heels of its platinum success with “Reality Bites,” RCA has initiated a flurry of soundtracks projects that includes the Aug. 2 release “Corrina, Corrina,” and upcoming releases of “The River Wild” and “Dumb, Dumber.”

According to president Joe Galante, the releases symbolize the label’s new commitment to soundtracks. “It’s something we’ve been working on for the last two years,” he says. “Only now has it really begun to yield the kind of opportunities we want.”

The film “The River Wild” stars Meryl Streep, Kevin Bacon, and opens Sept. 30. RCA’s soundtrack for the film features a score by Maurice Jarre, with the title track performed by RCA act Cowboy Junkies, and is due Sept. 27.

“Dumb, Dumber” stars Jim Carrey and is due in spring 1995. The soundtrack will feature contemporary artists, but the roster has not been finalized yet.

“Reality Bites” has sold 1.2 million units, according to SoundScan, and reached No. 13 on The Billboard 200. On Aug. 19, the album had one-day retail orders of $1 million, driven by the release of the home video, according to the label. “Corrina, Corrina” opened in 22 theaters Aug. 19. The soundtrack has sold 3,700 units so far, according to SoundScan, which Galante says is “very encouraging.”

Although RCA released such hit albums as “The Sound Of Music” in the 60s, the company had not put out many soundtracks in recent years. That changed with the hiring of Ron Fair as staff producer and senior VP of A&R, West Coast in 1992.

“When we hired Ron, we were trying to tap into the success of ‘The Woman,’ which he did for EMI, and realized that that was something that we could utilize,” says Galante. “He’s got experience coming from several record companies, so he’s got the contacts, and he’s got the sensibility of an executive within the company to know the process of getting things done. At the same time, having worked with film for so many years, he understands what the film companies want.”

In the past two years, RCA has (Continued on page 18)

Discovery Records Returns With New Style

David Gates Returns With New Style

Discovery Records Targets Country, AC Radio

BY PETER CRONIN

NASHVILLE—Under a big cowboy hat and sporting a mustache, the face may not be familiar, but for anybody who so much as walked by a radio in the 70s, the soothing voice of David Gates is instantly recognizable.

Throughout that decade, as lead singer, songwriter, and producer of Bread and as a solo artist, Gates produced a steady stream of mellower-than-mellow hits.

Gates’ shot at a career revival began with a phone call from the man who originally signed Bread in 1968, Elektra Records founder Jace Holzman. Now chairman of the newly re-vealed, WEA-distributed Discovery Records, Holzman requested some demos, liked what he heard, and coaxed Gates out of retirement. With the Sept. 6 release of “Love Is Always Seventeen,” Gates’ first new album in 15 years, the company is hoping to recapture Gates’ audience.

“We’re dealing with a pop icon here, but at the same time we’re dealing with someone who hasn’t been in front of people on an ongoing or contemporary basis for years,” says Syd Birenbaum, Discovery’s VP of sales and marketing. “It’s my job to let everyone who knows his voice know that David Gates has a new record out.”

Complicating that task is Birenbaum’s fact that Gates’ top 40 radio audience from the 70s is scattered in the strictly formatted world of 90s radio. The label has shipped the first single, “Love Is Always Seventeen,” to AC radio.

PolyGram Takes A Chance On A Four-CD Abba Boxed Set

BY ADAM WHITE

LONDON—Bjorn yet again?

Two years after PolyGram released its “Abba Gold” compilation worldwide—a set that surprised label executives by selling 7 million copies—the defunct Swedish supergroup is being commemorated one more time. A four-CD boxed set on Polydor, entitled “Thank You For The Music,” will ship Oct. 17 in markets outside North America, and in the U.S. and Canada early next year.

Widely regarded as icons of the 70s for the stacked-heel, spectoresque pop of “Dancing Queen,” “Waterloo,” and “Take A Chance On Me,” Abba has maintained an international following that many 90s hitmakers would envy. In ad-

vention to the millions who bought “Abba Gold,” the group has admirers ranging from Britain’s Erasure through America’s Lemonheads.

“Reality Bites” refers to the movie with three of the former Bread line-up recorded for the soundtrack for MCA Nashville act the Mavericks try and “The River Wild” is the long awaited film of opportu-

nities.”

Rhino, Justice Join Forces On Holocaust Memorial Set

BY PAUL VERNIA

NEW YORK—A concert held at the Vatican to mark the Catholic Church’s first official recognition of the State of Israel and the Holocaust has engendered a fittingly cooperative project between two unrelated entertainment companies, Rhino Home Video and the Houston-based independent label Justice Records.

Justice will release a live album of the concert Sept. 6, while Rhino’s cor-
responding home video will appear Oct. 26, according to sources at both companies.

The landmark event took place April 7 (Billboard, April 9). Titled “The Paulus Concert To Commemo-
rate The Holocaust,” it featured the Royal Philharmonic Orchestra of London under the direction of Ameri-
can conductor Gilbert Levine, with the Choir of St. Peter’s Basilica sing-
ing in Hebrew for the first time.

The program included Max Bruch’s “Kol Nidro,” featuring soloists Lynn Harrell; the third move-
ment of Beethoven’s Ninth Sympho-
y; Franz Schubert’s “Psalm 92,” featuring New York Cantor Howard Nevelson; and two works by Leonard Bernstein. The late composer was represented by his Chichester Psalms, showcasing boy soprano Gregory Daniel Rodriguez, and by an excerpt from his Symphony No. 3, which featured a reading of Kaddish, the Jewish prayer for the dead, by ac-

dor Richard Dreyfuss.

The concert was conceived by Pope John Paul II and Levine, who once served as musical director of the Kra-

kow Philharmonic Orchestra in the Pope’s home city in Poland. Guests of honor at the recital included Chief Rabbi of Rome, Rav Elio Toaff, Ital-

ian President Oscar Luigi Scalfaro, more than 200 Holocaust survivors from 12 countries, and an invited au-

dience of 7,000.

Justice Records president Randall (Continued on page 133)
“FORE!”

J. Martell Foundation

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New Restaurant Brings Bit Of Hollywood To L.A.

BY DEBORAH RUSSELL

LOS ANGELES—Hollywood comes to a new restaurant now open in one of the city's most beloved complexes, the Universal Studios back lot. Designed to attract, entertain, and educate the burgeoning country audience.

The first Country Star restaurant, which opened Aug. 23, adjacent to the entrance of Universal Studios and CityWalk, here already has attracted MCA artists Vince Gill, Reba McEntire and Wynonna, as well as TNN personalities Lorrie Morgan and Charlie Chase. They have agreed to represent the chain in exchange for stock options in the publicly traded corporation.

Judging from the elaborate, $600,000 audio/video system, it is clear that this restaurant—which holds 45 patrons—is as much about music as it is about meal time.

Visitors to Country Star will be surrounded by more than 100 video monitors built into walls throughout the restaurant, including a 25-monitor video wall at the lobby entrance. Even the restrooms are equipped with video screens. Some 70 12-inch speakers are strategically placed throughout the venue so that no patron is ever more than 20 feet from a unit.

"As soon as you walk in, you'll immediately understand that you'll be in a recording studio and see great video," says Country Star chairman Robert Schuster, a lawyer who started in the music business in the late '60s as Albert Grossman's partner.

Country Star video programming runs the gamut from current clips, provided by Burbank-based closed-circuit programmer ETV/VideoLink, to historic archival videos photos provided by the Country Music Foundation. Closed-circuit programming can be customized for specific events, Schuster says.

One 22-by-13-foot dining area is a convertible showcase stage, pre-wired for video and audio output, with capabilities to broadcast live music on monitors in-house and off-site. Country Star will make the fan-friendly atmosphere to bluegrass, jazz and classical genres to promote artists and product through live performance. A number of shows are planned for the future.

Country KZLA-FM Los Angeles plans a series of live broadcasts from the restaurant, and Crook & Chase likely will use Country Star as a remote location for future TNN telecasts, Schuster says.

In addition, the restaurant is outfitted with 13 listening stations, capable of playing one CD each. Also, (Continued on page 17)

Big-Name Releases Step Up In September

Clapton, Boyz II Men, R.E.M., Streisand Sets Due

BY BRETT ATWOOD

LOS ANGELES—Eric Clapton, Boyz II Men, R.E.M., Barbra Streisand and Anita Baker top the list of top artists with key releases heading toward retail shelves in September.

Other highly anticipated titles are due from Peter Gabriel, Lyle Lovett, Danzig, Big Head Todd & the Monsters, Dolly Parton, Green Jelly, and Love & Rockets.

Eric Clapton follows up his comeback release, the seven-times-platinum, multi-Grammy-winning "Unplugged," with "From The Cradle," due Sept. 13 on Reprise. On the new album, Clapton covers 16 blues classics, including works by Robert Johnson, Elmore James, and Willie Dixon. Clapton is expected to tour in support of the release.

Boyz II Men aims to top sales of its first double-CD live set "Live & Unzoomed," which bowed Sept. 13 on Geffen. The release was recorded at the Palaosnuo in Modena, Italy, during Gabriel's 1993 world tour, and features more than 100 minutes of music.

Longform companion videos are due for the Streisand and Gabriel albums this month.

Multiple Grammy winner Anita Baker breaks her four-year silence with "Rhythm Of Love," due Sept. 13 on Elektra. Guest musicians include George Duke and Joe Sample. Each of Baker's last three releases has achieved or bypassed the Top 20, and this release is expected to do the same.

(Continued on page 124)

Music Video

VH-1 in New York names Wayne Isaak senior VP of music and talent relations and Norman Schoenfeld VP of original music programs. They were, respectively, executive VP of publicity and East Coast operations for A&M and VP of program and artist development for VH-1. (See story, page 56).

Record Companies

Marybeth Kammerer is promoted to VP of national music video promotion for Atlantic Records in New York. She was manager of national music video promotion for the company.

Bill Kennedy is promoted to national sales director for Liberty and Polygram in Nashville. He was VP and West Coast regional manager.

George Maloian is named director of creative projects at Virgin Records in Los Angeles. He was vice president of film soundtracks at EMI Music Publishing.

Michael Beinhorn is appointed staff producer for Epic Records in New York. He was an independent producer. (See story, page 105).

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

MCA Records in Los Angeles promotes Larry Jacobson to director of recording administration and Chris Edwards to director and administrator of soundtracks. They were, respectively, associate director of recording administration and manager of soundtracks.

Rhino Records in Los Angeles names Jennifer Sperando national manager of radio and video promotion and William Smith promotion coordinator. They were, respectively, promotion coordinator for Rhino and media relations assistant for Relativ Records.

Epic Nashville names Mike Brady regional promotion manager, West, in Los Angeles. He was PD of KNAX-FM in Los Angeles. (Continued on page 124)

EXECUTIVE TURNTABLE

ISAIK
KAMMERER
KENNEDY
MALOIAN
BEINHORN

SCHOENFELD

News

Rykodisc Readies 1st Gramavision Catalog Releases

BY CHRIS MORRIS

LOS ANGELES—Rykodisc will begin promoting its newly acquired Gramavision catalog in September, and will launch a pair of new best-of compilations in October and brand-new releases in January or February.

In late August, Seattle, Mass.-based Rykodisc purchased the holdings of Katona, N.Y.-based Gramavision, which most recently had been distributed by Rhino Records through WEA (Billboard, Aug. 20). From 1989-1991, Gramavision had been moved through multiltered distribution by Masa/Blue Moon through Rhino, via the latter label's previous arrangement with Cema.

Under Rykodisc, Gramavision product will be distributed via REP Co.

Gramavision founder Jonathan Rose says he had been looking for the right owner for his 15-year-old label for a while.

"I had decided probably a year ago that it was time for me to leave the record business, and spent some time figuring out who the best company was to take over," Rose says.

He says his decision was predicated in part on more than a decade of acquaintance with both Rykodisc president Doug Guerra (no relation) and Joe Boyd, who runs Hannibal Records, the folk-oriented label that Rykodisc purchased in 1991.

"A lot of it was family, a real sense of comfort," Jonathan Rose says.

He adds that the success of Hannibal since it joined the Rykodisc fold has been instrumental in a partnership that is prospering, "It's strong, and it has grown, and that's a good sign."

The two companies were also an excellent fit, he adds. "Rykodisc (Continued on page 124)
Manilow Explores Big-Band Sounds
Original Ensembles For Arista Set
BY CRAIG ROSEN

LOS ANGELES—Barry Manilow explored jazz with 1981’s “2 A.M. Paradise Cafe” and 1987’s “Swing Street.” He saluted Broadway with 1992’s “Showtappers.” Now the singer/songwriter has put the singer into singer/songwriter, for 1992’s “Showstoppers.”

The album includes “Sentimental Journey” with the Les Brown Band, “Green Eyes” with the Jimmy Dorsey Orchestra, “Sunny Side Of The Street” with the Tommy Dorsey Orchestra, “All Or Nothing At All” with the Harry James Orchestra, “Don’t Get Around Much Anymore” with the Duke Ellington band conducted by Mercer Ellington, and “Chattanooga Choo Choo” and “Don’t Sit Under The Apple Tree” with the Glenn Miller Orchestra.

“They put the songs in my key and I sang them with the original arrangements,” Manilow says. “Some required background vocal groups like the Pied Pipers, so we got people that sounded like them. In addition, Manilow also opted to bookend the classics with two originals—the title track and “Where Does Time Go?”—written with his longtime collaborator, Bruce Sudano.

“I needed to say something personal, musically, about what I felt about this, instead of just doing cover versions of all these songs,” he says.

“I’ve listened to a lot of the artists who have done album tributes to classic songs, like Linda Ronstadt with her Nelson Riddle albums and Natalie Cole with ‘Unforgettable.’ This one goes back even further than theirs,” Manilow says. “I’ve immersed myself in this genre. What I found accidentally was that... there was a big difference between the early-’40s style and the late-’40s/’50s style of music. There is a major difference in recording technique and the way they arranged their music, and the orchestrations. I found there was a slightness and a sassiness to every single cut that I didn’t expect. I found myself really falling in love with this era.

(Continued on page 45)

Artists Rise To Occasion For Rainforests; PPVers Stayed Dry, Saw Woodstock Anyway

LET IT RAIN: Sting, Paul McCartney, Paul Simon, Elton John, Genesis, Joe Cocker, U2, and Bruce Springsteen are among the participants in a benefit album for the Rainforest Alliance. The record, scheduled for a mid- to late-October release, will be on Pyramid Records and is titled “Earth.”

According to Pyramid COO Allen Jacoby, some of the 17 tracks will be new, while other songs, “if appropriate,” may have already been released. Many of the tunes will have an environmental flair. “We want to put together a very special and really wonderful album,” he says. The artists are all donating their royalties, and Jacoby says Pyramid will contribute any money it makes above the cost of making the album to the Rainforest Alliance.

Pyramid is distributed through Rhino/Atlantic, and is the home of such acts as Walch & Dave Edmunds.

Also included on the album are two tracks written especially for the project, both of which feature separate all-star choruses. Among the artists appearing on the tunes are Bonnie Raitt, Joe Cocker, Michael McDonald, Lenny Kravitz, W. Axl, and Chaka Khan. A longform release will come out later this fall, and will include clips of the two all-star chorus tracks, documentary footage, and more.

The record and video will come out in the U.K. through another label. The proceeds from that project will go to a British environmental agency, the British Love Fund.

(Continued on page 16)

Woodstock M.I.A.

Last week’s The Boat column on Woodstock ’94 was written by Melissa Neuman. Her usual byline and photo were lost when the mail in Saugerties, N.Y.

Let It Rain, Part II: While those of us who attended Woodstock ’94 could not get relief from the rain, folks who watched it on TV probably felt nary a drop. But they felt it in their wallets. According to preliminary numbers, the 44-hour pay-per-view of the Aug. 13-14 extravagenza drew a very respectable buy rate of between 1.2% and 1.5%. With a universe of 24 million addressable homes, that means more than 250,000 people purchased the programming. A breakdown of what the entire weekend package, priced at $49.95, versus the one-day $34.95 coverage is not yet available, but you’re looking at a minimum of $10 million more in PolyGram Diversified Entertainment’s pockets from the event. To put the viewership in perspective, the Guns ‘N’ Roses pay-per-view concert from Paris last year had an 8% buy rate, whereas 1992’s Buster Douglas/Evander Holyfield bout had a 7.3% buy rate.

This and That: Scotti Bros.’ new alternative im print will be called Backyard Records. The first release will be a Tom Petty tribute album (Billboard, Aug. 4). Bruce Springsteen is producing the new Joe Grushecky & the Houserockers album. Springsteen joined Grushecky on stage Aug. 20 at Marz American Style, a club in Long Branch, N.J. In addition to performing several of his songs, Springsteen played guitar on two songs penned by Grushecky that they have recorded for the new album. The project is still looking for a label home... Five unsigned bands will compete in the finals of Soundstage, Yankee’s music showcase. Aug. 29 at L.A.’s House of Blues. Finalists are Day By Day, The River from Miami, Love Riot from Baltimore, the Monets from Los Angeles, Iris Anvil from Overland Park, Kan., and Caroline’s Spine from Cardiff, Calif. The winner will represent the U.S. in Japan at Music Quest, an international pop and rock showcase, in October. We understand there is no guaranteed competition... In other contest news, Columbia, S.C.’s Own Blightbodys has won Conan O’ Brien’s college band search. In addition to a performance on the show, the group, composed of University of South Carolina students, has won a recording contract with Restless Records, which will record and promote a single by the band... What artist seems to have benefited the most from Woodstock ’94? One who attended in spirit only. According to last week’s Billboard 200, all three Jimi Hendrix albums on the chart took a leap after the festival. He’s currently the only artist to have three albums on the chart.

Off The Road: Soundgarden has postponed its European tour because of singer Chris Cornell’s strained vocal cords. The group was supposed to begin a U.K. and European tour Aug. 25. The outing has now been pushed back until after Christmas.
NEW YORK—As Buddha Heads’ RCA debut album “Blues Had A Baby…” indicates, the Los Angeles band led by guitarist/vocalist Alan Mirikitani is a blues child. Borrowing from the bluesman’s creed “the blues had a baby and they called it rock ‘n’ roll,” the album title rightly suggests that Buddha Heads—which also includes bassist Mike Stover, rhythm guitarist Bobby Schenck, drummer Ray Hernandez, and blues harpwoman Kellie (“Kotteen”) Rucker—is heavily blues based, but not wholly traditional. “We don’t stick with the traditional blues chord progressions or standards. We stray from the musical form a bit, with all original songs with lyrics completely outside of straight blues, as well as big guitars and more current drumbeats,” Mirikitani says. In fact, he compares the Buddha Heads’ musical progression to that of the Rolling Stones, who originally toyed with traditional blues and later expanded into different rock music influences, including the Stax/Volt artists. “Our second album is like that: an R&B, soulful thing,” Mirikitani says. “We took the next step away from basic 12-bar blues and ended up doing a lot of the things that bands like the Stones did.”

Second album, did say? Buddha Heads’ first album comes out Oct. 11, but sure enough, the follow-up, as yet untitled, is already in the can. “Going through the back way,” as Mirikitani explains it, Buddha Heads’ first signed with BMG-affiliated Japanese label Edoya, which released “Blues Had A Baby…” internationally a year ago. Then last February, as RCA’s VP of A&R Peter Lubin says, both label president Joe Galante and senior VP of A&R Dave Novick expressed a desire to sign a blues band.

Lubin, who already knew about the group, played some tracks for Galante and Novick, who “loved it,” Lubin says. “They asked, ‘Who do we talk to, and how much do we pay?’ And I said, ‘The beauty is, it’s free—you already own it,’ and we couldn’t lose it! It was all a big happy coincidence.”

Mirikitani, who is third-generation Japanese-American, says that Japanese-Canadian, as well as his own souvenir album every six to eight months, but Edoya has no problem holding back reissue of the second album to coincide with its U.S. release, slated for mid-’96. As for domestic plans for “Blues Had A Baby…” senior director of A&R Peter Lubin says, both label president Joe Galante and senior VP of A&R Dave Novick expressed a desire for the band to make a follow-up, “as RCA wants to establish the 5-year-old Buddha Heads as a ‘slammin’ hard rock band, which has built credibility through touring.”

“Pile them in a van and point them toward the highway,” says Surratt. “Go on tour for their live shows in Southern California and the Pacific Rim, but they haven’t played the rock publica- tion for the ‘old-fashioned press-tour-radio-boogie.’” Surratt says that media efforts will focus on Mirikitani’s guitar prowess via Testosterone magazine, as well as to mainstream rock publications.

Rock radio, Surratt says, is being serviced Sept. 9 with a three-song, promotional CD featuring the hardest-driving album tracks: “Dodge the Rain,” “House of Shame,” and “Talkin’ Trash,” with “Dodge the Rain” the likely single. “This is the album to establish their true rock credibility,” Surratt says. “From what I’ve heard, the next one expands upon that base.” Lubin also says the second album progresses naturally from the first, with contributions from the Memphis Horns on a couple of tracks, as well as the band playing. “On the first record, we wanted to capture the energy and vitality that the great blues artists had when they were young,” he says. “It’s not a trendy or commercial thing, like ‘Oh, let’s call it a blues band.’”

Indeed, Mirikitani has been into the blues since he was a youngster, when he grabbed Jimmy Reed’s “Bright Lights, Big City” at random from a bin of records and bought it with money his dad gave him as a reward for not squirting in the bar- bar’s chair.

“We’re trying to prove to younger audiences that the blues can be new and fresh and exciting,” says Mirikitani, whose band was once called B.B. Chung King & The Screaming Buddha Heads. “Dodge the Rain” was a derogatory term used in the Japanese-American concentration camps, though Japanese-Americans usually refer to the King, another, lone, ‘rigger.’ We use the term positively by saying, ‘Even though I’m Asian, we’re all Buddha Heads.’ Color really is not an issue.”

W/C Print Unit Plans Miami Shift After CPP/Belwin Buy

IT’S A WRAP. With official word from Warner-Chappell Music, its acquisition of rival music print firm CPP/Belwin is, well, official. Billboard, May 7. In fact, CPP/Belwin as a nomenclature ceases to exist, as will Warner Bros. Publish- ings’ plants in Secaucus, N.J. Several executives from the plant are moving to Miami, where CPP/ Belwin operates a better-equipped facility. Seniors, along with several other staffers, will relocate there around Labor Day. With Warner’s executives’ VP of Gillian Surratt in charge, the new setup is CPP/Belwin presi- dent & COO Sandy Fieldsman in his post, along with senior VP/GM Michael Lefferts. The acquisition, said to cost Warners about $40 million, makes the combination the No. 1 or No. 2 print operation (CPP/Belwin was previously No. 2, and Warner/Chappell was No. 1). Hal Leonard Corp.’s chief Keith Mardak says he’s still No. 1, but Morganstern says that his company is No. 1 in the retail market, within which Warner/ Chappell has extensive print ties, is taken into account.

THEIR MAN IN ASIA: Cherry Lane Music Group’s Asia director Michael Primont is in Los Angeles for a few weeks after spending the last eight months in Beijing representing the office there that Cherry Lane opened last year. Return in September to continue to license Cherry Lane holdings, represent foreign artists and do concert promotion.

A HYMN FOR HER: Last winter, Michelle Kwan, 14, went to the Olympics in Norway on the U.S. ice-skating team, intending to perform her long program to “An American Hymn” by Molly-Ann Leikin and Lee Holdridge. But Kwan was bumped by Tonya Harding, and never skated. But you can’t keep a good skater down for long, so she won a silver medal at this summer’s Goodwill Games. Her national anthem? “An American Hymn,” of course.

WORKSHOPS & AWARDS: The 1994 ASCAP New Voice Awards Workshop/Concert begins the last week of October, with the workshops to be held Wednesdays per week for a total of four weeks at the Los Angeles ASCAP office. Those interested in participating should submit a cassette containing two original songs along with the lyric sheets, a brief resume or bio, and a letter explaining why they would like to participate. Materials should be sent to ASCAP Songwriters Workshop, 720 Sun- set Blvd., Suite 300, Los Angeles, Calif. 90046. Deadline is Sept. 20.

ROLLING IN RACK: “Rack’n’Roll” is working great,” says Keith Mardak, president of Hal Leonard Corp., the most pro- print giant of his new retail program. “We are now racking Tower Records, Hastings, Strawberries, and Go! Center stores, and we’ve got a good set which, in the cut.” We hope to have the Rack’n’Roll program installed in thousands more retail outlets in the next year. The program features a custom permanent display of Hal Leonard’s best-selling guitar songbook, “The 500 Greatest Songs Ever Written.” The program will feature a general mix of music books sup- ported by a service program.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.:

1. The 500 Greatest Songs Ever Written, reference book, with a general mix of music books sup- ported by a service program.
2. Nirvana, In Utero
3. Alice In Chains, Jar Of Flies/Sap
This notification constitutes an apology to Ozzy Osbourne, Sharon Osbourne, and their family for a story published in Music Confidential about a year ago. The article incorrectly stated that Ozzy had a particular disabling medical problem. We now recognize this story to be false and unwarranted. We regret any harm this story may have caused Ozzy Osbourne. We wish Ozzy Osbourne much continued success, and, in accordance with his wishes, we have made a charitable donation to The Bridge School and The International Rett Syndrome Association.

Toni Allen
Gina McHatton
Music Confidential
NEW YORK—When singer-songwriter and guitarist Rob Montejo formed his band six years ago, he gave it a name he thought couldn't be approximated by any other.

"'Boy, was I wrong,'" he says, chuckling. "'I always liked the way the British use the word 'smashing' as a positive adjective, and I always liked the word 'orange', so I put the two together.'" But any similarity between Montejo's band, Smashing Orange—which hails from Wilmington, Del.—and Chicago alternative rock act Smashing Pumpkins begins and ends with the "S" word.

"No Return In The End," Smashing Orange's major-label debut for MCA Records, is a gritty and somber, guitar-driven hard-rock set that is scheduled for an Oct. 11 release. Don't expect it to arrive in stores with a "not to be confused with..." sticker.

"There won't be any problem with name recognition," says Robbie Snow, MCA's VP of product management. Whether or not Smashing Orange will distinguish itself, Snow adds, will depend on the music.

"The Way That I Love You" will be the leadoff single, according to MCA staffers. "Our promotion people felt strongly about that song," Snow says, "so we're going to work it to college and alternative radio."

Those formats eagerly supported Smashing Orange's debut album, "The Glass Bead Game," which the band released independently in 1992. With not much demand in the Wilmington-area clubs for an alternative band, Smashing Orange, with a distinct British label, found an audience while touring the U.K., Belgium, and France. "Wilmington isn't like Seattle, where we could go play and make $2,000 a night," Montejo says. "Most of the bands that played in Wilmington when we started were cover bands. There was no such thing as alternative back then."

Now that there is, Smashing Orange has been building a small following in the Mid-Atlantic region, playing numerous dates in Wilmington, Philadelphia, Baltimore, and Washington, D.C. Snow says building on that fan base will be a key part of MCA's marketing strategy. "We want the band to continue touring in that base," he says. "We want them to build a database. If people are fans, they'll want to know about the band. Having a database is a way to keep the fans updated."

Montejo probably couldn't envision having a legion of fans even two years ago, when Smashing Orange recorded "The Glass Bead Game." The money to record the album was put up by perhaps the band's biggest backer, Bert Ottavio, who owns the Wilmington record store where Montejo had worked since he was 15. After the album was completed, Ottavio—now the band's manager—helped Smashing Orange find a lawyer. "Bert's been a great source of support," Montejo says. "The record store is like a second home. We want him to benefit as much from this record as we do." But the band wouldn't have benefited from signing a major-label deal with any of the other labels that courted it before and after the release of "The Glass Bead Game," says Montejo. "It was a risk we had to take. The offer might just be a way to set up a share of royalties. But by signing with MCA, Montejo says, "the way our deal is set up, we're a major part of the decision-making process."

"It's their record," says Ron Oberman, MCA's VP of A&R. "They have exceptionally strong songs, and we believe in them as a creative act."

Montejo and band mates Stephen Wagner and Rick Hodgson had to exercise extraordinary creativity when they decided to re-record "No Return In The End," because a since-dismissed drummer's rhythms were off-tempo and couldn't be cleaned up in the editing room. Luckily, session drummer and engineer Andy Kravitz was on hand and played drums on the re-recording, which was done in a hectic five days. Stroller White has since taken over as the band's new drummer.

"It was a challenge to make something good out of an adverse situation," says Hodgson, the band's guitarist. "It showed we could stick together and make something even better."

LEADERS OF RELATIVITY'S MERCY RULE KEEP MUSIC, MARRIAGE SEPARATE

(Continued from page 13)

band that recorded for the Chicago-based Pravda label).

Relativity product manager Paul Bibot says that further roadwork—with a substantial number of in-store appearances along the way—is essential to the label's campaign, which began with this spring's reissue of "God Protects Fools," originally issued on Lincoln micro-indie Califield Records.

"We re-serviced that to get the buzz going, but we really used it to set up ["Providences"]. Bibot says. "I was honestly surprised by how well the reissue sold, even around the band's home base. But we didn't want to wait too long. We wanted to create momentum, then build."

The next steps in the building process are college radio (targeted for early September) and consumer alternative (which will be serviced with a single version of "Tell Tomorrow" two weeks after the album's in-store date.

That song (more or less a pessimist's revision of the "Annie" theme) has the backing of a Mercy Rule's basic formula—an aggressively pulsed verse, followed by an anemic chorus—with invigorating results. Considering the members' relative inexperience as writers—13 Nightmares' songs were all penned by its former frontman—"Providence" is surprisingly deep in fully realized songs.

Our whole thing is power ballads," Taylor says, laughing. "None of our songs are the fastest, peppiest things you'll hear. On the first record, we just had a bunch of riffs, since we were just learning to write. But the new ones are led by the vocals, because Heidi's voice is our strongest element.

Ore brushes off that notion, insisting that the band's strength is its spontaneity. "We're constantly writing songs in practice and then doing them at the very next show, whether they're finished or not," she says. "They may not be finished, and I may have to make up lyrics, and we may just throw it out the next day—but I think the less time we spend on something, the better off we are."

REACH FOR THE STARS! MOVING? RELOCATING?

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NEW RESTAURANT BRINGS A BIT OF NASHVILLE TO L.A.

(Continued from page 12)

a bank of interactive kiosks, featuring headphones and 20-inch video screens, provides information about each of the celebrity representatives via interviews, biographies, discographies, videos, fan club information, and touring itineraries.

A separate bank of kiosks will deliver information and historical data provided by the Country Music Foundation, the Academy of Country Music, and the Country Music Assn.

Schuster foresees a time when each country music label could have its own kiosk to deliver data regarding its artist roster and label history. In addition, an 8-by-10-foot message center on the exterior of the building can be used to promote artists, product, and tours. Video can be displayed on the screen as well.

Schuster says he hopes to engage in cross-promotions with its Country Star's Universal City neighbor, music retailer Sam Goody. A coupons feature likely will be incorporated as a kiosk function.

Other cross-promotional options include tie-ins with local entertainment operators, including the Universal Amphitheater and the Universal Studios Tour, Schuster says. The Universal complex attracts some 8 million visitors each year.

A Country Star sweepstakes promotes a forthcoming Vince Gill concert at L.A.'s Greek Theatre by offering a free trip to L.A., with air fare, hotel, concert tickets, and a trip to Universal Studios as part of the prize package.

Artifacts displays throughout the restaurant include gold and platinum albums, guitars, clothes, photos, motorcycles, and other items representing such artists as Marty Stuart, Patay Cline, Roy Rogers & Dale Evans, and Buck Owens. Stuart, an avid collector of memorabilia on his own, is one of the restaurant's curators. Elaine Glotzer is another curator.

A number of glass cases include video monitors which illustrate the context in which the featured artifacts and clothing were used. Schuster hopes to include headphones so that patrons can listen to the artists themselves as they detail the backgrounds of the various items.

Commemorative stars are placed in a wall along the restaurant entrance. Artists will be presented with their own stars as time progresses.

Country Star sells its own merchandise, as well as Roy Rogers candy. But Schuster says he is unsure whether the restaurant will branch out into other music merchandising or create a line of exclusive music and video product of its own.

"We don't want to take ourselves out of the restaurant business and into competition with the record labels and retailers," he says. "We believe the concept of great food in a musically charged environment is good enough to stand on its own."

Future Country Star sites are planned for such high-density tourist hubs as Las Vegas, London, Orlando, and a city in Canada, says Schuster. The Las Vegas restaurant is projected to open in June.

"It's an enormous opportunity to attain another level of viability for the artists," says Bruce Hinton, chairman of MCA Nashville. "MCA will definitely be using Country Star as a showcase venue, and I'm sure other labels will, too. As the chain expands internationally, it gives the artists a chance to be profiled around the world."

The restaurant's board of directors includes chairman Schuster, president Peter Feinstein, director David Michael Talla, and director Pamela Lewis. Lewis' firm, PLA Media, handles marketing and publicity for the chain.

Country Star faces competition from such existing L.A.-based, musically themed, memorabilia-laced restaurants as the House of Blues.

(Continued on next page)

MUSIC PUBLISHING

'THEY'RE PLAYING MY SONG

After Gerald Levert turned down the chance to cover 'I Swear,' he sat and watched the former country hit become a No. 1 pop smash for All-4-One. When Levert was offered a shot at another country song, Boy Howdy's 'She'd Give Anything,' he hesitated, but not for long. Levert's version of the song, retitled 'I'd Give Anything,' is the debut single from his upcoming 'Groove On' album.

I'D GIVE ANYTHING

Published by Farren-Curtis Music/Mike Curb Music (BMI)/Curb Songs/ Farrnuff Music/Full Keel Music (ASCAP); August Wind Music/Alberta's Paw Music/Longitude Music Co. (BMI)

"Doug Morris, who was CEO of Atlantic at that time, originally brought me 'Swear,'" says Gerald Levert. "I'm a song writer, and when I heard that song I just said, 'Hey, I can do something better or just as good as that.' Then it goes No. 1 for 10 or 11 weeks. I was kicking myself in the butt! So I went to Doug and said, 'I blew it,' and he told me he had another one for me. I said, 'You don't even have to play it for me, I'm doing it!' Anyway, he played it for me. I didn't really like it a whole lot, but I kind of liked it. When Doug said we could get [producer] David Foster to do it, I said, 'Great,' because I'm a big fan of David. Well, I went out to record the song, and we really clicked together. I think it came out real good. David is the greatest cat with vocals that I've ever seen. I didn't want to. I'd Do Anything' to be the first single, because I'm basically R&B-based. I wondered if my black fans were going to think it was a sellout, you know, big lush production, a country & western melody. But they've accepted it, and I'm cool with that now. When I first heard the song, I said, 'This is so country,' but it came out just great. The record is selling to white and black people, and I'm getting a new audience with it. I think it was a good move, and it is a great song."
made a conscious effort to form relationships with film companies, and is now involved in projects with Miramax, Fox, New Line, Universal, and Castle Rock, Galante says. With "Reality Bites" he says, "People have begun to see that we can do the job."

In compiling a strong soundtrack, the first priority is matching up the right singers and songs, even if the artist is not on the label, says Dave Novik, RCA senior VP of contemporary music. For example, the first single from the "Corrina, Corrina" soundtrack is "We Will Find A Way" by Delta Adams and Brenda Russell, who are not RCA artists.

"This particular song just happened to suit the movie perfectly, and we chose the acts based on finding the right singers for this song. They just happened not to be on our label," says Novik.

Another example was Giant act Big Mountain's "Reality Bites" single "Baby I Love Your Way," which reached No. 6 on Billboard's Hot 100. The film featured the original Peter Frampton version of the song, but Fair "elected to use Big Mountain on the soundtrack because he knew that a reggae version of that song could be very successful," says Novik. In addition, the Knack's "My Sharona" appeared on the Hot 100 as a result of the film.

"Reality Bites" also earned a No. 1 single with Lisa Loeb & Nine Stories' "Stay (I Missed You)," Loeb ultimately signed to Geffen, a disappointment for RCA, but the single "certainly increased our presence," says Galante. "Many record companies had previously seen Lisa Loeb as just a singer/songwriter on the New York circuit. We took her from alternative to top 40 to adult contemporary to rhythm-crossover. Nobody looked at that performance and say, 'You know, those guys really can deliver.'"

Soundtracks are "a great opportunity to launch the career of an artist," says Galante. "Corrina, Corrina" features a duet on "I Only Have Eyes For You" by RCA artists Peter Cox (formerly of Go West) and Niki Harris, as well as older material from Billie Holiday, Sarah Vaughan, Duke Ellington, and others. "I Only Have Eyes For You" will be released in September as the second single, Galante says.

Other recent RCA soundtracks include "Little Big League," "The Beverly Hillbillies," and "Body Of Evidence." RCA also has placed singles by its artists on soundtracks from other labels, including the Smithereens' "Time Won't Let Me" on the "Time Cup" soundtrack, and ZZ Top's "World Of Swirl" on the soundtrack to "In the Army Now.

The label also is launching the solo careers of Genius and Ravan, two members of Wu-Tang Clan, with solo singles on the Loud/ RCA soundtrack to "Fresh.

"The Stone are taking the same care with these plans for a separate soundtrack division, Galante says. "We're kind of taking it as it comes. We have enough people in the company from an A&R standpoint that can help deliver the music, and with our relationships with the music supervisors, it's not necessary now. But down the road we'll probably move toward that.

Stones, Lollapalooza Stories

\[ By Eric Boehlert \]

\[ 200 \]

**POWER OF THE PRESS, the old saying goes, belongs to those who own the presses. On a slightly less lofty plane, the power of the pop music press belongs to those who write, edit, and, most important, assign stories. In recent weeks, coverage of a new Rolling Stones album and tour and of Lollapalooza's third run-through has provided fresh evidence that most mainstream media's front row seats are the perspective of middle-aged professionals.

It comes as no surprise that the Stones' "Voodoo Lounge" album and the kickoff of their summer tour would create a media feeding frenzy of stories. The ritual has been played out again and again for more than a decade: The band releases a record, much of the press deems it to be the group's true comeback effort, folks marvel at the group's "ageless," and petter it is manufactured despite the fact that other, newer artists are busy selling more records.

The routine seems a bit peculiar. After all, unlike currently newsworthy classic rockers the Eagles, the Stones do not mark a reunion or a Rolling Stones. And unlike Pink Floyd, the new album was not the Stones' first studio effort in nearly a decade. In fact, Stones records have been arriving with amazing regularity. Since the 1981 release of "Tattoo You," the band has issued "Undercover" (1985), "Dirty Work" (1986), "Steel Wheels" (1989), "Flashpoint" (1991), and now "Voodoo Lounge.

So, why the habitual deluge of words about the band?

In a damning column in the Chicago Reader, pop writer Bill Wyman (no relation to the former Stones bassist) reviewed the Stones reviews and profiles and found a generation of writers who have been stuck on this tired cycle for years. Summarizing the rut, Wyman writes, "Any new Stones album is by definition a masterpiece displaying that the band can rock in top form once again, and previous records are 'Nineteen Eighty Four' style, dismissed as tired.'

The endless attraction to the Stones is the spirit of a band whose members cut their teeth in the '60s and '70s. Many of the same rock writers and editors who cut their teeth in the '60s and '70s are privately left cold by the latest sounds of Seattle rock and disheartened by rap. Seeing the Stones circle the track every three or five years reminds them of a time when rock reflected their tastes and interests.

As "Voodoo Lounge" producer Don Was told the New Yorker (which couldn't resist weighing in on the Stones release), "When you've been making records for 30 years, there are people who have assigned memories of whole chunks of their lives to their music. If you were having sex in the dome while listening to a song from 'Beggars Banquet,' you've already attached a sensory response to that song.

How important is the band, as perceived by the sensory-responsive media maven? USA Today recently reported that the band's opening concert shows in New York and Los Angeles were the most popular in its 25-year history, outdrawing the Beatles and the Rolling Stones are all that count in the music world.

Despite all the press clairvoyance, "Voodoo Lounge" initially fared no better than numerous other records that arrived recently with little notice in the mainstream press. "Voodoo Lounge" debuted at No. 2 on the Billboard 200 (falling to dethrone "The Lion King") and sold a combined 250,000 copies in its first two weeks, according to SoundScan. Compare this performance to "Superunknown" by Soundgarden, which sold 252,000 copies during its first two weeks, and "Kickin' It Up!" by John Michael Montgomery, which moved 202,000 copies in the same time frame.

**WHILE THE STONES' soon-to-be-hugely successful tour is greeted (for the most part) with warm hugs from scribes coast to coast, the much-younger-sounding Lollapalooza often is not.**

What's ironic about the press' portrayal of Lollapalooza is that, like Woodstock 25 years ago, it often is treated as a freak show. Back in August 1969, many rock fans were реserved of the Woodstock Times. By 1994, when Lollapalooza ran a front-page story bemoaning Woodstock. Yet many of those same fans probably are the media decision-makers who too often look down their noses at Lollapalooza.

For instance, the <em>Provident Journal</em> recently ran a front-page article describing how tens of thousands of Lollapalooza fans had created a mammoth traffic jam, forcing the governor of Rhode Island to declare a state of emergency. The paper provided a sidebar describing Lollapalooza's leader to the <em>The Providence Bulletin </em>under the headline "Bazaar Of The Bizzare."
20 Years of Endless Summer!

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A Warm Celebration Of One Of The Hottest Performers Ever.
DONNA SUMMER

She first turned heads as one of the main architects of disco. But pop, rock and Piaf have mingled in the rich repertoire of this "singer who can make any song sound great." The story, from the top...

BY FRED BRONSON

Donna Summer began having the dreams in 1975, while she was living in Germany. "I would dream of climbing stairs with bricks on my shoulders," she once told a reporter, "and I would think, 'Why do all my friends live at the top?' In my dream, I remember saying, 'I will not put this load down until I get to the top.'"

The top is exactly where Donna she was headed. The top of the Hot 100. The top of the Billboard album chart. The top of the R&B singles chart. The top of the dance chart. And not just once, but multiple times.

At one point, the singer set herself coming and going on the Hot 100, as "I Feel Love" and "Bad Girls" occupied 40% of the Top 5.

She was born Donna Adrian Gaines on New Year's Eve in 1948, in the area of Boston known as Dorchester. She grew up with five sisters and a brother. To carve out her own identity in such a large family, she developed an interest in music. A devout Mahalia Jackson fan, Donna was only 10 when she sang with gospel groups in Boston-area churches.

She was 18 when she relocated to New York to find her way in her chosen profession. She auditioned for the Broadway cast of "Hair," hoping to be the one who would replace Melba Moore, but she was offered a road company instead. A week and a half later, she found herself in Munich with two short months of rehearsal time ahead of her so she could join the German cast of "Hair." Donna was a rare commodity—there weren't a lot of black female singers in Europe—and offers came quickly. After a year of "Hair" in Germany, she transferred to the Vienna cast. She stayed in the city, joining the Vienna Folk Opera for productions of "Porgy & Bess" and "Show Boat." While living in Austria, she met an actor named Helmut Sommer—and married him. Although they later divorced, she kept an anglicized spelling of his last name.

HOT STREAK

Donna Summer returned to Germany and continued her theatrical work, appearing in "Godspell" and "The Me Nobody Knows." Singing in German was confined to the stage; she also did a lot of studio work, recording demos and backing vocals in English. It was at a demo session for a Three Dog Night song where Summer met producers Giorgio Moroder and Pete Bellotte. They signed her to their Oasis label and released a single called "Hostage." She returned to Boston to visit her family and received a phone call urging her to return immediately. "Hostage" was a hit in Holland, France and Belgium. Despite its hot streak across Europe, the single wasn't released in Britain or America, and neither were the follow-ups, "Virgin Mary" and "Lady Of The Night."

In 1975, Bellotte, Moroder and Summer collaborated on a song inspired in part by Serge Gainsbourg and Jan Birkin's erotic hit from 1969, "Je T'Aime...Moi Non Plus." The 16-minute 50-second epic "Love To Love You Baby" made some noise in France, then landed on Neil Bogart's desk at Casablanca Records in Los Angeles. "I was totally captivated," Bogart explained later. "It wasn't just the voice or the overall sound...there was something very special that I felt."

Donna Summer (shown) was an established pop synthesizer hits, but it was her third LP, "I Feel Love," that, according to Newsweek, "proved that Summer could handle a range of pop styles, from Tin Pan Alley to Motown. "The album included clever tributes to Phil Spector ("Love's Unkind") and the Supremes ("Back In Love Again"), as well as the grandmother of all pop synthesizer hits, "I Feel Love." Released as a single, it was an international hit, topping the British chart for four weeks. It also returned Donna Summer to the American Top 10, peaking at No. 6.

ONE-SIDED AFFAIR

Rather than release an edited single, Bogart chose to put the entire track on one side of an album. Within a week, 40,000 copies were sold in New York City alone—just from being played in the clubs. "That was something new for me," Bogart said, "a record selling before radio started playing it!" When a 45 was finally released, it soared to No. 2 on the Hot 100, creating an image of a lusty disco queen that took Summer some time to live down. She did it by recording a variety of material and letting people know she was equally at home singing ballads, light opera, country and western, church hymns and musical comedy numbers. Her second album, "A Love Trilogy," included not only the three-song medley "Try Me (Just One Time)," "I Know We Can Make It" and "We Can Make It (If We Try)," but also a bold remake of Barry Manilow's "Could It Be Magic."

Summer's first two American albums were released under the Oasis logo, with her third release, "Four Seasons Of Love," she was switched over to Bogart a Casablanca imprint. But it was her fourth LP, "I Remember Yesterday," that, according to Newsweek, "proved that Summer could handle a range of pop styles, from Tin Pan Alley to Motown." The album included clever tributes to Phil Spector ("Love's Unkind") and the Supremes ("Back In Love Again"), as well as the grandmother of all pop synthesizer hits, "I Feel Love." Released as a single, it was an international hit, topping the British chart for four weeks. It also returned Donna Summer to the American Top 10, peaking at No. 6.

DOUBLES AND "THE DEEP"

Summer was now an established star, stellar enough to be asked to sing the theme song for the motion picture "The Deep." Her next album was the first of four double-

Continued on page 22
bb
illboard recently caught up with Donna Summer while she was putting the finishing touches on her Christmas album in Nashville. "Christmas Spirit" is due Oct. 4 on Mercury. Some of Summer's classic material will hit the bins on "The Casablanca Records Story," set for a Sept. 13 release. In our conversation with Summer, she spoke about songwriting, her long-awaited Christmas album and her early days.

Q&A

BY CRAIG ROSEN

bb: Although you are primarily known for your dance and pop hits, you have experimented with country music in the past. I've recorded in part with the Nashville Symphony Orchestra.

DS: Amy Grant's Christmas album was a big deal in the early days. We'd done some work with Clivilles & Cole. I've been doing some work with Clivilles and Cole. My record, "Starting Over Again," is a hit in Nashville. I'm looking at this problem, because some of the songs I've been writing are country songs. I wrote or co-wrote, When I say country songs, a great song is a great song. I don't think it has a gender or a definition, so to speak. That's the place we're in trying to get to. To the place where I write songs that work across the board. I find that a great many country songs are songs that anyone can sing, like Whitney Houston or All-4-One or Ray Charles. In Nashville, they just care about the songs and they have a lot of respect for songwriters.

BB: Do you feel like your songwriting talents have been overlooked?

DS: I think, because some of the songs were really big, people focus more on singing. They didn't consider a great number of those songs I've written or co-wrote. When you're a songwriter and singer, it's always a toss-up between what is going to wind up on top. It's a wonderful feeling having another artist sing a song of yours.

BB: Are there any artists who you would like to see record your songs?

DS: Whitney Houston, Trisha Yearwood, Linda Ronstadt. Anyone with a great voice. I love to hear people sing great songs. I would like to get to the point where those great songs are coming out of me.

BB: You're recording your own Christmas album. Do you have a favorite holiday season recording? Will that influence your album?

DS: One of my favorites is the Nat "King" Cole Christmas album, which I listen to yearly. I also love Barbra Streisand's Christmas album. Every year, we will listen to almost all the Christmas albums and then we will revert to one or two of them, because they are the most atmospheric records and make us feel like Christmas. I've tried to analyze as much of that as I could and go with that feeling.

BB: What songs are you including on your Christmas album?

DS: Amy Grant's Christmas album had a wonderful song on it called "Joseph Of Arimathea," which I have recorded. I also recorded "The Christmas Song," "White Christmas," "O Come All Ye Faithful," a medley of those and her Christmas songs and "O Holy Night." That song starts off fairly conservatively, then it goes into a fairly funky, gospel choral in the end. This album has something for everyone. I co-wrote three new songs, as well.

BB: Why are you recording a Christmas album at this point in your career?

DS: I have always wanted to make a Christmas album. Every year, I start off planning to do one, but then February and March roll around and it doesn't happen—my life takes off and I never get a chance to do it.

BB: It must have been a thrill to finally cut this album you have been planning for years.

DS: Yes, it was. Michael Omartian did a wonderful job producing. I absolutely loved playing with the Nashville Symphony Orchestra. When they first started playing "White Christmas," tears just welled up in my eyes and I had to leave the room, because it sounded so beautiful and it had taken so long to finally start this project. It was just a wonderful feeling, and I think that comes across on the record.

BB: Was it hard to get into the Christmas spirit when you were recording the album earlier in the year?

DS: We did a lot of the final cuts right around Easter, so that was pretty peculiar.

BB: Aside from the Christmas album, I understand that you have been doing some work with Clivilles and Cole?

DS: We're doing two cuts to start. We've had a few writing sessions. Right now, their album's just out, next, we are going to finalize these cuts. After that, I'm going to start looking for songs and writing with...
Happy Anniversary

Donna

William Morris Agency, Inc.
When "Love To Love You Baby" first hit in the States, Donna was in Munich where she had been living for eight years. Although she'd had some success there, she was still a relative unknown. Neil Bogart and I flew over to Munich and, with Donna's family, went on to Amsterdam, where she was performing in a hotel ballroom.

It was a lovely noon with a friendly crowd and a large orchestra of talented European musicians. But it soon became apparent to us that Donna had never done this before. She had one costume, no band leader, no orchestral charts and no one to direct sound or lighting cues. But she did have this fabulous voice!

Neil conducted the orchestra, and I handled sound and lights.

No one spoke the same language, but it didn't matter—it was New Year's Eve. The audience adored her, and by the end of the show they were wild. They wanted an encore, and then another and another... 10 in all. Only problem was, Donna didn't have any more songs prepared. So she sang what she knew: 10 encores of "White Christmas."

— JOYCE BOGART TRABULUS

Q&A
Continued from page 22

people for a studio album next year.

BB: We've talked about the present and the future. Let's go back to the past. Your first big break was landing a role in the production of "Hair" in Munich, Germany. What were you doing before "Hair"?

DS: I was still in high school. It was the end of my last year, but I wasn't doing too well in school. I was in a rock 'n' roll band called the Crow, not confused with Counting Crows. You can guess who the Crow was. I was the only black one in the group.

BB: Some people might be surprised that you were in a rock band. How did the Crow sound?

DS: We were kind of in the vein of Janis Joplin. We wrote songs with very hippy, kind of psychedelic lyrics. We were kind of in the folk scene at that point. Then we went to New York. It was there I was discovered. I auditioned in New York for "Hair," but I was accepted for the show in Germany.

With Brooklyn Dreams, which featured husband Bruce Sudano (right).

BB: Was it tough for you to leave your family and move to a foreign country?

DS: My father had lived in Germany and had been in the service, and he spoke fluent German. He and my mother used to speak German around me and it used to make me mad, because I couldn't understand them. So I went, because I thought it was a good chance to learn how to speak another language.

BB: Was it difficult to make the transition from acting in musicals to performing live as a pop singer?

DS: When you're in a musical, the emphasis isn't only on you. You have all this support happening. The biggest adjustment was learning to

Continued on page 26

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nezza Summer started her professional singing career in Germany in the late '60s, performing in the stage musical "Hair" and going on to land roles in European productions of "Godspell," "The Me Nobody Knows" and "Porgy & Bess."

But it was in 1974, two decades ago, that she was discovered—in Munich—by producers Gonzio Moroder and Pete Bellotte, and recorded her first single, "The Hostage," at their newly opened Musicland Studio, where such artists as Marc Bolan, Deep Purple, the Rolling Stones, Led Zeppelin, ELO and, later, Freddie Mercury and Queen, were to record.

Moroder and Bellotte placed that debut single with Global Records in Munich, which was then distributed by WEA in Hamburg. Label owner Peter Kirschen recalls, "Gonzio Moroder had offered the production to virtually every other record company and couldn't get a deal. It was later I found out that we really were their last chance. However, I immediately believed in the recording, and we made a deal for three singles with additional album options. "I signed Donna Summer because I was genuinely optimistic about her prospects and reckoned I could almost smell success for this particular single. You don't always sense these things right away, but this time everything worked out. I had this feeling of excitement and butterflies in the stomach, like when you meet a beautiful woman for the first time."

THE DRIVING FORCE OF AN OLD VW

Donna Summer's first single took off in Holland and was on its way up in Germany when a prominent Berlin politi-
cian was kidnapped and held by terrorists. Because of its title, and understandably so, "The Hostage" was taken off the playlists at German radio stations, and all TV appearances were canceled. So, alas, the single died an early death in Germany.

Tony Bets, now managing director of Dino Records, says he worked with Donna Summer from the beginning, first as A&R manager at Basari Records and later when he became managing director of the record company.

"Frans de Wit [now head of the Mechanical Copyright Protection Society in London], who worked for the publishing arm, picked up the master in Munich, and we did a five-year licensing deal for the Benelux countries. However, the key man in the making of Donna was Ton van den Bremer, our promotion man at Basari. He really was the driving force behind her success in Holland, and without him I doubt it all would have happened. He's the one who drove her around Holland in an old VW from radio station to radio station. Since the single was not immediately well received by DJs, he lined up an alternative television show for her."

"Donna performed 'The Hostage' on this comedy show 'Disco Corner,' hosted by Siegfried Eckel. While she was singing, Siegfried played out a funny sketch and she had to try and keep a straight face. This sketch went down so well that it was repeated several times by special request, and the record started selling and eventually went on to be the No. 1 spot on the [German] national chart."

GLAMOUR AND GOOSE RUMPS

Berk happily hands out the credit for the Donna Summer breakthrough to Van den Bremer. "She definitely had this star quality about her, but with our small company we couldn't have launched her in a worldwide career. Neil Bogart was to give her that star status [by signing her to his Casablanca Records label], along with all the accompanying glamour."

Van den Bremer, who now runs his own company, says, "The first time I heard 'The Hostage,' I got goose bumps. I really believed in that song, so I started working on the record. My first response was from Radio Veronica. We visited every single radio DJ in Holland and had jingles like, 'Hi, this is Donna Summer...' That first comedy TV showcase actually proved she had acting ability, too."

"With the second single, 'Lady Of The Night,' she broke in Belgium, and we started doing clubs so she could make some money. Every Friday afternoon, I would leave the office to pick her up at the airport in Brussels. I was the chauffeur, bodyguard and agent all in one. We'd do club performances all weekend, then she'd fly back to Munich and I'd drive home, completely exhausted."

"When the contract was signed with Casablanca for the worldwide right," Van den Bremer continues, "there was a clause excepting the territories where I was working. During these times, we became good friends, and to this day have a good relationship because we'd worked hard together—she used to call me 'slave driver.'"

MORODER IN MUNICH

In Germany, the second single off the album of the same name was "Lady Of The Night," which peaked at No. 40 in September 1973 and spent seven weeks in the official Musikmarkt chart. The third single was "Love To Love You Baby," which made No. 6 the following February and stayed on the German chart for five months.

At that time, Munich had a very innovative music scene. The city's Continued on page 30
Donna Summer

a diva as timeless as music itself.

Congratulations on a monumental career.

Enough is never enough.
Sony Music Entertainment Inc.
DONNA

CONGRATULATIONS ON TWENTY YEARS OF SUPER-STAR SUCCESS!

WE DEEPLY LOVE AND APPRECIATE YOU, YOUR ENORMOUS TALENT, AND YOUR VALUABLE FRIENDSHIP.

MICHAEL AND STORMIE OMARTIAN

Q&A

Continued from page 24

fill up the stage, on my own. There are band members up there, but the main focus is on you as a person. You are given an hour or two on stage and you have to keep the people busy.

BB: You and producer Giorgio Moroder worked very closely for much of your career. How did you first meet?

DS: I came into the studio to record some sound bites for a TV commercial. I was with a couple of other girls. Giorgio heard me sing and liked my voice, so he asked me if I would put some vocals on one of his demos. Eventually, we became very friendly. We never dated or anything, but he was like a mentor to me. He was like a big brother. He was very protective, and he really looked after me.

BB: Tell me the story behind your first big hit, "Love To Love Baby."

DS: I told Giorgio that I had an idea for a song, and I sang the melody to him and he put down a track. I came into the studio the next day and he wanted me to put down my vocal, but I wasn't really prepared, so I ad-libbed, and that was left on the song. I was grooving around. I was lying on the floor moaning and we were all hysterical. It was just too funny.

BB: But no one really took it as a joke. It became a hit and you were saddled with this sex-goddess image. How did you feel about that?

DS: I was very down-to-earth and I still am. I'm not saying I am not a woman with a certain amount of physicalness, but I certainly was not that particular type of woman. That woman had to be created. Casablanca worked very hard at creating that image around me, but I was never very comfortable with that image, because that is not me. I wanted to be taken seriously.

BB: How did you break away from that image?

DS: I think "Bad Girls" turned it around. I was becoming more sassy.

BB: Over the years, you have had more success on the pop charts than R&B. How do you feel about that?

DS: I probably left the U.S. as an R&B singer and wound up being a Europop singer. Somewhere along the way, everything got a little mixed together. So I was an oddity for most people. I wasn't considered a black artist. I wasn't white in my skin, but my music was more of that pop genre. So I established a place for myself, which was good on one level and bad on the other.

BB: How?

DS: When people in the business don't know where to put you, they sometimes put you out.

BB: Did you feel that it was necessary to record the 1978 "Live And More" album to prove that you weren't just a studio creation?

DS: It was always rumored that disco singers can't sing. It was as much hype from studios, the engineers and the producers. It's all producers' magic. I just felt that having come from a real history of choral and music, it was time for me to get up there and sing. I had been touring for a while, and my record company really felt it was important for me to do a live album to show all the colors that they felt were there.

We waited so long for Donna to come on the show—I had known Neil Bogart for years—that we laughed about the moment when she finally did the show—and became a TV sensation! Donna just did our live annual New Year's Eve Special from the Resorts Casino Hotel in Atlantic City. When she came out singing "On The Radio," the crowd leaped from their seats. The moment was a true testament to the excitement that this girl can generate! Donna would be a giant whether disco happened or not—no just, the "disco" arena may even have limited her in some ways. Donna could be a singing sensation on Broadway if she wanted.

—Merv Griffin

Thinking that we were athletes, [Donna's husband] Bruce Sudano and I and a bunch of L.A. musicians formed a football league in the late '60s. Donna allowed us to use a section of their ranch for a playing field, so we could have regular games on Saturdays. We would meet, suit up, play for several hours and then huddle off the field to nurse our injuries. Donna would shake her head, roll her eyes and mutter things like "Grown men...immaturity...didn't we mean to have fun?" Then she would bring out dozens of pizzas that she'd made with her own hands (she's not just a great singer, you know) in her pizza oven. After a couple of months, we all had so many injuries that we could hardly walk and decided to stick to music. I only heard Donna say, "I told you so" a few times, which I always admired her for. Now when my back is sore, I always think of Donna's pizza.

—Michael Omartian

The original image was a victim of femininity. When the "Bad Girls" album came out, I was able to make other statements and be other women.

BB: Over the years, you have had more success on the pop charts than R&B. How do you feel about that?

DS: I probably left the U.S. as an R&B singer and wound up being a Europop singer. Somewhere along the way, everything got a little mixed together. So I was an oddity for most people. I wasn't considered a black artist. I wasn't white in my skin, but my music was more of that pop genre, so I established a place for myself, which was good on one level and bad on the other.

BB: How?

DS: When people in the business don't know where to put you, they sometimes put you out.

BB: Did you feel that it was necessary to record the 1978 "Live And More" album to prove that you weren't just a studio creation?

DS: It was always rumored that disco singers can't sing. It was as much hype from studios, the engineers and the producers. It's all producers' magic. I just felt that having come from a real history of choral and music, it was time for me to get up there and sing. I had been touring for a while, and my record company really felt it was important for me to do a live album to show all the colors that they felt were there.

Continued on page 28
The Renaissance Woman...wife/mother, singer/songwriter, daughter/sister, actress/artist, entertainer/designer... and a good friend to so many...

Dear Donni.

All that you’ve accomplished is surpassed only by your ability and potential to still do so much more.

Love you,

Your Husband, Bruce

Dear Mom,

Congratulations for being one of the most talented people in the world. And I’m not just saying that...I know! God has given you so many wonderful gifts, and you in turn have been given the opportunity to share them with all who have eyes to see and ears to hear. For that, the world thanks you... For that, I am proud of you. I love you very much and pray that the years ahead will be even better than the years past.

Love,

Bruce

P.S. What’s for dinner?

Dear Mom,

Congratulations on your 20th Anniversary!! May the mega-hits keep coming for the next 20 years ‘cause I could sure use a new wardrobe!! (Just kidding!)

Love,

Your Favorite 13 Year Old Daughter,

Brooklyn

Dear Mom,

You’ve been the greatest at everything you’ve done and you’ll be the greatest for the next 20 years!

Love,

Amanda Grace

P.S. You go girl!

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Twelve years ago, I was in Brentano’s autographing copies of my songwriting book, “If They Ask You, You Can Write A Song.” I was looking down when a friendly voice asked me to autograph her copy. “Just sign it to Donna and Bruce,” she said, adding that my songwriting advice had helped her to compose many hits. When I looked up to hand her the book, I was shocked to see Donna Summer standing there. In fact, I was literally tongue-tied! Donna was one of my favorite singers and writers, and the idea that I had had any influence was a devastating and delightful surprise. My wife Celli and I became marvelously close friends with Donna, who sent us copies of her newest demos and albums and involved us in her creative process. It was a process that went past music: as the country’s most distinguished art galleries will confirm, Donna is now a nationally renowned painter.

— AL KASHA

Q&A
Continued from page 26

BB: What was it like working with Barbra Streisand on “No More Tears (Enough Is Enough)”?

DS: It was fun. She’s a funny girl. She did a lot of funny things. There was a lot of comedy going back and forth between us. I had just finished eight nights at the Universal Amphitheatre. The next day, we had this recording session. Barbra and I were in the studio singing and we were holding the high note on “Enough Is Enough” and I didn’t breathe right. I just held the note too long and I fell off my stool. Barbra kept holding her note and then at the end of note, she said, “Are you all right?” It was hysterical, because by the time she asked me, I was coming to. I hit the floor and it jolted me. She didn’t stop holding her note. It was the height of professionalism. She thought I was playing around.

BB: “Anthology” contained some previously unreleased material from the aborted “I’m A Rainbow” album. Why was that album shelved?

DS: David Geffen didn’t think there was enough dance music on the record. It wasn’t what he was looking for. It was like having a miscarriage. I don’t go into the studio to have an album canned.

BB: “Don’t Cry For Me Argentina,” which was originally to be released on “I’m A Rainbow” and finally issued on “Anthology,” was sort of going back full circle for you to your roots in musical theater.

DS: It’s like the song belongs to me now. It’s almost like it’s my song. I know it may sound presumptuous, but I don’t mean it to. I just feel such a connection to that song. I feel like so many things have transpired in my life and my career, and I wind up back with the audience, where it all begins.

THE TOP 20 DONNA SUMMER HITS

1. Hot Stuff
2. Bad Girls
3. MacArthur Park
4. She Works Hard For The Money
5. Love To Love You Baby
6. Last Dance
7. Heaven Knows
8. I Feel Love
9. No More Tears (Enough Is Enough)
10. Dim All The Lights
11. The Wanderer
12. On The Radio
13. Love Is In Control (Finger On The Trigger)
14. This Time I Know It’s For Real
15. There Goes My Baby
16. The Woman In Me
17. Cold Love
18. Walk Away
19. I Love You
20. State Of Independence

Donna Summer’s top 20 singles from the Hot 100 were compiled by Chart Beat columnist Fred Bronson, using a point system he developed for his book, Billboard’s Hottest Hot 100 Hits. Dates listed are month and year in which single peaked. All singles are by Donna Summer except for “Heaven Knows,” credited to Donna Summer with Brooklyn Dreams, and “No More Tears (Enough Is Enough),” a duet by Barbra Streisand and Donna Summer.

She works hard for my money.

Congratulations, Donna.
With love from your attorney...

and friend,

Gerry
Dear Donna,

Heaven Knows,

it seems like aeons have passed since we recorded

Love to Love You Baby

back there in Munich, Germany............and suddenly off it went to #1 all over the world.

Disco had arrived!

Could It Be Magic
I Love You
I Feel Love
Last Dance
McArthur Park
Hot Stuff
Bad Girls
Dim All The Lights
On The Radio
Enough Is Enough
The Wanderer

...... and that’s not even all the hits!

We just want to thank you once again for the privilege of working with you through those wonderful years.

Looking back, it seems as if it were one long party, such was the great and relaxed working relationship.

Whatever you do, wherever you go, you’ll always be with us.

Donna, we wish you all you could possibly wish yourself.

Our fondest love...

Giorgio Moroder

Pete Bellotte

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When Donna Summer first started working with us, I thought there was culture shock on both sides. We had never worked with a singer of Donna's ability, and certainly Donna had never worked with three songwriters who were more formidable or specific about the clash at hand.

At first, there was some friction as we tried to bridge the gap, but Donna soon understood our squabbles were a way of achieving a final result.

We had been aware that Donna had the ability to take what had been written, go behind the microphone and take it three times further than anything we had achieved. We ended up with a mutual admiration society.

Looking back, the album ("Another Place And Time") stands as one of the most enjoyable we ever recorded, and part of our hit-NRG history, thanks to Donna's astounding abilities to make any song she sings her own.

— PETE WATERMAN OF STOCK-AITKEN-WATERMAN

Every time I run into Donna, she tells me that I've revealed something about her on the radio that she didn't know about herself—great chart statistics, but the fact that she was the first woman in history to hit with three solo No. 1 singles in a one-year period. "MacArthur Park," "Hot Stuff" and "Bad Girls." In fact, she hit No. 1 with all three songs in just eight months!

She's also the only artist to have three No. 1 albums—"Love And More," "Bad Girls" and "Greatest Hits"—a record that must never be broken.

She was the most successful act of the Disco Era by far.

But what makes Donna Summer very special to me personally was a song she did back in 1980 called "On The Radio." It was about requests & dedications, the kind I've been doing on my radio shows for years. To hear Donna sing about how much those letters meant to her really touched me.

For me, she'll always be No. 1 with a Bullet.

— CASEY KASEM

SUMMER IN MUNICH

Continued from page 24

special disco sound scored international popularity through such groups as Silver Convention ("Fly Robin Fly"), Penny McLean ("Lady Bump") and the studio group Munich Machine. Such studio musicians as drummer Keith Forsey (who was later to produce Billy Idol) and keyboard player Harold Faltermeyer (two-time Grammy award winner for tracks on "Beverly Hills Cop" and "Top Gun")—plus Giorgio Moroder—were making their mark. Moroder also went on to collect a Grammy for the soundtrack to the movie "Midnight Express."

Originally from Austria's Tyrol, Moroder had his first success as an artist via his composition "Son Of My Father," which became a massive hit in Germany, both through his own recording of it and a German-language version by Michael Holm (one of the two main terminuses behind the widely praised new-age group Cucuca). It also charted in the U.K. through a version by British hard disco group Tip.

Ditzy Leathy, then MD of QTO Records in London, now of Morrison Leathy Music in London, recalls, "I heard a record produced by Giorgio called 'Son Of My Father,' and thought it was an excellent bit of work. So I wrote to him care of his publisher, Traci Maskell, of EMI, in Berlin. I told him I'd be interested in hearing any of his future productions."

"At MIDEM in France the following year, I met up with him, and he played me his latest, which was 'Love To Love You BABE,' and I made a deal on the spot. I like the uniqueness of the record, but the surprise package for me was just how good a singer was Donna."

"We put out the record in the U.K., and nothing happened. But Neil Bogart, owner of Casablanca Records, licensed the record for the U.S. The story goes that he had Giorgio make a 16-minute version of the song. Then that new single edit took off in the U.K., too. We were the first to release 'I Feel Love,' which was the U.S. B-Side. We had a great relationship and lots of success."

"MAGIC" AND "MACARTHUR"

In 1976, Donna Summer released a disco cover version of the Barry Manilow hit "Could It Be Magic," which went Top 20, and followed up with "Try Me, I Know We Can Make It," which made the Top 40. These hits were topped, though, by the massive success of "I Feel Love," which peaked at No. 3 in July 1977.

In the next 12 months, Global Records released three more singles by Donna Summer. "I Remember Yesterday," "Love Is Unkind" and "RunRun Run." They all charted before the contract for the German terminus expired. Then, in 1978, Summer covered the Kenny Loggins tune "MacArthur Park," which coincidentally was sub-published by Global Music. And in 1979, her success continued with the Top 3 hit: "Hot Stuff" and the chart singles "Bad Girls" (which made No. 9), "Dim All The Lights" (23) and "No More Tears (Enough Is Enough)," which got to 31 on the German national chart.

The year 1980 brought forth the airplay hit "On The Radio," which also got to 34 on the sales charts, and that was the singer's last single on the Casablanca label. Her Warner Bros. debut was the Top 40 hit "The Wanderer."
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and
BEST WISHES
to
DONNA SUMMER

From all of your friends at
MURPHY & KRESS
ENDLESS SUMMER
Continued from page 21

disc packages. "Once Upon A Time" peaked at No 26, a respectable position for an album that didn't contain any hit singles. But then came the song that would catapult Summer into the stratosphere. "Last Dance" proved to be an anthem embraced by people all over the world. Never mind that the movie it came from, "Thank God It's Friday," wasn't a cinematic classic. The tune, written by Paul Jabara, won an Oscar for Best Original Song and took Donna Summer rocketing up the Hot 100 to No 3. Her next three Casablanca albums (all double-discs, remember?) proved Summer's superstar status. They all went to No 1 on the Billboard album chart. "Live And More" included Summer's update of Jimmy Webb's "MacArthur Park" and "Bad Girls" contained the title song as well as the harder-edged rocker "Hot Stuff," and "On The Radio—Greatest Hits—Volumes I And II" was a rich summary of Summer's career to date, with the title track another a long line of Top 5 singles—her eighth consecutive Top 5 hit to date.

"On The Radio" also marked Summer's last album for Casablanca, save for another career retrospective. She was the first artist signed to David Geffen's new record company (the next two were Elton John and John Lennon). Summer continued her hit-making ways for Geffen with "The Wanderer"—a remake of the Dion hit, but a reference to Jesus Christ, reflecting Summer's horn-again status. The album "The Wanderer" was her last with Moduler and Bellestone. Or at least, the last to be released. The album intended as a follow-up was turned down by Geffen, and Summer was teamed with Quincy Jones for the album titled simply "Donna Summer." The first single, "Love Is In Control (Finger On The Trigger)," went to No 10 on the Hot 100. And while the follow-up, a remake of Jon Anderson and Vangelis' "State Of Independence," only went as far as No 41, it was later covered by Jones as the song that inspired him to produce "We Are The World." That's because Summer is backed on "State Of Independence" by an all-star cast,

C O N G R A T U L A T I O N S O N N A A ! !

There will always be a you!
Love, Al, Ceil & Dana Kascha

DONNA,

You will always matter to our family!
Love, David, Deborah and Danielle

Dear Donna: Thanks for not only showing me the way, but for making one!
God(de)ss with you always,

Wanda Dee
IMG/ZYX
Recording Artist

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When Neal and Joyce Bognar brought the very gifted Donna Summer to my attention, I instantly recognized her extraordinary talent as a singer and entertainer. Her incredible soaring voice reached out to me, just as it did to music fans throughout the world, and I knew I wanted to work with her. In my first conversation with her, Donna told me that her dream had always been to be represented by the William Morris Agency. It was and is my very great pleasure to make her dream come true.

—NORMAN BROKAW

"Love To Love You Baby" was at the top of the charts when Neal Bognar arranged a New York appearance for Donna—her first live U.S. date—and a big party. This was back in the mid-70s when money was no object (even if you didn't have any). Neal decided to have a truly elegant event. "We needed New York and it had to be upperCrust. No matter that the party was in New York and he was in Los Angeles, Neal offered it to a specialist in San Francisco. It was a large, beautiful, colorful set with sung that precisely depicted the back cover of the album—Donna's party was something you would expect from the city.

The actual making of the cake, however, was the marginal cost. It was flown from San Francisco to LAX on two first-class seats, accompanied by a representative of the bakery.

Then, on the day of the party, it was flown to New York in the style to which it had become accustomed—two first-class seats and, of course, a private plane. In New York, the plane was met on the tarmac by an ambassador—no bad you dati. Red lights flashing and sirens blaring, the cake made the final leg at breakneck speed. Mightily impressed, we looked at each other and said, "This is America!!"

—PETE BELLOTTE & GIORGIO MORODER

including Michael Jackson, Lionel Richie, Stevie Wonder, Barry Gibb, and Steve Winwood.

WORKING HARD FOR THE MONEY

In 1983, Summer sold her former record company one more album. Casablanca had been sold to PolyGram, so she recorded "She Works Hard For The Money," for PolyGram's Mercury label. The album marked Donna's first collaboration with producer Michael Omartian, who had helmed Christopher Cross' acclaimed debut.

"As a result of working with Chris, I got a feel from her," Omartian remembers. "She loved 'Sailing.' She said, 'I've got to have you produce this record. It was a very fun album to make. It was real spontaneous, and 'She Works Hard For The Money' was the last song written. It's title tune,' inspired by a visit to the ladies' room at Chasen's restaurant in West Hollywood, zoomed to No 3 on the Hot 100. In an interview for The Billboard Book Of Number One Rhythm And Blues Hits, Summer recalled, "Michael was a godsend. He was like Giorgio—mild-tempered, incredibly creative. I mean, the guy could play his bazzookas off. He does whatever he does to perfection."

In 1989, Summer returned to the Top 10 with her Atlantic debut, "First Time I Know It's For Real." That single marked her collaboration with a new set of producers—Mike Stock, Matt Aitkin and Pete Waterman. The hit-making trio from the U.K. had over 100 chart singles to its credit. In Britain when Donna's husband, Bruce Sudano, approached them about working with Summer.

"Donna had heard some of our stuff and liked what we were doing, so we got together and managed to finish the album 'Another Place And Time' within four weeks," says Mike Stock. "She was amazing to work with in the studio. Whenever we gave her a new song to sing, she would come out and she would become the role that she was singing. She has a great ear for music and can learn a song in no time at all. Donna's that kind of singer who could make any song sound great."

A year after working with Stock, Aitkin and Waterman, Summer showed the public a new facet of her talent. A series of one-person art exhibition of her art in galleries in California and Florida revealed an artist who concentrates on a bold use of color to convey powerful emotions. Summer has been planning for over 15 years, and her work is a unique blend of "naive" and expressionistic art that she observed while living in Germany,

CARRYING ON WITH GIORGIO

Summer fans were surprised to discover a new musical collaboration with Giorgio Moroder in 1992. Although it wasn't released domestically, it didn't take the fans very long to find the album "Forever Dancing," which included the song "Carry On." Summer's soaring vocals on the track were finally heard in the U.S. when the cut was included on her double-disc set "The Donna Summer Anthology," a fitting career tribute released by PolyGram on the Casablanca label.

While that set had been in release for less than a year, there is already something new from Summer. Her charming cameo on Edith Piaf's "La Vie En Rose" is included on a tribute album released on Amherst. It seems like only yesterday that Disco was playing a daring new track called "Love To Love You Baby." But in truth, Donna Summer is celebrating her 20th anniversary, and the world celebrates with her—graceful for two decades of hit music that transcends all genres, and yet anticipating her Christmas album recorded with the Nashville Symphony Orchestra, a forthcoming greatest-hits single-disc anthology ("Endless Summer") with three new tracks, and all that will come next for Donna Summer as she takes the first steps of her second 20 years.

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BRIAN EDWARDS (P.S. MAY I TAKE NEXT FRIDAY OFF?) &

BERNICE & GEORGE ALTSCHUL (YOUR JEWISH PARENTS)

The Donna Summer Fan Club - P.O. Box 10538 • Detroit, Michigan 48210

To the many friends and fans who have been there along the way, I thank you – Love, Donna
O Katell. After releasing a well-received import CD, "Heista," last fall, Dublin-bred singer Kaelin Keene is back with her Elektra debut, "O Seasons O Castles." The label will target coffeehouses, bookstores, and boutiques for in-store play. "Partisan" will go to album alternative and modern rock radio.

about love and relationships. Petak also interviews people about love, performs songs from the album, and talks about his music and life. All but one of the album's 13 tracks are featured in the movie. "We decided not to go with a single and video route, because Michael has a much more involved image than your normal kind of singer/songwriter," says Bob Biggs, president of Slash. "His image has more to do with his personality and sense of poetry, so we decided to try to go along with the album."

The movie will be packaged with the first 10,000 copies of the CD, and the package will be sold at a regular CD price. The movie also was serviced to print and retail representatives.

"We're still exploring different ways to use the video," says Biggs. "But I could see Michael opening his show with it."

The radio plan is to let all formats discover the album on their own. "The sum of the parts is so much more than just one single or one video or one performance," adds Biggs. "So we wanted to have people understand him as a whole before we picked one cut to bring to them."

The album, released Aug. 16, was co-produced by T Bone Burnett and Petak.

Ghetto Metal: To spread the word about Spade Ghetto Destruction's self-titled Zoo Entertainment debut, the label will embark on a street campaign, fly U.K. press to the U.S. to see the band perform, and target both metal radio and college hip-hop shows with "One Time Too Many." The album, released Aug. 2 on vinyl and Aug. 16 on CD and cassette, melds metal, funk, hip-hop, reggae, and dancemall music with political and street-conscious lyrics. Zoo planned to pass out 5,000 cassette samplers featuring songs from the album on street corners, at swap meets, and in clubs the week-end of Aug. 26, in the San Francisco Bay Area and on the band's home turf of South Central Los Angeles, according to Brad Hum, senior VP of marketing at Zoo.

Zoo president Lou Maglia says the label plans to take a cautious approach with the band's political themes. "We don't want to be exploitative," he says. "Whatever we do will be done with sensitivity."

Maglia says the label is bringing in U.K. press to see the band perform at showcases in Los Angeles to help people understand what its music is about. Graffiti artists have already introduced the band to the public by painting its spade logo in downtown L.A. and Inglewood, Calif.

Hunt says he would like to pair Spade Ghetto Destruction with "harder-edged grunge bands" for a tour this September.

Diving For Perla. Discovery Records is embarking on a multifORMAT assault for singer/songwriter Perla Batalla's passion- self-titled debut. Album alternative, adult alternative, college, and public radio are being targeted. She will do a prom tour in October.

The Quarantine is including Perla's release date, Aug. 21, in CD, vinyl, and cassette, and as a download. The label plans to promote the album with more than $200,000 in ad support, including print, radio, and TV, and will release a promotion Kit to radio stations.

The label also plans to promote the album with a national tour, which will feature Perla performing in clubs and venues across the U.S. The tour will begin in September and run through October.

The Heatseekers' chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album moves across this level, the album and the artist's subsequent albums are immediately ineligible to appear on the heatseekers chart. All albums are available on cassette and CD. "Artists" tensile vinyl LP is available. Albums with the greatest sales gains. © 1994, Billboard/BPI Communications.
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Roots Seek Roots Of Hip-Hop/Jazz

Group's Live ‘Samples’ Spark Geffen Debut

BY BRETT ATWOOD

LOS ANGELES—A casual listener might assume that the new DGC/Geffen album by the Roots is heavy on samples. But a closer listen reveals that the "samples" are actually played live by the band members. “All the sample credits in the liner notes are a joke. They are 100% fake," says drummer Ahmed Khalid. “It’s sort of an inside joke, because we do all the samples live. I will play the drums as if I were playing a sample. I drum the barest, most minimal kind of beat I can find.”

“We’re hoping that people will catch on that this is a live album,” says Geffen A&R staffer Wendy Goldstein. “Some people may not even realize the difference. I imagine people will discover that the music is live from the press and video.”

The faked samples are just one of the reasons the hip-hop/jazz quartet’s major-label debut—titled ‘Do You Want Some?'—presents a special challenge to DGC/Geffen.

The album, due for release Oct. 11, is one of Geffen’s first hip-hop projects. The label plans to promote it. ‘We’re laying the groundwork for this project outside of our normal channels. We recognize that it’s important not to overlook this," says Johnson.

In May, Geffen serviced a few hundred copies of ‘From The Ground Up,' an import from the Roots on the Talkin' Loud label, to clubs and college and rap radio stations. Tastemakers also were sent promotional stickers and a white-label, promo-only, 12-inch vinyl single of the title cut from ‘Do You Want Some?!’

“We put this out on the street early, and will take a slow, building approach," says Geffen head of marketing Robert Smith. “We’re laying the groundwork for this project outside of our normal channels. We recognize that it’s important not to overlook this.

In May, Geffen serviced a few hundred copies of ‘From The Ground Up,' an import from the Roots on the Talkin’ Loud label, to clubs and college and rap radio stations. Tastemakers also were sent promotional stickers and a white-label, promo-only, 12-inch vinyl single of the title cut from ‘Do You Want Some?!’

The album’s first commercial single, the frantic ‘Distortion To Static,' was serviced to rap and college radio Aug. 4. A cassette single and 12-inch has been available at retail since July 26.

“Who knows if this song will cross over or not?” asks Craig Cubbin, Geffen’s head of national singles promotion. “Our goal is to break this at the street level, then we’ll see where it goes.”

The “Distortion To Static” clip was added July 20 to ‘Yo! MTV Raps’ and BET’s ‘Rap City’ clip was sent to 150 regional video shows the same week.

The final mix of ‘Distortion To Static' received a complete facelift. (Continued on next page)

Violence Again Mars Family Affair Confab, Though Accounts Of Unruly Behavior Differ

T HE LOWDOWN: With all the conferences that are thrown each year, a person can attend just so many. I opted to pass on this year’s Family Affair, hosted by Jack The Rapper, Aug. 18-21 at the Buena Vista Palace Hotel in Orlando, Fla. Still, Billboard was well-represented by Terri Ross, Robert Massey (of Airplay Monitor), and Heston Hosten (of Broadcast Data Systems).

Jack “The Rapper” Gibson’s Family Affair has been plagued over the last few years by incidents of violence, lewdness, and hotel vandalism. Conference officials hoped the move from Atlanta to a new site would curb such incidents.

Unfortunately, several sources at the Affair report that violence and vandalism continue to be part of the experience.

Chuck Johnson, the 55-year-old president/CEO of the Soul Beat Television Network, says he suffered injuries to his back, left foot, and hand on the convention’s second night when a fight broke out in an elevator packed with people.

“Things were just out of hand,” says Johnson. He was treated at a local hospital; for three fractured fingers.

O.J. Wedlaw, director of Epic Street, says he saw a television being tossed from an upper floor into the hotel lobby. “They let in too many people who were not affiliated with the business," says Wedlaw. He says the problems he saw were caused by “hustler-types” and groups, not industry members.

Wedlaw and at least one other source claim they saw a large contingent of police with canine units enter the hotel to quell a disturbance early Sunday morning.

However, Carlos Espinoza of the Orange County Sheriff's Office says the members of an “emergency response team” positioned at or near the hotel never entered the building.

Police admit that items such as pillows and beer bottles were thrown from hotel windows, but that the disturbances were “minor” and abated when duplicates arrived on the scene. Police reported six arrests throughout the weekend, on charges including battery on a police officer, resisting arrest without violence, trespassing, and being drunk and disorderly.

Despite the police report, some industry veterans registered at the conference expressed concerns for their safety, especially at night.

“I felt scared by the element of the people who were there,” says Epic VP of publicity LaVerne Perry, who saw women being “grabbed” by men.

Dyana Williams, co-founder of the International Assn. of African American Music, brought her family to the conference based on the descriptions of family-oriented events in literature issued by Family Affair organizers.

“People were drinking, and it was not totally an environment conducive to families,” says Williams. “I took my family away.”

But Family Affair conference organizer Jill Gibson Bell says “security” was provided, and cites police and hotel reports as barometers of what actually went on during the weekend. Further, she links the “so-called damage to the hotel” to stickers distributed by the labels.

“There was no permanent damage, just a cleanup,” confirms hotel official Karen Moran. She says the conference’s three-year contract with the hotel is still in place.

WHERE CREDIT IS Due: When we reported last week on Soul Classics, the new Ichiban-distributed label, we failed to mention that Billboard contributing writer David Nathan compiled the tracks and penned the liner notes for each album in the label’s initial release schedule.

More info on the releases: Material on “Over The Rainbow: The Atlantic Years” by Patti Labelle & The Blue Belles originally was recorded between 1965 and ’69. Plus, the album “Just One Look: The Beat Of Boris Torry” contains eight tracks that either never appeared on an album or were never released in the U.S. The songs originally were recorded between 1963 and ’65.

BUT WHAT ARE THEY DRIVING? Kaper/RCA vocal group Blackgirl will be singing special lyrics to their second single, “80s Girl,” on a new TV spot for Chrysler. The ladies, who also appear in the ad, recently wrapped up a six-date tour with opening act for R. Kelly. Blackgirl’s current single, “Did We Go Wrong,” was produced by Daryl Simmons. (Continued on page 42)
from its original creation, says drummer Khalid, who is also known as B.R.O. THE R.?

“A lot of the arrangement on that song actually originated from a studio mistake,” he says. “The keyboardist played part of the song with the reverb button activated. The sound was so incredible that we kept it, adding a whole new bass line and new lyrics to it.”

Vocalist Malik-Abdul Basit, who is known as Malik B, emphasizes that the each of the four members of the Roots is well-versed in the past and present state of music.

“We’re all classically trained musicians,” says Basit, “Each member has a solid history with music. It’s all second nature to us. For example, I’ve been playing since I was 11 years old. Each of us plays the styles that we grew up with, and, collectively, it all fits.”

“There are a lot of sounds on this record which are made by a human voice,” adds Khalid. “For example, he says bass member Tariq Luqmaan Trotter “sings better singing a horn line than actually playing it. Unless the listener does research, they won’t realize what they’re hearing.”

The final track, “The Unlocking,” features a female rap by Ursula Rucker that will shock hip-hop traditionalists...

ROOTS SEEK THE ROOTS OF HIP-HOP/JAZZ (Continued from preceding page)

www.americanradiohistory.com
### Billboard Hot R&B Airplay

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<td>STRIKE YOU UP</td>
<td>Silk City</td>
<td>Arista</td>
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<td>BODY &amp; SOUL</td>
<td>Nelly</td>
<td>Motown/Sony Music</td>
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<td>SENDING MY LOVE</td>
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<td>Capitol</td>
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### Billboard Hot R&B Singles

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*Tracks missing up the chart with display gaps. © 1994 BillboardSM Communications.*
25 Acts Turn 5th Summer Jam Into Bonanza; Nikki Kixx Aims High With Scotti Bros. Debut

by Havelock Nelson

Girls, and the late poetess MC Scotti Bros. Records, and is be-

ingside the single "What U Do 2 Me." she says she wrote the track to

fill a void. "I wanted to do an old school/R&B thing"—something that

wasn't done since "L.L. Cool J made 'I Need Love.'" The cut was

layered by producers Pete Scotti & Al Richardson. John Barnes

reaked a remix. Kixx is planning to drop an al-

bum in late September. "I won't be in the

hood. I won't be screaming about 'Yo, I'm all that,'" she says. "I'll talk about

relationships and a funny song. The songs will re-
nin sharers [listeners] more of R&B. Some-

things will be slow and low. Others will be

up tempo. Among the songs slated for the

set is a remake of "Disco Lady," which Kixx

will perform with her soulful uncle, Johnnie Taylor

(who had a platinum record with the song in 1976), and "The Boom

Boom," which Na-

ature nurtured.

On POINT: Da Brat’s Afro- 

popped debut jam, “Funafuti” (So So Def/Columbia), spent a rec-

0 weeks at no. 1 on Bill-

dor's Hot Rap Singles chart. Its follow-up, “Fa All Y’ll," is out now

with an accompanying clip by Da-

elson. The director is man-

aged by K.D. Saddler in New York. Up-

Uptown Enterprises and Fa-

ther have parted ways, amicably...

... After producing many citi-

zens of Planet Rap, Selenio M.G. is in the studio completing his

second album, "304 Thrang." It is
due out in the fourth quarter...

We hear that LA-D.J. is no

longer being distributed by Prior-

ity; Neo Tribe/Virgin now has those tasks...

Snoop Dogg's "To Blaze To" (Track), Top Authority delivers vivid 9mm scenarios over

laid-back g-funk. "Level Of A Gangster" is one of the most bru-

tal tracks on the album; it reveals the group's idea of survival—

knock off the next man before he

knocks you off. "No Love, Somethin' To Blaze To," and "How Much" are the set's most

hypnotic numbers...

Snoop Dogg is due in court on a murder charge next month. His

short film, "Mur-

der Was The Case," is due in thea-

ters in October. The flick, which will be accompanied by new music,

is being directed by Dr. Dre... On

"Skateless But True" (A), the rap foursome Villain's sales lyrics regard-

ing the usual gang-

sta-rap topics; guns, niggas, pigs, etc. They're boring, and with the

sight exception of "This I'll Ch'all," the musical tracks aren't

murderous stumps either.

MANILOW EXPLORES BIG-BAND SOUNDS

(Continued from page 19)

was like the Woody Allen movie

"Manhattan." I really found myself

immersed in another age.

The concept album could score

major points at retail. "I would

imagine it would do pretty well,

particularly coming out near the

holidays," says Bob Bell, new re-

lease buyer for the 506-store-

wide chain. "A lot of older-demo artists, like Sinatra and Streisand, are

doing it right now. Manilow may

have the potential to do the

same.”

An Arista representative was

unable to discuss the label’s radio

plans for the album at press time.

Radio historically hasn't been too

receptive to such projects, but

one place the label is likely to

approach is the often-ignored adult

standards format, which is usually

relegated to the AM dial.

Chuck Scotteth, PD/morning man of KJQ/KJJOY Los Angeles,
says he looks forward to hearing

the Manilow album, "it’s a great

idea, and I think it will receive

more airplay than the jazz stuff he

was doing," he says. "He has a
great voice for [the big band] ma-

terial.

To co-produce and help track

down the up-and-coming Nat Stuck

listed acclaimed producer Phil Ramone. "I had always heard that

he was a big-band freak," says

Manilow.

Ramone says he sought authen-

ticity in the album’s recorded

sound; he went to mind phone

collectors and talked to Les Paul

for telephone microphone tech-
niques," he says. "I tried to use the same tech-

niques."

With the original big bands

backing him on most of the tracks

and Ramone’s classic recording

technique, Manilow was able to

avoid his worst fear: "I just didn’t

want to do an arrangement of "Chattanooga Choo Choo" that

sounded like someone out of the

Ramada Inn or something.

For now, there are no frame

plans for Manilow to take a big

band out on the road. "I would

love to," he says. "But let’s see how

the album does, and if it does well,

we will be right behind it."
WHILE MOST CLUB DISCJOCKEYS tirelessly limber up for a transition into R&B waltzes, DaJae is happily swimming in the opposite direction. After 10 years of fronting soul bands in and around Chicago, the robust stylist was feeling the strain of that's when venerable house producer Cajmere stepped into the picture.

"This sister was at the end of her last little nerve," she says, laughing. "Meeting Caji in 1989 gave me my word the shake-up it really needed. The house community is so different from R&B. There's a comradeship and loyalty in the clubs that give you incense and energy. Of course, I had to have across-the-board hits, who wouldn't! But I don't think of staying far from house music. I'd rather be one of the guys who takes the sounds into the mainstream, where it belongs.

Wading through "Higher Power," DaJae's delightful full-length debut on Cajmere's Chicago-based Cajual Records, the possibility of radio crossover appears tangible. Previous心动的 instant hits, "Brighter Days" and "U Got Me Up," as well as the current climber, "I Ain't Over My Face," are complemented by an array of equally potent, hook-riddled future singles like "Sarah Lee," "Love Don't Live Here," and "Take It Easy." With sides Cajmere, Hula & Fingers and Eric "E-Smooe" Miller took turns at producing the album, with DaJae co-producing most of the material. At all times, the focal point is a voice shaded with an impressively broad range and an empathetic, worldwide edge. DaJae brings an intimacy and warmth to her songs that ultimately set "em apart from the pack.

The best thing about making this album was having the freedom to finally let my personality show, and to flex my creative muscles. "When I was in R&B bands, I was often told what to sing and how to sing it. And it's no fun to be treated like a music puppet.

Despite the stirring gospel quality that wafts through "Higher Power" (especially on the title track and stridently framed waltzes of sweet church organs), DaJae's history does not include spiritual exerting. "Being a Lutheran, there wasn't a whole lot of noise or carrying on. I got most of my inspiration and influence from ladies like Aretha Franklin, Pati LaBelle. I'd listen closely and try to copy what I heard. From doing that, I started to play with my phrasing and eventually developed my own style.

Ironically, she did not originally plan a career in music, opting instead for the theater. "But one day in acting class, the teacher wanted to try a few of us out as singing actors. I got up there, sang a few lines, and

one guy in the room looked at me as if I had touched his soul. He was truly moved, which totally turned me out. That was the first time I seriously considered making music my main path in life. Experiencing that kind of connection with someone that's a piece of art that I could never fully describe.

With "Higher Power" about to hit retail, it's not a casual clubber to full swing, DaJae is reveling in the opportunity to spread her superlative brand of joy. Despite her desire to hang with the fairies, her album is ready to begin its counts until she is standing on an arena stage.

SCENT OF WATERLILIES: It is rare when a dance music album comes across the realm of rhythm and hooks to touch you with a purity, organic complexity, and sensitivity akin to a classical symphony. On DaJae's second album, "Scent Of Waterlilies," the Chicago-based Cajual Records' label-with a production voice that is often less about the broken beats and more about the broken chains. It is a well thought-out record with a strong, soulful message about the joy of love.

Producer/musician Ray Carroll is from a subversive and crafty that is typical of the album's sound. The title cut has been wrestled (and simplified) into deep-house submission by Bobby D'Ambrosio, who has developed an astute style of crafting defining grooves and fun melodies. And while we would love to see this single pack clubs, and DaJae's presence on the Play Chart, there is more to this act and project than that. To our ears, a club-exclusive promo campaign unites a unique mix of MdM, Delphic and Cianni soundbird Maior Brennan's washed incantations. The offside treatment of a Linden track in Carroll's arrangements. In further developing the act's budding base in clubs, the demands of formats and trends should be met. We simply urge the label powers-that-be to understand the breadth of a project that does not have to solidify one base at the expense of cultivating another. There is no reason why the offside treatment of "Higher Power, Higher Away" cannot be worked to AC or pop formats, while "Virtually" is the focus of club DJ attention. In recent years, house producers have succeeded in bringing a refreshing creativity and vision to dance music that is true to the ideals of multiformate records than many others we have heard in a long while. Now let's see if someone knows how to push the right buttons.

NUGGETS: Bill Brewster has been appointed GM of the U.S. arm of U.K.-based DJ Tool Mix Club. He will relocate to New York from a similar gig as the editor of DMC's Update British supplement. Brewster tentatively starts in late October and will edit Update U.S.A., as well as choose state-side producers for the artist's album. Brewster replaces Guy Ornadel, who has been promoted to DMC's international manager in the U.K. Chrisopher Tropiano will continue to handle DMC's retail merchandising and promotion. "DMC's Monthly Remix Collection" is a two-CD set slated for Nov. 1 release, and it will have familial hits, previously unavailable B-sides, and remixes of three tunes. "Rapture" will be the first single, deftly enhanced with twirly house vibes by K-Klass and hearty hip-hop vigor by Guru from Gangstarr. "Atomic" has been reconstructed into a rase-iash jammer by Diddy, and it will be the single first overseas. Resident Chicago-DJ Dave Chapman, who has reinterpreted his original version of "Slow Motion"... those of you starved for a followup to Kristine W's No. 1 smash, "Feel What You Want," will be fed a new 12-inch at the top of November. "One More Try," a fun and blippy house anthem produced by Rollo and Rob D., will precede the Las Vegas weekly's still-untilted debut album, planned for release in January. "... We are pleased to report that "Bring Me Joy" by Chicago siren Melodie has taken in the U.K. club scene by storm. Masterfully produced and mixed by the legendary Maurice Joshua, the track is at the center of rained major label and publishing bidding. Good news, indeed. Let's just hope that the folks at Vibe Music, her U.S. label, hold out for an album deal... Italo-house outlet Irma Records has merged with equally exalted compatriot Flying Records for the U.S. The two labels will combine efforts in New York, aiming to fashion singles like the forthcoming European hit "I'm A Bitch" by Olga for Atlantic consumption. Irma honcho Gianni Ru bertis will share label managerial duties with Flying's Manlio Narici. Hanging on the Italo tip a moment longer, Milan's hot Dig IT Interna tional is planting roots in New York. The indie distributor specializes in exporting and importing records. It is currently handling the export of material from Strictly Rhythm and EightBall from the U.S., as well as the import of jams from Music Works, Kick Back, and Oxygen from abroad. Dig It also functions as an indie label and will announce its first signing shortly. Ex-E-motive promoter Marcus Bishop has joined Dig It as director of sales and promo tion... One of the tastier unsigned bits to land on our desk in the last "General Week's is "Lilac," a long and sprawling trance/house by Comanche Park. The mostly instrumen tal, 14-plus minute epic is rife with trippy keyboards, spacey atmospheric sounds, and enough break progressions and changes to keep the more discerning punter twitching with glee. The track, which is ac tively circulating throughout the U.K. and New York on cassette, is

primed with three mighty strong mixes and is more than ready to be snapped up by a smart label. A nice reprise from the by-the-numbers junk crowding the indie label and compilation scene right now.

DJS EXPO-SURE: Participants of the Fourth Annual International DJ Expo will converge on glittery Atlantic City, Aug. 29-Sept. 1 at the Trump Regency Hotel. Sponsored by Testa Communications, the con-fab will take on the problems and issues facing mobile DJs, as well as advancements in DJ equipment and technology.

Other standard panel topics during the trade show will include the nuts and bolts of dance record promotion, marketing dance acts, and jobs making the transition from spinning to remixed.

For registration info, call Testa's office in Port Washington, N.Y.

PARTING GLANCES: The club community is reeling from the loss of three key players in recent weeks. Alan Robinson died Aug. 14 from complications of AIDS. He was a prominent figure in the San Francisco circuit as a DJ and owner of Ward Record Pool, and as a booking agent for alternative bands. Michael Pandolfi, another revered longtime Bay-area turntable artist, passed away, Aug. 11. He also died from an AIDS-related illness. Finally, Steve Von Blau, the grandfather of remix services, died of complications of pneumonia on July 29. He was the co-founder and owner of the famed Discoet Serv ice, and earned a solid reputation as a master and solo artist. Each of these men made an indelible impact on dance music at a time when the genre was struggling to re-bound into mainstream consciousness. Their efforts were tireless, and their talents were unique and invaluable. We will feel their loss, like so many others, for some time to come.
Foxworthy Might Be A Rapper If... 

Warner Gives Comedian A 'Redneck' Hip-Hop Beat

By Jim Bessman

NASHVILLE—Based on the sales of country comedian Jeff Foxworthy's Warner Bros. debut album, "You Might Be A Redneck If...", there are a lot more rednecks who complete the clause than even Foxworthy expected.

"I thought I'd sell 30, that my mother wouldn't want a free one," says Foxworthy, who, according to his manager J.P. Williams, didn't want to make an album to begin with.

"He felt that once it was out, people wouldn't want to hear the act live," says Williams. "But it turned out just the opposite, because people want to hear the bits they like best."

So far, they have wanted to hear it to the tune of nearly 900,000 units shipped, according to Warner Bros./Nashville—and all without the presence of a single unit. Until now. Having exploited the album heavily at country radio and other formats via a pair of pre-CD samplers, the label has just created a single, "The Redneck Stomp," using album material edited onto a "redneck hip-hop" music bed concocted by dance club mixer Scott Ronin, whose previous credits include New Kids On The Block.

The single, which went out to radio Aug. 22, was preceded by a hip videos directed by "Weird" Al Yankovic that was placed in medium rotation on CMT. And Herb Agner, Warner Bros.’ manager of video development, says the clip is being provided to national and country radio stations, as well as VH-1 and even MTV.

"We wanted to it be hip as possi-

bly, staying away from the 'Hue Hax' look," says Agner. "Doug Grau couldn't possibly imagine that Grau after seeing him and his videos at last year's Billboard Music Video Conf. Agreement "Dee-Lite's "Groove

ing Heart" and the Red Hot Chili Peppers' "Higher Ground" videos in conceiving the "Redneck Stomp" clip."

"CMT and TNW were concerned that it was only a novelty thing. So we made a point of showing them we were going to make it work like any other single at country radio," Agner says.

Any concerns by programmers with the chart position of "The Red-

neck Stomp," besides being unlike regular country singles, differs even from parody songs by Yankovic and Ray Stevens.

"We'd picked the CD pretty clean in editing little 10-second, one- joke seg-ments for radio to drop in here and there," says A&R director Doug Grau, referring to the two pre-CD samplings that went out to several formats last week, which Grau says had measurable SoundScan impact in those markets where they were used. "I thought of mid-70s parody songs and comedy rec-ords like Steve Martin's "King Tut," and tried to figure what we could do to in- 
volve Jeff in a music form." 

The Redneck Stomp" sets to music bits of Foxworthy's live monologs from the album, which itself was edited from the comic's two Showtime specials.

"It seemed like the logical next step in spreading the word on Jeff," says Williams. "The initial plan called for a really real.

energy. We worked with Jeff's pub-

lisher to get his books sent to radio stations to put in letters in some of the books. We put minis of the books in the CD booklet, and put "As Seen On Foxworthy" stickers to draw in people who might have seen the spe-
cials. In markets where everything was

Canadian Country Week Gets Infusion Of Nashville Blood

NASHVILLE—This year's Canadian Country Music Week will have a strong Music City presence, with dozens of in-
dustry executives and songwriters heading north to preside over or par-
ticipate in the panel discussions and ceremonies. The annual event will be held Sept. 16-19 in Calgary, Alberta, and will be highlighted by the Cana-
dian Country Music Asn.'s award show on the final evening.

There will also be appearances by numerous Canadian country acts that have—or have had—recording con-

tracts with American labels, including Michelle Wright, Charlie Major, Pris-

rie Oyster, the Rankin Family, George Fox, Lisa Brokop, and Shania Twain.

Nashville-based participants and the promotions in which they will speak include Brian Ferriman, president of Savannah Music Group, and Paul Corbin, VP of music industry relations at Gaylord Entertainment, on "How To Profit From The Changing Face Of Canadian Country"; producer and songwriter Stephen King, on "Making A Record That Works"; and Kathy Stephens, publicity manager at Arista/Media, on "Making Publicity Work For You." 

Also, Jeff Walker, president of Aris-
toMedia, BMI VP Roger Zionne, and Jeff Green, international director of the BMI, have just launched "A Canadian Country To The World!"; Paul Masich, manager of Lisa Brokop, on "A Study Of Doors It Takes To Make A Hit!"; Dave Nichols, executive director of Country Radio Broadcasters, on "Country Radio 2000"; and producer/engineer Steve Bogart and Woody Bu-

oman, president of Little Big Town Music Group, on "Hit Songs: Flash Or Formula?"

by Edward Morris

Sound Men. Owen Bradley, left, and Chet Atkins—the chief architects of "the Nashville Sound" of the '50s and '60s—who received the Governor's Award from the Nashville chapter of the National Academy Of Recording Arts & Sciences. Shown with them is singer Brenda Lee, who is to host the event.

New Set Recalls Steve Goodman By His Name

Red Pajamas Anthology Traces Songwriter's Legacy

GOODMAN’S GALAXY: In last week’s Scene, we men-
tioned that the next Doug Supernaw single will be—by popular demand—"You Never Even Called Me By My Name," which, as all true-blue country fans know, is a Steve Goodman composition. Now comes the news that Nashville’s Red Pajamas Records is set to release "No Big Surprise; The Steve Goodman Anthology," a two-CD set of the late singer/songwriter’s live and studio record-
ings. Goodman, who also wrote "City Of New Orleans," died of leukemia 20 years ago.

The collection features 19 live cuts—among them "A Dying Cub Fan’s Last Request" and "You Never Even Called Me By My Name"—plus 25 studio tracks, includ-
ing "City Of New Orleans, ""Walden Pond," and "Between The Lines." Although Goodman was more a cult fa-
vorite than a hit artist, his influence was substantial. This truth is attested to in the 36-page booklet accompanying the set, wherein the likes of Johnny Cash, Emmylou Harris, Steve Martin, Loudon Wainwright III, Martin Mull, Kris Kris-
tofferson, Jackson Browne, and John Prine sing his praises. Good-
man’s last recordings were on the indie Red Pajamas, a label he founded for artists such as Al Bunetta and Dan Einstein. Before that, he had recorded his A&R and Buddah. "No Big Surprise" bows Oct. 4.

by Edward Morris

M A K I N G THE ROUNDS: New York’s Rock & Tie

Music has begun reissuing a series of classic album

albums dating from the ‘50s into the ‘80s. First out: "The Best Of Hobby Barn" and the Everly Brothers’ "EB ‘84." Upcoming releases include "George Jones Songs Bob Will," "Del Reeves’ "His Greatest Hits," "The Best Of Billie Jo Spears," and four Kenny Rogers collections: "Kenny," "Gideon," "We’ve Got Tonight," and "Share Your Love." . The songs Texas has been in-

corporated into segments of a new syndicated TV series, "Robin’s Hooks." The tunes are "Bust Your Butt" and the band’s current single, "Kick A Little." We’ve just listened to "Mama’s Hungry Eyes: A Musi-

cal Tribute To Merle Haggard," and even in a year bulg-
ing with tribute albums, this one stands out. Produced by Arista Records and Cooperated with Sony Tree to raise money for Sacred Heart Hospital, this collection is radiant with the power of Haggard’s songwriting and the passion the guest artists bring to it. Among the standout performances are Clint Black’s interpretation of "I Take A Lot Of Pride In What I Am," Vince Gill’s reading of "The Farmer’s Daughter," and Alabama’s heart-rending version of "Sing Me Back Home." The album will be in stores on Oct. 11.

Nashville’s Halfway Entertainment has signed a distri-

bution agreement with ABC Video of Stamford, Conn., to distri-

bute its home video titles, including "George Jones—Some Old Me, "George Jones—Live In Tennessee"—Willie Nelson—My Life," "Waylon Jennings—Ben-
egale, Outlaw, Legend," "Loretta Lynn—Hosky Tonk Girl," and "The Mamas & The Papas—Straight Shooter." There have been some staff changes at AristonMedia. Kathy Stephens is promoted to manager of publicity, and new additions are Brad Hogue, coordinator of publicity; Ilona Schneider, publicity assistant; and Katie Dean, ad-

ministrative assistant... Trisha Yearwood raised more than $100,000 for the American Red Cross flood relief fund during a recent concert in her home state of Georgia. Her fellow Georgian, Travis Tritt, will split his income from his Aug. 20 concert in Nashville between the Red Cross fund and Farm Aid. Branson, Mo., now has its own showroom, the "Branson Belle." The craft was launched into Table Rock Lake in early Au-

gust. It will do up to four cruises a day in 1995.

MARK YOUR calendar: Rodney Crowell, Vince Gill, Emmylou Harris, Steve DeVito, Glen D. Hardin, Albert Lee, and Michael Rhodes will star in the Master Series benefit concert for the W.O. Smith Nashville Community Music School. The show will be held at the Ryman Auditorium Sept. 12. The Freedy Fender Homestead ‘94 will be held Sept. 30–Oct. 1 in San Benito, Texas. Proceeds from the event will go to the local Literacy Center and Friends Of The Li-
porary... Scheduled to make in-store appearances at Nashville’s Great Escape stores: Stonewall Jackson and the LeGarde Twins (Sept. 3), Patsy Stomentan and Jack Clement (Sept. 10), Dave & Sugar and David Frizzell (Sept. 17), Charlie Walker (Sept. 24), and Mac Wise-

man, John Hartford, and Benny Marvel (Oct. 1).... The Christian Country Music Convention will be held Nov. 6-9 at the Ramada Inn, Opelika. The event will be capped by an awards show.

SIGNINGS: Tasha Harris, the young bluesress and country singing sensation from the Renfro Valley Barn Dance, to Polydor Records. She is managed by Ralph Gabbard of Lexington, Ky ... Shanandoah to Liberty Records... Marie Covington to Castle Records... Larry Lee Jones to Saturn Records, Pittsburgh.
Sawyer Brown
Nominee for CMA Group of the Year

No longer on the "Outskirts".

Curb Records
TKO Artist Management
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COUNTRY SINGLES

by Lynn Shults

COUNTRY ARTISTS & MUSIC

COUNTRY CORNER

COMING UP WITH THE 15th No. 1 single of his career is Randy Travis with "Whisper My Name" (6-1). The track was produced by Kyle Lehning and written by Trey Bruce. Bruce is the son of Music Row veteran songwriter, businesswoman Ed Bruce. This is his second No. 1 hit, both recorded by Travis. The first, "Look, Heart, No Hands," hit No. 1 in January 1996. Following that success, Travis made a career move that many on Music Row regarded as a mistake, leaving his dance on Hollywood, he recorded a soundtrack album for the TV movie "Wind In The Wire." The three singles from the album peaked at No. 21, 46, and 65, in that order. At the same time, Travis temporarily suspended touring, citing his ongoing life on the road since his 1990 debut with "On The Other Hand.

In attempting a comeback, it is not uncommon for an artist to shake things up by changing his or her label, producer, management, booking agency, etc., to Travis credit, he stuck to the team that had brought him success when he began his career on his current album, "This Is Me." "He's a competitive guy," says Johnnie Travis, producer since 1984. "I think he did think stretching on this album. This is 1994 Randy Travis music." For an artist who has recorded 15 No. 1 hits and sold more than 15 million albums through WGA's - the WGA's system, you might not think a major label approach would be necessary to re-connect with the wholesale and retail community. But that's exactly what Travis did. Prior to the release of "This Is Me," he hit the road with Warner Bros. expo Neil Spielberg and Vic Farman. "We took him on a four-week road trip to visit the major accounts. Spielberg," he says, "made him play the albums new video of 'Before You Kill Us All,' and played the album, etc. By doing this, the accounts realized both Randy's and Warner Bros.' continued commitment, and they have certainly responded.

The Most Active Single is the Hot Country Singles & Tracks chart is "She's Not The Cheatin' Kind" (51-30) by Brooks & Dunn, followed by "Ricky Little" (53-46) by Little Texas. "X's & B's & Joe's (An American Girl)" by Trisha Yearwood, "Callin' Baton Rouge" (27-17) by Garth Brooks. "I Try To Think About Elvis" (25-19) by Patty Lovelace, "Watermelon Crawl" (43-33) by Tracy Byrd; "Third Rate Romance" (49-48) by Sammy Kershaw; and "That's What's Wrong" (22-16) by Toby Keith; and "I Sure Can Smell That Rain" (44-38) by Blackhawk.

Racking UP ITS 23rd week at No. 1 on the Top Country Albums chart is "Not A Moment Too Soon" by Tim McGraw. The album is also this week's Greatest Gainer, with sales being fueled by the success of McGraw's third single from the album, "Down On The Farm" (18-13). The Facechart award goes to "You Might Be A Cowboy (But You Ain't No Ordinary Redneck)" by Vince Gill; "What The Cowgirls Do" by Dixie Chicks; "She's That Man" (22-16) by Toby Keith; and "I Sure Can Smell That Rain" (44-38) by Blackhawk.

Country at the Americana Music Awards ceremony in Ashville, N.C. Sept. 17 features Toby Keith, Reba McEntire, The Blasters, and several others.

Country Play To Tour

Country artists have secured exclusive worldwide rights to the musical stage play "Always... Patsy Cline." The play is about the singing partners who became so close and successful that they became known as Patsy Cline and the Honky Tonk Angels, playing to sold-out crowds in Nashville at the newly refurbished Ryman Auditorium.

A spokesman for Buddy Lee says the play will begin its North American tour this fall and then travel to Europe in 1996.

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Country at the Americana Music Awards ceremony in Ashville, N.C. Sept. 17 features Toby Keith, Reba McEntire, The Blasters, and several others.
The article discusses various Latin music artists and their performances, focusing on the Billboard Latin music charts. It highlights the top Latin music artists, albums, and music videos of the time, including well-known artists like Gloria Estefan, Julio Iglesias, and Ricardo Montaner. The article also mentions the Latin music industry's growth and the impact of Latin music on global music charts.
ARTISTS & MUSIC

Meregue Star Mixes, Politics

BY KARL ROSS

SANTO DOMINGO, Dominican Republic—A mob of anti-government protesters—engaged in reports that the country’s blind, octogenarian president, Joaquín Balaguer, rigged the May 16 presidential election—engulfed two men outside the headquarters of the opposition Dominican Revolutionary Party on the night of May 17, bludgeoning them with flying fists, feet, and sticks.

Following an electoral campaign that left dead and maimed, the beating incident was the first recorded act of post-electoral violence. In the midlet of the nocturnal ruckus was a DRDP campaign organizer who was wearing a gray suit and wire-rimmed glasses, and had a familiar, commanding presence. The tail, distinguished figure is normally recognized as meregue superstar Johnny Ventura, but on this evening he was a political activist explaining to the press that the two battered men were police infiltrators posing as journalists.

“We kept them from being killed on the spot,” Ventura said in a subsequent interview. “Politics here are very convoluted, and in politics we Dominicans are very hot-blooded.”

Perhaps none more so than Ventura, one of the few Dominican recording artists who has successfully combined music with politics. Long the country’s musical ambassador to the world, Ventura has been a member of the DRDP for 34 years, serving in the House of Representatives and as a deputy mayor here in the country’s capital.

Last month Ventura, 54, graduated with a law degree from Santo Domingo’s Universidad De La Tercera Edad, a school for students over 40. He now plans to study constitutional law, a sublime subject in a country where Balaguer—who has been in office in 20 of the past 28 years—has referred to the Constitution as “only a piece of paper.”

Ventura maintains that his political activism has not limited trips to the recording studio or—more remarkably—allowed him to find people who will respect you if you stand up for what you believe in, and so do with dignity,” says Ventura, whose next album, “Johnny Ventura Y Sus Hijos” (SDU-Sony), is due later this month. “My party’s followers love me, and so do those from Balaguer’s party.”

But Ventura plainly is not enamored with Balaguer, the Reformist Party leader who is beginning his sixth term as president. Ventura takes exception to Balaguer’s lavish spending on vainglorious projects such as the $100 million Christopher Columbus Lighthouse, asserting that the Dominican Republic should follow the example of a disciplined, well-educated country such as Japan.

With the next presidential election scheduled for May 1996, Ventura is predictably throwing his support and popularity behind DRP José Francisco Peña Gómez, who calls himself “The candidate who will invest in people.”

Other Dominican recording artists share Ventura’s appetite for politics. Representing the apolitical stance of many of his contemporaries, Rafael Rosario, frontman for venerable merengue act Los Hermanos Rosario, says, “We are not affiliated with any political party—our politics is meregue.”

A notable exception among the island’s top acts is Fernándito Villalona, one of the Dominican Republic’s biggest talents and also among its most celebrated trucans. He has publicly endorsed Balaguer, but many suspect his involvement is more of a matter of opportunism than idealism. Villalona’s rap sheet includes enough drug busts to get most Dominicans locked up for years, yet, curiously, he escapes punishment.

“I’m very fond of Fernandito,” says Ventura. “He has expressed his admiration for Balaguer, and I respect that, because you must be tolerant in a democratic society. But as for me, I’m going to fight Balaguer until the end.”

Hot Latin Tracks

Compiled from National Latin Radio Airplay Reports

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>RICARDO MONTANER</td>
<td>CHISIQUERA</td>
</tr>
<tr>
<td>JUAN GABRIEL</td>
<td>PERO QUE NECESIDAD</td>
</tr>
<tr>
<td>JON SEDACIA</td>
<td>SI TE VAS</td>
</tr>
<tr>
<td>SELENA</td>
<td>BIDI BIDI BOM BOM</td>
</tr>
<tr>
<td>LUIS MIGUEL</td>
<td>EL DIA QUE ME QUIERAS</td>
</tr>
<tr>
<td>LOS FUGITIVOS</td>
<td>DIABLO</td>
</tr>
<tr>
<td>SELENA</td>
<td>MI AMOR</td>
</tr>
<tr>
<td>CRISTIAN MANANA</td>
<td>LA COLOQUIAILITA</td>
</tr>
<tr>
<td>VICENTE FERNANDEZ</td>
<td>MISERIA</td>
</tr>
<tr>
<td>RICARDO MONTANER</td>
<td>CHISIQUERA</td>
</tr>
<tr>
<td>EDDYTE</td>
<td>TE SIGO ESPERANDO</td>
</tr>
<tr>
<td>RICARDO JARON</td>
<td>TE CONOZCO</td>
</tr>
<tr>
<td>PIMINPELA</td>
<td>HAY AMORES QUE MATAN</td>
</tr>
<tr>
<td>REY RUIZ</td>
<td>SI TE PREGUNTAN</td>
</tr>
<tr>
<td>JULIO IGLESIAS</td>
<td>CRAZY</td>
</tr>
<tr>
<td>KAIRO</td>
<td>EN LOS ESPEJOS DE UN CAFE</td>
</tr>
<tr>
<td>CRISTIAN BELLOFONTO</td>
<td>MANANA</td>
</tr>
<tr>
<td>ANA GABRIEL</td>
<td>ESTAS EMOCIONES</td>
</tr>
<tr>
<td>MARCOS LLUNAS</td>
<td>PARA OLVIDAR</td>
</tr>
<tr>
<td>FERNANDO HERNANDEZ</td>
<td>LA MESA DEL RINCON</td>
</tr>
<tr>
<td>LORENZO ANTONIO</td>
<td>CUANDO COMO Y PORQUE</td>
</tr>
<tr>
<td>SELENA</td>
<td>AMOR PROHIBIDO</td>
</tr>
<tr>
<td>ALEJANDRO FERNANDEZ</td>
<td>SI DIOS ME QUITA LA VIDA</td>
</tr>
<tr>
<td>LA MAFIA</td>
<td>CADA VUELTITA DE ESQUINA</td>
</tr>
<tr>
<td>MAZU</td>
<td>NADIE COMO TU</td>
</tr>
<tr>
<td>HECTOR TRICHO</td>
<td>ESE SOY YO</td>
</tr>
<tr>
<td>UNIKO Y YURI</td>
<td>JUNTOS</td>
</tr>
<tr>
<td>GILBERTO SANTA ROSA</td>
<td>ME VOLVERAN A HABLAR DE ELLA</td>
</tr>
<tr>
<td>LOURDES ROBLES</td>
<td>DEBIEL EL ALMA</td>
</tr>
<tr>
<td>GERARDO</td>
<td>MARIA ELSA</td>
</tr>
<tr>
<td>JERRY Rivera</td>
<td>DIA Y NOCHE PIENSAME EN ELLA</td>
</tr>
<tr>
<td>INDUSTRIA DEL AMOR</td>
<td>DOS EMOTADOS</td>
</tr>
<tr>
<td>LALO Y LOS DESALOS</td>
<td>QUE FACIL ME OLVIDATE</td>
</tr>
<tr>
<td>CAMARGO Y LUCIANO</td>
<td>QUIEN SOY YO SIN ELLA</td>
</tr>
<tr>
<td>LUIS ANGEL</td>
<td>24 HORAS</td>
</tr>
<tr>
<td>LUIS ENRIQUE</td>
<td>QUIEN ERES TU</td>
</tr>
<tr>
<td>ROBERTO PULIDO/NAIMA</td>
<td>YA AHORA ES TARDE</td>
</tr>
<tr>
<td>OLGA TANDO</td>
<td>NO ME PUDES PEDIR</td>
</tr>
<tr>
<td>ANTONIO AGUILAR</td>
<td>POR TI NO VOY A LLORAR</td>
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<td>MARTA SANCHEZ</td>
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</table>

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LATIN NOTAS (Continued from preceding page)

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**Gospel Sizzles in Hotlanta:** Record company participation was at an all-time high at the 35th annual Gospel Music Workshop of America in Atlanta Aug. 13-20 (story, page 5). Gospel's biggest names were the centerpiece of the Gospel Announcers Guild track, with the bulk of label participation at afternoon showcases and luncheons spotlighting new artists and/or reigniting releases. Warner-Alliance got creative, with the ceremonious signing of former Bobby Jones backup singer Beverly Crawford to a solo pact at the Friday-morning session.

Malaco/Savoy kicked off the announcers track with a rocking, four-hour-long showcase featuring its top acts, including the Jackson Southernaires, Willie Neal Johnson & the Gospel Keynotes, James Moore, and the Mississippi Mass Choir. Also featured were Blackberry Records act and label owner the Williams Brothers. The evening was topped off with a soul food celebration at the Red, Hot & Blues restaurant.

LaRelle Harris took center stage at the combined Benson/Music/Word/AIR (Atlanta International Records) luncheon commemorating its 20th anniversary in the Christian industry. Benson president Jerry Parks called the five-time Grammy winner "an example of integrity. He always does what he says he is going to do. What he sings about and what he writes about is what he's about." Harris was presented with a golden golf putter, and a pre-taped video presentation offered salutations from loved ones and friends, including former President George Bush. Later in the show, the Wilmington Chester Mass Choir (whose name was officially changed to Ernie Davis' Wilmington Chester Mass Choir in honor of its late founder) got standing ovations for its latest release, "The Change Will Come." Others with standout performances were Luther Barnes, Dottie Peoples, Albertina Walker, and Bishop Norman L. Wanger with his Mt. Calvary Concert Choir.

**In the SPIRIT**

by Lisa Collins

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Bee & Cee Winans, Richard Smallwood, and Daryl Coley were on hand for a retailers' reception hosted by Sparrow/GospoCentric Records, while an electrifying showcase featured Coley, Kirk Franklin & the Family, L-A 1 Swift, Stephanie Mills (who sang a duet with John P. Kee and brought the crowd to its feet with her revamped version of the Clara Ward classic "Sweeping Through The City"), and the Kurt Carr Singers. Remember that last name: The group has what it takes to become one of gospel's next biggest superstar acts. Other artists getting raves during gospel's biggest week included the Clark Sisters, whose audiences couldn't seem to get enough of, and Bishop Paul S. Morton, who headlined the convention's opening ceremonies.

Intersound Records hosted a private dinner party for 60 of the nation's leading gospel artists, including such members of its own celebrated roster as the Mighty Clouds of Joy, Zion, DeLeon Richards, and Vickie Winans, whose latest, self-titled release was the talk of the convention. A special Lifetime Achievement Award was presented to Shirley Caesar for more than 30 years of excellence in gospel music.
**CANADA’S ABORIGINAL MUSICIANS STRUGGLE FOR MAINSTREAM RECOGNITION**

(Continued from page 1)

and racism. Few aboriginal artists sell more than the 20,000-40,000 units in a market that is driven primarily by direct-mail sales.

"A native contribution to Canada is rich and unique," says Buffy Sainte-Marie, a Cree born on the Paupe Reserve in Craven, Saskatchewan, and something of a rhythm figure for Canada’s native musicians. "It is a national treasure, and mainstream Canadians are missing out on something very wonderful."

The Quebec-based Kashim, which features Florent Vollant and Claude Mollard, records traditional and original musical success. The duo mixes traditional and non-traditional musical styles, and sings in Montagnais, a language spoken by only 11,000 people in northern Quebec and Labrador.

According to Kashim’s manager, Claude Mollard, the band has sold 225,000 units of its self-titled 1990 debut album on the Group Concept Music label, and 125,000 units of the 1992 album "Innu." Released in the U.S. by TriStar, the album has sold a mere 500 copies in the States. A third album, "Anata Tah," to be issued Oct. 11 by TriStar in the U.S. and Sony Music Canada here, was produced by Kashim and Toby Gershon, Canadian guitarist Robbie Robertson, whose mother is a Mohawk from the Six Nations Iroquois community, co-produced one track and performs on another. The Quebec duo also appears on the Capitol release of Robertson & the Red Road Ensemble’s "Music For Native Americans," the soundtrack to the TBS special "The Native Americans," set to air Oct. 10-13 (Billboard, Aug. 6).

Another example of aboriginal success in the music business is a 20-year-old, Winnipeg, Manitoba-based label/distributor, the Sunshine Group of Companies. The firm had $1.5 million in sales in 1993, according to president Neil Michaels. The company operates two 24-track recording studios, and carries 500,000 to 750,000 items, and distributes a catalog of more than 250 aboriginal cassette albums to retail stores, co-ops, craft stores, trading posts, gift shops, and variety stores throughout North America. About 35%-40% of its sales are from traditional First Nations music.

"Until recently, the highest concentration of our sales had been in the North," says Michaels. "But with the success of Kashim and Susan Aglukark, mainstream Canadian record stores have begun to stock aboriginal talent. At the same time, the U.S. market has really flourished for aboriginal musicians, with signs of interest only to participate in performances that have grown dramatically, with some now attracting up to 30,000 people. A toll-free, 24-hour information line set up by the Treaty 3 Nations Association in northern Ontario, which represents 25 First Nations communities, operates from May through September, providing details on native activities.

Tourists, particularly Germans, increasingly are visiting festivals and community events to hear native drums, tinkrkins, and cassettes. "Those attending can take the tape home and play what they’ve heard," says Tom Morris, agency manager at CKRZ in Owenweken, Ontario, near the Six Nations and New Credit reserves. "The dancers themselves can say, ‘That’s the music I danced to.’"

According to Ted Whitehead, owner of Vancouver’s Sault Records, is a "pure grassroots market. About 90% of what we release goes to the American market and sells through distributors and EMI in Canada. We’ve established the label has released 13 powwow recordings since 1993, and also has distribution in Australia.

Among the leading Canadian-based powwow groups are the Stoney Park Singers, Whistler Juniors, the Six Nations Eagleheart Drummers, Red Thunder, Red Elk’s Whistle, and the Whitefish Bay Singers. In total, 250 albums have been sold of various artists, but there are no powwow albums for sale in Canada. The primary avenue of release for commercial radio is more than 100 low-power, aborigine-operated radio stations near or on reserves. However, to get coverage, an artist must have an EMI record deal. There are no commercial stations in Canada that carry aboriginal music.

The diversity of styles among aboriginal performers has prompted some industry observers to call for new categories of albums in the U.S. and Canadian radio. The increase in traditional works. Elaine Bonnema, of Qilajway/Cayuga broadcaster who, boosted by support from Sainte-Marie and McKenzie, spearheaded the drive for the aboriginal Juno category instituted this year, says, "Traditional music is so big and so diverse. How do you judge Inuit throat singing as being against a water drum from the Iroquois people?"

"The influence of contemporary music and television is also affecting aboriginal culture and its music. In most native communities, [kids] want to be rap stars, and they dress like it too," says Bill Henry-Reidy, MD of Mohawk-operated CKON radio in Cornwall, Ontario.

**STOCKTON PARK SINGERS**

"As a First Nations individual, my life, whether I like it or not, is politics 24 hours a day. It’s very hard to keep those kinds of things out of your music," says Aglukark.

Aglukark’s songs tackle such widespread aboriginal problems as teen suicide, addiction, drug abuse, and spiritual and cultural estrangement.

**OUTLET FOR FRUSTRATION**

Aboriginal musicians looking to established professional careers in Canada have encountered many obstacles. Until the Indian Act was revised in 1951, it was illegal for them to enter restaurants or bars licensed to sell liquor.

Today’s aboriginal music is rooted in the protest songs of the 1960s and ’70s. Among the popular aboriginal artists in those decades were jazz pianist Robert Jamesien; folk singers Tom Jackson, Winston Wuttunee, Willie Dunn, Philippe McKenzie, Shannon Two Feathers, Shingoose in the U.S.; Morley Lon, Alanis Obomsawin, country acts Reg Bouvette, Erroleskville, Laura Ven and Red Rose; and the C-Weed Band, and Ray St. Germain; rock groups Haraparrashe and Kinrol; and Inuits performing Charlie Adams and Willie Thresher.

"The ’60s folk era was an outlet for frustration, and [making music] was a great alternative to carrying a gun," says singer/bodycount of JCBC TV’s "North of 60" series. "After the incidents in Wounded Knee and Rosebud, I thought there had to be another way [to protest]. The guitar became my instrument of aggression. At the time, I was a novelty because there weren’t many natives singing.

Metis country singer Vinson, who began performing in the early ’70s, says, "There were" bar owners in St. Albert, Canada, who told me I couldn’t play here. If she’s here, I’ll have every Indian in town in the bar."

Today, geographically isolated from the Canadian mainstream, aboriginal artists perform on a circuit few white Canadian musicians know exist. Native communities benefit, and festivals and continue to face unencoded racism in trying to find work in venues serving alcohol, particularly in industrial areas.

"You haven’t seen the other side of life until you’ve tried to book a gig in a club, and you’re an Indian band," says Farmer. "It’s really had out here."

Aids 7th Fire’s Delaney, "[Racism] is always there, and it’s only when we confront more it’s a piggishone thing. People expect us to come out with fumes, drums, chants, and box guitars, singing country or folk songs.
There are incessant complaints about MTV on the Internet, says Par- 
site owner Brian McNelis, whose L.A.-based public relations firm helped 
to coordinate the video compilation. "So we thought: OK, put your money 
where your mouth is. If we make it available to you—at cost—you better 
buy it." McNelis estimates World Wired Under- 
ground has moved more than 300 
copies of the reel since its release 
about two months ago, and says that "feed- 
back on the Internet has been raging." 
The debut title includes STG's "Ra- 
zor, Raped, Pain," Psychic TV's "God- 
star," Alien Sex Fiend's "Get Into It," 
Electric Hellfire Club's "Mr. 44," Ro- 
sseta Stone's "The Witch," and 
Kumity F.K.'s "Something Inside Me Has 
Died."

The initial acts were chosen for the 
project based on relationships McNeiis 
already had developed, he says. He 
one once managed STG, and his first Para- 
site counts Fifth Column as a client. 
McNelis now co-manages Chemblah. 

"It's somewhat incestuous, but we 
figured if we can show people this can 
be done, maybe it will work in the long 
runk," says McNelis, who likens the 
video reel to a fanzine. A follow-up reel is 
set for January release, and World 
Wired Underground is targeting such 
labels as Reconstruction Recoil, Wax 
Trax, and TVT for video contributions and 
limited funding.

"It's a part of development tool," 
says McNelis. "The key is not to make 
money off it. Everyone just benefits 
from the exposure.''

Some 80 clubs and about 150 re- 

gional/local video shows received the 
first reel, and Jared says he hopes to 
extend the marketing plan to dis- 
tribute World Wired Underground proto- 
types via the New York-based online 
services Tuna Net and Sonic Net.

LOS ANGELES

• Amy Grant's A&M video "Say 
You'll Be Mine" is a Propaganda Films 
production directed by Nico Beyer.

• Michael Martin of Shooting Star 
Pictures directed Totally Insane's "Here 
We Go Again" video for In-A- 
Minute Records. Jonathan Heuer pro- 
duced.

• Squeak Pictures director Carlos 
Grasso recently shot Sam Phillips' new 
Varga videos "Baby I Can't Please You" and "Love And Kisses." Scott 
Shapiro and Catherine Finkenstaedt 
produced.

• Chelsea Pictures director Morgan 
Lewey is the eye behind Gladys 
Knight's MCA video "I Don't Want To 
Work Anymore." Also pictured on the 
shoot, Vance Burberry directed pho- 
tography. In addition, Chelsea's Jim 
Swoffield directed Saffarin's "Light 
Sleeper" video for Queen/Warner Bros.

• Joe Nardelli produced the Planet 
directed photography on loca- 

tion in Oakland, Calif.

NEW YORK

• Shabba Ranks' new Epic video 
"Ountary Woman" is a Public Pictures 
production directed by Dwayne Coles.

• Toby Tilley of Flaxburn/Frederick 
Productions directed "Black Train 
Jack's "(Hands Out"") clip for Roadrun- 
er Records. David Blum produced the 
shoot.

• Oil Factory's Wiz is the eye behind 
the MCA video "Jesus Haidro." Wiz also directed 
Dee-Lite's new Elektra clip "Picnic In 
Freedom." The video is directed by 
Epic's Oasis. A follow-up with Squeak 
Pictures director Carlos Grasso to lens "Love Forever." Scott Shapiro 
and Catherine Finkenstaedt produc- 

ted the shoot.

• Director Brian Luvar made his 
feature debut with the remix clip of 
"The World Is Yours" for Colum- 
bus's Nas. David Daniel directed pho- 
tography on the shoot, Richard Ford 
produced for Riviera Films.

OCTOBER 3

• Columbus's NCASKE shot its new 
video "Tonight" for In- 
Berlins's Music Video Production.

• Da Youngsta's latest EastWest 
video, "Hip Hop Role," is a Third 
Ele- 
motion picture in Atlanta. Richard 
Murray of One World Pro- 
duction directed, Arturo Smith 

directed photography, and Marvin 
Wad- 
lowski produced.

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Winds Of Change Blow At 
The Major Video Networks

Network Shuffles: One needs 
...
Turkey’s InterStar TV Halts Its Re-Broadcasts Of MTV

BY ADRIAN HIGGS

ISTANBUL—Turkish broadcast InterStar TV stopped its re-broadcasts of MTV from Istanbul last week, according to a source that was not authorized to speak on the matter. InterStar, which is majority-owned by MBC, a Leonard, has been broadcasting a mixture of Turkish and international programs in a market that is dominated by private broadcasters.

The reason for the stoppage is unclear, but it is possible that the ban was imposed by Turkish authorities. In a statement, InterStar said that it had suspended its re-broadcasts of MTV in order to focus on local content.

The move came after a series of protests by Turkish nationalists, who have been calling for a boycott of the network. The protests have been sparked by a number of factors, including the network’s coverage of the protests in Myanmar, as well as its coverage of the ongoing conflict in Syria.

Despite the protests, InterStar’s owners have not given any indication that they will be closing the channel. In a statement, MBC said that it was committed to maintaining its presence in Turkey and that it would continue to support local content.

Turkey’s media landscape has been marked by a series of bans and restrictions in recent years, with the government regularly imposing curbs on the media. This has led to a crackdown on journalists and media activists, with a number of publications and broadcasters having been shut down.

French, Thais Plan CD Plant New Firm Targets Local Market

BY GARY VAN ZUYL

BANGKOK—French independent CD manufacturer MPO has established a joint venture in Thailand that it expects will produce 3 million units annually by 1995. The new company, Siam CD Co., wants to concentrate on the promising local market.

MPO’s local partner is Bangkok Cable Co., a wire and cable manufacturer, which has no previous music industry experience. An investment of $6 million has been spent on constructing a new factory 60 miles east of Bangkok.

Thailand currently has three CD plants, mainly satisfying local demand, but none of them is considered to have enough capacity to produce large-scale orders for major international labels.

MPO’s President Jean-Marc Clarysse believes that its entry into the Thai market will greatly expand the country’s market and that Siam CD will be producing 20 million units within four years.

Another major market for MPO’s CDs is Brazil, where the company has a strong presence. In Brazil, MPO is expected to begin producing 500,000 units per month by early 1995.
Friendly Markets Come First in Virgin’s ‘Sacred’ Launch

SPIRIT IN THE SKY: Australia led the way in making an international hit out of the entrancing ambient sounds of the French/Belgian production Deep Forest. Spain has embraced such atmospheric artists as Enya, Loreena McKennitt, and the medieval monks of Santo Domingo de Silos. Not surprisingly, then, Virgin Records in Australia and Spain will be the first international markets to release the latest culture-crossing adventure in ambient pop. “Sacred Spirit” is the creation of a German producer, signed to Virgin Records in Britain and the pop and dance repertoire of Courtesy of Enigma producer Michael Cretu. But the chants on the album are rightfully credited to a New World Records anthology of American music. And an unprecedented distribution deal for each album will be made to the Native American Rights Fund. Such projects risk a charge of postmodern plundering by removing sounds from their cultural context. But “Sacred Spirit” is an often moving, sympathetic creation that evokes the romance, energy, sorrow, and dignity of Native American culture. That may ultimately matter little to the marketing of the disc, but it does add depth to the music. And despite a modern rhythmic edge, tracks such as “Tres Sirenas” and “Zamora (Of Happiness & Prosperity)” which mixes chants, cello, and programmed drums, recall the folk feel of “Ashobon Farewell” from Ken Burns’ documentary on the U.S. Civil War.

Mark Anderson, Virgin’s product manager for “Sacred Spirit” in London, toute the value of releasing the album first in countries that have proven receptive to such repertoire in the past. “They were extremely excited about it,” he says of affiliates in Australia and Spain. “And it allows you to bring the album into new markets with a little bit of a tale.” “Sacred Spirit” will be released in Australia on Aug. 28 and in the U.K. on Sept. 4, and as release lists in the rest of Europe and the U.S. following by early next year. According to Anderson, Virgin’s long time relationship with Virgin will allow Virgin to seek placement of tracks from the album in appropriate advertisements or films, the type of marketing that has worked so well for artists such as Enya. A video for MTV and other outlets is being filmed in the western U.S.

With a potential audience that Virgin believes will include fans of new age, ambient, club mixes, and modern classical music, “Sacred Spirit” may well be the next chart collection to watch.

CRAZY FOR JULIO: He’s Latin. He is mastered dance release has been the top 20 in the U.K. most of the sum-mer with “Crazy,” his latest release for Columbia Records. On the back of an extended TV advertising campaign, Julio Iglesias has surpassed silver sales (60,000 units) with “Crazy” in Britain and is still rolling.

Bryan Yates, director of marketing at Columbia U.K. The label made the announcement on June 27, according to Yates, “the singer’s good-natured involvement in such pro-
tions.” This is one of his strongest al-
bums, and I felt it was a TV album.” Bryan Yates says Columbia put its marketing budget behind re-
gional TV advertising, which has sustained strong sales. Another high-profile TV appearance on “The Michael Ball Show” Aug. 17, coincid-
ing with the release of the album’s ti-
tle track as a single, has set the stage for Iglesias’ return for a U.K. concert tour in November.

CRACKING KYUSS: In the words of the singer, fourth album, “Welcome,” was released from the shut-
down of Chameleon Records and picked up by Elektra Entertainment. From the Side, Jan. 25, U.S. (Billboard, Aug. 25), Kyuss has had the further good fortune to gain priority attention from the metal marketing team at Roadrunner’s parent company, Roadrunner, which already can claim Clawfinger, Biohazard and Hearse among its international success stories this year. Bert Rhathen, product manager for rock at Warner Ger-
many, notes that the label released Kyuss’ back catalog in the spring, setting up the band’s debut European tour in late May. Retail listening post and metal press exposure whetted appetites for the re-
lease of “Sky Valley” in Germany in late June—in a limited-edition pack-
age featuring an EP recorded live in Kyuss’ latest lair, the second European tour of this month.

Home & Abroad is a breezy col-
umn spotlighting the activity of international music business people who work outside their native markets. Information may be sent to Thom Duffy, 23 Ridgewood Street, Lon-
don, W1C 2AP or faxed to 071-
329-2314.

Majors Try Pumping Up China’s Pop Acts

BY MIKE LEVIN

HONG KONG—While most of the mu-
sic world files darts at China for its plodding response to piracy Control, PolyGram, EMI, and Warner Music have been busy behind the scenes sign-
ing Chinese mainland artists.

Their goal has been to add new fla-
vor to a regionwide Chinese-language pop scene that has been struggling this year. (EMI, however, is wary of piracy in Hong Kong, there hasn’t been much excitement in either Cantonese or Mandarin music recently, EMI’s China’s veteran manager Cindy Tai.

The three heavyweight Chinese acts have been high profile solo albums, “Actu-
tally I Don’t Mind,” will be released throughout China in September Lai.

Several songwriting skills have al-
ready been used on his solo album, “Actu-
tally I Don’t Mind,” will be released throughout China in September Lai.

Xia came to EMI’s attention when he appeared at a cultural event in Hong Kong. His debut Mandarin album “Little Bit” was released several months ago in China and reached the 150,000-copy mark by August.

EMI plans to start an Asia-wide promotion campaign for the singer, once logistics can be worked out. (Mainland artists often have trouble obtaining vis-

as to travel outside China.)

PolyGram signed two singer-song-
writers, graduates of Guangzhou’s Conservatory of Music, earlier this year. The label has also signed 22-year-old female Wang Pei. Both had released singles on government-owned labels, but jumped at the international major’s offer of wider expo-

since its foundation in 1978, Roadrun-
ner Records has mainly specialized in alternative rock. The company has acts such as Sugarcuba, Obsuary, Machine Head, and Frontline Assembly on its talent roster.

The joint venture with edel means a major expansion for Roadrunner, which already started its own classical label, Emerge Classics, in the fall 1992.

On Aug. 4, in another attempt to di-

roadrunner, started the label, “Actu-
tally I Don’t Mind,” will be released throughout China in September Lai.

Roadrunner Hires De Vreeze, Looks To Double Its Sales

BY WILLEM HOOS

AMSTERDAM—Dutch indie Road-
runner Records is planning an ambis-
ous expansion, with an eye on dou-
bbling the company’s sales within five years.

Roadrunner, which picked up the la-

labels of the bankrupt Megawinkel group in August (Billboard, Aug. 27), has already released a single, has hired Koos de Vreeze, former CBS Holland managing director and VP for Beneath and Scan-
dian independent De Vreeze started Aug. 15 as co-

managing director at Roadrunner’s new international headquarters in Amsterdam, near Amsterdam, where he is reunited with his longtime friend Cees Wessels, publisher and owner of Roadrunner. In the U.K., based in Scandinavia.

De Vreeze says he will be involved in the general and financial management of Roadrunner, while Wessels will con-
tinue to be involved in A&R and mar-

Last year, Roadrunner had world-

worldwide sales of more than $25 mil-

“that I can think that can be doubled in the coming years,” says de Vreeze, who has been acting as an informal ad-

inception: Roadrunner continues to be-

Roadrunner has opportunities to extend and diversify in the years ahead, says de Vreeze.

Although the distribution deals are two-

in the world, there are still some white spots, for instance in the Far East,” adds de Vreeze, who says Roadrunner is also interested in the Scandinavian, Spain, Japan, and Singapore in the coming years.

On returning to the record business after four years in marketing, de Vreeze says, “Because I was already an adviser for Roadrunner, I decided to say ‘yes’ when [Wessels] asked me to become his management partner.”

He strongly denies that this is an “in-ception” job, “if working for a small drumer with Cees ‘clicks,’ I hope to stay on the company’s payroll for many years.”

Further expansion and diversification opportunities for De Vreeze envisions for Roadrunner in the coming years including record labels, radio, television, and “various types of entertainment software.”

Two cuts from the Mandarin set have already received strong airplay from radio stations in southern China. If the second Mandarin album is successful, we will look at releasing it in Hong Kong and Taiwan,” says PolyGram China’s man-

Warner’s talented Jin Jin recorded her debut “Jin Jin” in Hong Kong, a mix of pop and jazz ballads. A video has been slow because of the artist’s material nature.

The 21-year-old also previously re-

owed by Thom Duffy

Megabooks To Expand U.K. Dance/Pop Base

BY DOMINIC PRIDIE

LONDON—Megabooks, home of Ace Of Base and Leila K., has established itself in the U.K., with a view to signing dance-based pop acts and work-
ing with Mega Records, the independent office of the independent Chrysalis Music Group (Billboard, Nov. 27, 1990).

Based in central London’s Soho district, Slater says he seeks to hire two talent scouts and is interested in setting up an office to an office to a “dance- and club-oriented label, because that’s where the in-
esting things are happening here, and it fills in with Megabooks’ profile.”

Slater is also interested in pro-
genning U.K. exposure to many acts signed by Megabooks’ four compa-

In addition, Megabooks’ interest is in-
ingen in mixing work with U.K.-based DJs and producers, producing the international partnerships.

Slater will also be involved in building up the publishing catalog of Megabooks and U.K.

(Continued on page 61)
MEDIA IN THE SPOTLIGHT AT GERMANY’S POPKOMM CONFABo

Viva Plans Changes To Suit Audience Preferences

By ELLIE WEINERT

COLOGNE—Eight months after its launch, the German music video channel Viva is trying to bring itself even closer to the preferences of its viewers, according to managing director Dieter Gorny. Speaking at a press conference here Aug. 31, Gorny outlined the station’s progress and its plans to create its own identity and throw off the “German MTV clone” tag.

Moving to head off a locally funded potential competitor, Viva has applied for a second frequency to launch Viva 2, which will present the same share of local music, but will be aimed at the 30-plus age group.

Viva claims that it reaches 11,800,000 cable homes in Germany—equivalent to 81.6% of the overall total of 13,867,000 households. While projected 12,680,000 by December 1994, with an annual budget of 35 million German marks (US$22.9 million) for employees, Viva is targeting the 14-29 age group.

Viva has not achieved its goal of presenting 40% German music, Gorny says. “Cooperation with the record companies is excellent, and this shortfall is not due to a lack of German video clips. It is all a matter of development, and during this rather short period of time we are now presenting 32%-33% local German artists.”

Viva plans regional “windows” for key German cities that will provide 15 minutes of information on cultural events and regional happenings. Programming will start with a Berlin regional window in September, with other cities to follow.

Additional changes geared toward making Viva more relevant to the German viewer are Viva Videotext (due in November), which will present daily news and a TV guide; Viva Interact, which will enable viewers to phone in, request videos, and actively interact in making programming; and live concert broadcasts called “Viva Roots.”

This autumn, Viva will present “Superbarg Open Air” with bands such as the Cats (Hamburg), Uli Jon Roth, Dieter Bohlen, U2, Marillion, and DJ Westbam, plus international bands such as East 17 and Urban Cookie Machine. Nine broadcast also are scheduled from Stone Temple Pilots, De Temps Hosten, Westerhagen, Selig, and Jule Neuget.

While initial programming was criticized for its lack of individuality, Viva has launched promising productions such as its “House-Frau” program, covering the huge house, trance, techno, and ambient club-basis scene, hosted by DJ and former pop star Michael Krekel.

Program director Christoph Post is leaving Viva to concentrate on his own video company, “Jalousie,” maybe Post’s successor will be Michael Krekel, TV director at Austrian television station ORF, who was responsible for the long-running video-clipping program “X-Large.”

Gorny says, “From the very beginning, one of our goals was to create an underdeveloped video culture in Germany. Now that there is an outlet for video-clipping exposure with Viva, we can look forward to some creative growth.”

Viva has linked with Düsseldorf-based fashion manufacturer C&A for a scheme in which young bands are put in contact with up-and-coming video producers from the German Film School.

Viva will broadcast 12 videos by such acts each week, with a new “Viva Music Award” (VMV). A two-disc sampler distributed by MCA, includes one CD of popular tunes and one CD containing songs by these new bands. The sampler will be

(Continued on next page)

International

Sony Aims At Japan’s Young Dance Market

G’s Factory Unit Puttin’ Out The Hit Compilations

By STEVE MCCULLEY

TOKYO—Sony Records has entered Japan’s burgeoning dance music market with a project called G’s Factory, which will initially concentrate on compilations of dance tracks licensed from overseas labels.

“Japan is a very competitive market,” says Steve McCulley, president of Sony Music Japan. “The success of dance music’s new generation, and their influence, is a good indication of what’s happening in the industry worldwide.”

The first release, “Japan’s Best 50,” was released in June, and has already gone double platinum. The next release, “50 Great Dance Tracks,” will be out in September.

McCulley says that Sony is looking at the potential for dance music in Japan, and that it has plans to expand its dance music offerings in the future.

For more information, contact Steve McCulley at Sony Music Japan, Tel: 03-3432-3621.

(Classical’s Growth Outpaces Pop In German Music Market)

By WOLFGANG SPAHR

HAMBURG—Pop music is fighting for growth in the German record market while classical flourishes. Figures released by German trade federation BPI—which accounts for some 80% of the market—show that trade shipments of pop rose 2.7% in the first half of 1994, while classics grew by 15.0%.

Overall, the German market’s first half closed with an increase of 3.7% over the same period last year, with a total of 99.1 million units of recorded music sold by the trade in Germany in the first half. No volume figures are given in the half-year statistics, although the increase in dollar value is understood to almost equal the unit increase.

The only significant growth was in midprice and budget classical CDs and cassettes, and pop CD singles.

Pop sales were responsible for 8.2 million units, and pop music for 90.9 million.

Key figures from BPW stats are:
- CD albums, up 8.2% to 62.3 million units;
- Cassette albums, down 19.7% to 15.5 million units;
- Vinyl LPs, down 60% to 400,000 units;
- CD singles, up 22.4% to 19.1 million units;
- Vinyl singles, down 38.8% to 90.0 million units.

The classical market has shown growth, especially among midprice and budget titles on CD and cassette. While pop sold 91.1 million CDs, up 7.7%, classics rose 12.7% with sales of 71.1 million units. Classical cassettes did 37.0% better, with 1.1 million sold, while pop cassettes were down 22.2% to 14.4 million units. No classical LP sales were tallied.

The biggest percentage rise in the half-year results was enjoyed by midprice classical cassettes, which jumped 50.9% to 900,000.

If sales through clubs are added, figures for CDs and cassettes rise about 10%.

Compacts for the second half are mixed. July was a disaster due to a heat wave, but sales have picked up in August. Substantial increases are expected to accompany a flood of new releases in September.

Avery has started this trend by featuring entrant tickets for Juliana’s in its CD package. Typically, the club is scheduled to shut its doors for good Aug. 31, following the decision by Wembley PLC, which operates the Juliana’s chain, to close 40 of its 80 UK locations.

“Japan is not something we just started yesterday,” Shimura says. “A lot of Sony A&R directors have been interested in dance music, and some of them have been working on dance acts, but on an individual basis. We see the market growing and don’t wish to miss our last good chance to get into it.”

Shimura won’t comment at present, though Shimura says it may acquire label status later.


Besides hardcore techno, G’s Factory releases will include ambient and trance—which Avery has so far avoided because of its drugs associations—house, and reggae, the latter featuring releases by Freddie MacGregor and Clint Eastwood.

C+C Music Factory’s David Cole and Robert Civiletti are signed to G’s Factory as house producers. The pair’s G’s Factory debut album, “Civiletti and Cole Present Electronica Vol. 1,” is scheduled for release by the end of the year, as part of a unit called Funk Squad featuring Audrey Wheeler, Jocelyn Brown, and Debra Cooper, as well as Japanese dance and hip-hop acts.

G’s Factory hopes to eventually release the album in the United States.

Shimura says G’s Factory is also releasing a series of “techno karaoke” albums, in which each track will be followed by instrumental versions enabling would-be dance divas to stretch their vocal chords to techno’s inimitable beat.

Many people in the music industry say Japanese majors have been slow off the mark in getting into dance music, perhaps held off by A&Rs and others. As if to counter such criticism, Sony launched G’s Factory with a large-scale campaign, including radio and TV ads, print ads, and live performances in clubs and FM radio stations in the towns of Sapporo and Fukuoka.

“Sony doesn’t usually use TV ads to promote acts that aren’t million-sellers,” says Shimura. “This project shows that Sony takes dance music seriously.”

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International

NEWSLINE...

FREE RECORD SHOP, the Netherlands' largest music retail chain, is expanding into Norway with a 3,000-square-foot store in Oslo, on the Karl Johans Gate. I've been making the investment with 800,000 florins, and say it chose Norway for its expansion due to the country's potential for market growth and similarities with the Dutch market.

U.K. DISTRIBUTORS ferdin上午 is warning its members to adhere to the Aug. 29 street date for the new Warner Classics "Three Tenors" album. The day is a public holiday in the U.K., and BARID wants to show labels that dealers can be trusted to stick by the dates. "We can win or lose everything on this release," says BARD chairman Simon Burke.

ITALY'S SANREMO Song Festival will be aired by state broadcaster RAI for the next three years, now that Sanremo's council has struck a deal with RAI. The 45-year-old event draws TV audiences of up to 17 million. RAI also announced that the festival's artistic director and presenter, Pippo Baudo, will personally select the 20 acts to compete in the main event, eliminating the controversial selection board. RAI has also promised airline to some of the fringe events at the festival.

MEGA RECORDS EXPANDS ITS BASE (Continued from page 59)

MEGA records will be marketed by SMV, which in turn has distribution deals with Sony Music and indie Vital. Danish-based MEGA has four companies, in Copenhagen, Stockholm, Oslo, and Helsinki, and has several labels including Funky Buddha and Smart Records. Ace Of Base is licensed to PolyGram for Europe (excluding Scandinavia), and to Arista for North America.

VIRGIN SHUTTERS HAMBURG STORE (Continued from page 58)

suggested from the outset that Virgin would have difficulty with their location, which is slightly off the main shopping drag. The Hamburg store was opened with the usual blaze of local publicity by Richard Branson, some as recently as July 1999.

Staff members criticized the fact that the buying activities—centralized in Frankfurt—made it impossible to cater to the specific wishes of the Hamburg customers. There were also delays in getting new releases to the store.

Wolfgang Orthmayr, managing director of WOM World of Music, reacted nonchalantly to news of the closure. "The WOM concept is very closely oriented to the German customer," he says.

THAI CD PLANT (Continued from page 59)

stop baying pirated Chinese-made CDs. Siam CD may be a little ambitious in its predictions. Industry insiders say, though, that CDs could account for a 20% market share within three years.

Although the factory is a 50-50 joint venture with the Thai government, DJCD is considered an MPO subsidiary. It will be the Paris-based firm's fifth factory and its first in the Far East, taking worldwide production for 1995 to more than 150 million units.

Young Collection" fashions with artis- 
tical commercials featuring tunes by Gary Moore, Jeff Beck, and the Mama & The Papas; the last tie-in brought about A&M's deal with MCA. The tie-in has also launched the career of local band Stephan Massoni & the Deli Cats (EMI), which charted with the commercial jingle "Anytime & Anywhere.

To meet the growing demand for video- 
epics, Vienna-based DORO Productions, Hannes Rossacher, and Rudy De- leza have set up "Department M." which they call a "hot shop." It's a crea- tive pool consisting of directors, camera 
teams, art directors, stylists, editors, and post-production specialists, which will provide tailor-made video productions for all genres and budgets with the know-how of Rossacher/Dole- zai. Creative director for Department M. is Matthias Schweger, formerly from the ranks of ORF's "X-Large.

Dolezal and Rossacher also have a weekly documentary program on Viva, called "Jam."

MEGA RECORDS wins King Cobb Steeley Signing Follouding War; New Indie Launched

BY LARRY LeBLANC

TORONTO—For the past year, Guelph, Ontario-based punk/funk band samples, Channel 59's suggests has enjoyed a well-deserved reputation for being one of the most unique unsigned bands in Canada. Geoff Law, voltage director at Warner/Chappell Canada, has suggested that, after a spirited, three-way bidding war throughout the spring between EMI Music Canada, Concord Records of Canada, and Warner Music Canada, C & A has signed with EMI Canada.

King Cobb Steeley, the group's manager, Anna Hershoren, a pressing and distribution side deal to launch her label under the EMI umbrella. "As a result of this decision, "Project Twinkle" album will be issued Sept. 13 on her label.

"It was a tough decision picking between the three labels, but EMI came up with the most creative proposal," says Hershoren, head of a label that also handles the alternative bands Change of Heart and Wooden Stars. "There's a lack of strong independent labels and an independent infrastructure in Canada. There's really a need for an independent label in this country that is artist-driven.

The parties have shaken hands on the label deal, but it won't be until the end of August, says Tim Trombley, VP of talent acquisition and artist development at EMI Music Canada. He says he has high hopes for the relationship. The label will be "a cutting-edge A&R source for EMI Canada. Beyond Raw En- ergy, there isn't an independent label serving Toronto's alternative music community."

When asked if the label is serving the Kool-Aid role of Guitarist/ 
Vocalist Ken Van Byrne, bassist Kevin Lynn, guitarist/singer Al Okada, drummer Gary Dutch, keyboardist Kevan Byrne, vocalist and keyboardist Al Okada, and keyboardist Don Pyle, who oversees samples and loops.

The band's name is derived from the largest marble used in the children's game. Tiny marbles are called pre-pees, then come regular-sized marbles. The next step up is a big marble called a cob, and a big cob is called a king cob. The death star of mar- 

bles is the metal version of the king cob—the king cob steelie.

Formed in 1991, KCS made a considerable splash in Canada's alternative music community the following year by giving away 1,000 copies of their first record, single "One A Heifer/"Dyutang," at gigs. Later, KCS members discovered that the singles were being sold for $25 apiece from street vendors and at a few tail outlets, and were being sold by American music mail-order firms.

In 1993, Hershoren was han- 

ing publicity for Raw Energy. She brought the band to the label, which released its self-titled de- 

but album. The set was produced by Pyle, who was then a drummer

with Shadowy Men On A Shadowy Planet.

Leaving Raw Energy last year, KCS signed a worldwide publish- 
ing deal with Warner/Chappell Music Canada earlier this year. "I liked the first album, but I felt all the good songs were being cropped," says Law, executive director at Warner/Chappell Canada.

When the band contacted EMI about a new major, the label was interested in signing its second album with Chicago producer Steve Albin. Kulawick

KING COBB STEELIE

KULAWICK suggests that KCS' members, all fans of African mu- 

sic styles, dub reggae, techno, hip-hop, and funk, make a dream list of potential producers to work with. At the top of the list was New York-based bassist/pro- 
ducer Bill Laswell, whose produc- 

tion credits include Sly and Rei- 
bie, Fela, Laurie Anderson, and Ryuichi Sakamoto. Kulawick made the pitch to Laswell, who was intrigued by the tapes and flew to Toronto to see the band perform.

"I didn't [produce] for the deal, or for the money, or for the music. I did it from the conversation we had," Laswell says. "I felt some- 

thing interesting could happen. We seemed to be speaking the same language, and it's not that many times a band actually says enough of the things you'd like to hear, and you know you could probably create something inter- 

testing for you and for them."

During the two weeks of ses- 
sions last March at Phase One Studios here, Laswell gave the band overall musical guidance and offered concise suggestions on simplifying song sections that they worked more cohesively. With its longer, more expansive songs, "Project Twinkle" is far more musically adventurous than KCS' debut, Byrne says. "Bill was able to take us to a musical level we couldn't take ourselves to. Yet he didn't change song structures. Instead, he made suggestions for simplifying parts. We're a six-

piece band and a lot of our music is syncopated, so we have to flirt around each other without stepping over each other. He made some suggestions which allowed the groove to come out."

Byrne says that Laswell's con- 

tribution became even more sig- 

nificant during mixing at his Greenpoint Studio in New York. "He did a lot of dub mixing where he chopped out sections of drums, bass, or guitar. He also got a re- 

ally amazing and organic repro- 

duction of the instrumentation. The drums and bass are big, fat, and very sharp without being treated. It was all in analog, the recording and the mix."

Explaining why he chose to take the risk financing an album rather than less-expensive demos to shop to labels, Kulawick asks, "How many Canadian bands get signed today based on a demo? Hardly any. I'd rather make a record, as long as the money isn't there won't get it, and then put it out. If it sells, they'll come after it. I'd rather have a release than unre- 

leased demos."

At no point did the band see the absence of a label deal as a hin- 

drance. "We just forged ahead," says Byrne. "We knew we'd sign with somebody, so we set a date of September for release, did the al- 

bum, finished the record, and shot a video ["Triple Oceanic Ex- 

perience.""

Unlike many other Canadian acts, KCS didn't insist on immedi- 
ate release of the album in the U.S. "It crams me up hearing bands, and one day U.S. release right away," says Hershoren. "Have they played there? It's a big black hole, and as a new band you're nobody. We're not in any hurry to go down there and tour for six months. We want to do it in the right place.

"Keeping Canada for ourselves has put us in an excellent posi- 

tion," she adds. "We'll make money in our home territory that will help us out doing things in the States we won't make money at."

THE QUEBEC MUSIC association ADISQ has published a new members- 
ship directory listing nearly 200 Que- 
bec-based companies, including rec- 
order labels, concert promoters, management companies, and distrib- 
utors. The price range is $4 [Canadien] plus $4 shipping.

MORE THAN 30 CUBAN-BASED 

musicians are scheduled to appear at the iAfroCubanismo festival Aug. 26-Sept. 4 at the Banff Centre for the Arts in Banff, Alberta. Among the artists performing are Chuco Valadés, Los Muñequitos de Matanzas, Chan- guito, and Mayra Valdés.

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### HITS OF THE WORLD

#### JAPAN

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<th>SINGLES</th>
<th>CANADA</th>
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### HITS OF THE U.K.

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NEW ZEALAND:
In the 19th century, Turkish cultural influences were fashionable among the European upper class. Turkish tobaccos were a favorite luxury, and salons were decorated with ottomans (Turkish couches), cushions with tassels, and beaded curtains. The phenomenon was called Turquiere. Thus begins the sleeve notes of “Turquiere,” a compilation distributed by Munich Records that celebrates modern Turkish popular music from the Netherlands. Featuring five Dutch-Turkish groups—Simitis, Jeuntes Turcs, Leylim, Topkapı, and Dilan—the album was financed by the Dutch Rock Foundation (SPR) and recorded at Studio Nederland in Amsterdam. Sung entirely in Turkish, featuring a variety of styles and moods, the album has won positive reaction from the Turkish community in this country.

WILLEM HOOBS

INDONESIA:
Two of the country’s premier jazz groups played at this year’s North Sea Jazz Festival at the Hague, the Netherlands. The Jakarta All Stars were well-known from previous appearances, but for Java Jazz it was a debut showcase at an international festival and a breakthrough that many thought was long overdue. At home, Java Jazz is popular as a campus concert attraction, and its performance at last year’s Jakarta Jazz Festival was rapturously received. The band is led by keyboard player and composer Indra Lesmana, son of the late Jack Lesmana, a legendary figure in Indonesian jazz history. During the ’90s, he had studied jazz in Australia and returned home to take up active service in the jazz community here. He founded Java Jazz in 1990. “We chose that name as a permanent reminder to the world that we’re from Indonesia,” Lesmana says. The band’s considerable power stems from the unique arrangement of its various influences, which draw heavily from a wide range of influences. Ethnic Indonesian rhythms are important to him, but not overpoweringly so, and his work has a mystical aura. Witness “Langit Kristal” (The Crystal Sky), which he wrote as a tribute to his father. The band’s debut album, “Bulan Di Asia” (Moon Over Asia), is a double-cassette set released through the recording imprint of Jakarta’s Jam Nightclub, where Java Jazz performs regularly. Handled by local distribution firm Boulevard, the album boasts elegant, melancholy tracks such as “Joy Joy Joy” and “Rebelupan” (Life). It is estimated to have sold about 9,000 copies, and is soon to be issued on CD. Meanwhile, the band starts recording its second album in November, and plans are being finalized for a tour of the Pacific Rim, including visits to Japan, Hong Kong, Thailand, Malaysia, and Australia. “Our trip to the North Sea Festival gave us plenty of inspiration and encouragement, not least for our hopes of taking our music abroad,” Lesmana says.

ARTA GUNAWAN

AUSTRALIA:
In 1968, a 16-year-old singer named Marcia Hines from Boston arrived here to take a role in the Sydney stage production of “Hair.” She stayed on to star in “Jesus Christ Superstar” in 1972, then toured the U.S.S.R. and U.S. with the Daily Wilson Big Band before being signed to Wizard Records in 1974. During the rest of the decade, she enjoyed a run of seven multiplatinum (70,000-plus) albums and seven top 10 singles, making her the biggest-selling female artist this country ever had known. In the 1990s, the Hines name was restored to chart prominence by her teen-age daughter, Deni Hines, who racked up a string of hits with the Rockmelons. Now, while Deni has become something of a pop star, she and her older sister, Mary, have kept the Hines family name in the ear as they pursue independent projects. Now, while Deni has become something of a pop star, she and her older sister, Mary, have kept the Hines family name in the ear as they pursue independent projects. Now, while Deni has become something of a pop star, she and her older sister, Mary, have kept the Hines family name in the ear as they pursue independent projects. Now, while Deni has become something of a pop star, she and her older sister, Mary, have kept the Hines family name in the ear as they pursue independent projects.
NEW YORK—He’s not a cartoon character, comic book hero, or toy. He isn’t seen in movies or on TV, and there are no licensed products bearing his picture. His books are not even green classics popular for generations (the first came out in 1982, and his audiobooks are not read by anyone famous).

Still, in the past 12 years Hank the Cowdog has sold more than 50,000 audiobooks and more than a million books, started in 22 titles, won this year’s Audie Award for outstanding children’s audio from the Audio Publishers Assn., and inspired a fan club with 4,000 members.

In fact, Hank is the longest-running children’s audiobook series ever—and the only one launched without first having succeeded as a licensed character or established book series. That makes it unique in the audiobook world, says audiobook veteran Tim Ditlow, president of Listening Library, which publishes audio collections of such popular book series as Beezus & Ramona and the Boxcar Children. “For something that’s not the Mighty Morphin Power Rangers to succeed in that fashion is truly remarkable.”

Ironically, Gulf Publishing, the company that brought Hank into the mainstream, was a technical and engineering publisher whose previous best-seller was the “Encyclopedia Of Fluid Mechanics.” Gulf inherited Hank in 1990 when it acquired Texas Monthly Press, a publisher of consumer books and magazines.

Prior to that, from 1982-87, the Hank books and audiobooks were self-published and sold by the author, John R. Erickson (a professional ranch hand and cowboy), who published the name Maverick Books. With no money for advertising, Erickson promoted it by doing readings at schools, libraries, county fairs, livestock auctions, and rodeos. “It was all unconventional marketing,” says Erickson. “We short-circuited the conventional literary system and went directly to the consumer, dealing on a cash basis. I was selling them through mail order and at my speaking appearances out of the back of my pickup. We did a little store business, but it was mainly Western stores and saddle shops.”

Among Hank’s major supporters were teachers, who found that the Western adventure series was especially appealing to 9-12-year-old boys. Some used the audiobooks together with the books to teach reading.

The first audiobook, “The Original Adventures Of Hank The Cowdog,” comes out immediately after the paperback version, because at each of Erickson’s lively readings, people said they should record it. “So I called a sound studio in Amarillo and asked the guy if he’d ever produced a book on tape. He said no. I said, ‘Me neither—but let’s try it.”

Erickson did all the voices himself, “because I couldn’t afford to hire any one with talent,” he says with a laugh. But the author displayed his own vocal range, giving each character a voice as unique and comic as the character. In a Warner Bros. cartoon, Hank with his cowboy dress, big spurs, sidekick, two drunken coyotes, a sarcastic cat, two goofy buzzards, a villainous Doberman, and many others.

Erickson adds, “My instruction to the engineer was to make it sound like an old-time radio program,” with sound effects, background music (arranged by local musician Tre Veis), and original songs by Erickson. Each subsequent book has had a simultaneous audio release read by the author.

Gradually, “We built up an audience within 200 miles of my hometown [Perryton, Texas],” says Erickson. “We never thought it would appeal to people outside of this little core area in the heartland.”

In 1967, Erickson signed a distribution deal with Austin’s Texas Monthly Press, and three years later Houston’s Gulf Publishing acquired that company. On its own, it now holds 75,000 Hank books and fewer than a thousand audiobooks. But under Texas Monthly and Gulf Publishing, that total has swelled to more than 2 million books and 90,000 audiobooks.

“When John started, he had a very simple cover design,” says Gulf sales management.

(Continued on page 67)

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Keeping A Firm Grasp On Clients

Oxford, Miss., Store Earns Locals’ Loyalty

BY PATRICIA BATES

Oxford, Miss.—Even if best-selling author John Grisham (“The Client” and “The Firm”) didn’t reside in Oxford, the Sound Shop would still be moving more movie soundtrack albums than ever. If it’s playing at the Cine 4 theater near us the Oxford Mall, we could run out of CDs and tapes that night,” says Herbert Henderson, a manager at the Sound Shop—the only record store in town—which is located across the street from the University of Mississippi (UM) campus.

“We work closely together, though. They know a month in advance what will be showing here, and I can get the product within three days from our owners, Central South Sales in Nashville.”

Citing examples of his soundtrack trade, Henderson says he reordered the title “8 Seconds” at two or three times over a three-month period, and the “Pure Country” album “seemed to last forever because fans saw it as a George Strait” compilation. “Reality Bites” is also in demand, so is “Above The Rim,” despite the fact that the film was never released in Oxford. Sound Shop and Cine-4 also did a joint promotion around the release.

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Trans World Posts
2nd-Quarter Gains

BY DON JEFFREY

NEW YORK—Trans World Music Corp. reports that same-store sales rose in the second quarter from a year ago, after a 4 percent decline in the first fiscal period. The sales’ gain from stores open at least a year was only 1 percent, but it signaled what executives see as a positive trend.

“We’re beginning to get our stores’ traffic asserted, but the results really won’t show up till the second half,” says Robert A. Helper, executive VP and chief administrative officer. Trans World has been plagued by problems with inventory management.

For the three months that ended July 30, the Albany, N.Y.-based retailer reports that net sales climbed 10.7% to $106.9 million from $96.6 million in the same period last year. The increase was mainly due to the opening of new stores. At quarter’s end, Trans World operated 698 stores, compared with 659 at the same time last year.

A marked increase in competitive pricing among music retailers hurt profit margins. The gross margin declined to 36.9% in the quarter from 37.2% a year ago. The net loss, meanwhile, widened to $2.4 million from $2.05 million last year.

Trans World’s interest expense jumped 76% to $2.65 million in the quarter because of an increase in borrowings and higher interest rates. Heltrop says, “We had considerably more merchandise inventory, and we used indebtedness for that.” The inventory level rose 20.7% to $219.1 million from $180.8 million in the same quarter last year.

For the six months that ended July 30, Trans World reports a net loss of $4.68 million on sales of $216.1 million, compared with a loss of $2.37 million on sales of $198.9 million in the same period last year.

Billboard September 3, 1994
MCA Sees Appeal In Long-Awaited Raffi Studio Set

GOING BANANAS: "I can't remember when I've had this much fun," says Raffi, top banana of children's performers, on the subject of his brand-new MCA album, "Bananaphone." Due Sept. 13, it's the Raffi-meister's first studio album for kids since his 1987 A&M release, "Everything Grows." (His ecologically themed MCA debut, 1990's "Evergreen Everblue," was aimed more at grownups than children, and last year's "Raffi On Broadway" was a live recording culled from his sold-out New York concert stand.)

"Creatively, I feel the best I've felt in a long time," says Raffi, characterizing "Bananaphone" as a "return to play. There are lots of puns—you could say it's pun-tastic."

As on previous Raffi offerings, there are plenty of nature-related tunes, but Raffi insists that this is no ecological screed. "I did my ecological thing on 'Evergreen Everblue.' This album's a danceable collection of songs, rhythmic and bouncy. I didn't have a specific game plan, if there's a concept at all, I'd call the music inner-active.

"The term 'interactive' is the biggest selling tool since 'new and improved,'" Raffi adds. "What children really need in their formative years is to interact with people, not machines—and with their inner world of wonder and imagination."

Raffi includes some classic sing-alongs—like "Michael Row Your Boat"—with the original material, which Raffi co-wrote and co-produced with his keyboardist Michael Creber. It was his first collaborative composition. Raffi says, "Michael and I connect on so many levels on the road. I thought, why not creatively?"

Randy Miller, executive VP of marketing for MCA, says a major "Bananaphone" push has been launched. "The objective of our campaign is to let the industry, as well as the consumers, know that this is a return to form for Raffi, in terms of his commitment to children- and family-oriented music. It's very much a return to style for him."

Custom merchandising tools, which incorporate bold, graphic colors and cover design for "Bananaphone," include a 20-cassette gravity feeder; a mobile shelf talker, and foldouts for toy stores; giveaway sticker sheets; and "T-shirt and visors for retailers and buyers to take home to their kids," says Miller. Plus, MCA is circulating solicitation kits consisting of a brown shopping bag filled with bananas, CDs, and cassettes.

(Continued on page 69)

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NOBODY BEATS THE WIZ FINDS MONEY, MUD AT WOODSTOCK

WHEN THE RAIN FALLS: Nobody Beats The Wiz has boldly gone where no retailer has ever traveled before. For the last 18 months, the Carteret, N.J.-based chain has been pushing up small booths at concert venues in the Greater New York metropolitan area, selling product by the featured acts. But at the Woodstock '94 festival Aug. 12-14, the 63-unit chain set up the largest and most elaborate concert retail site that has ever been heard about.

The store, housed in a tent, measured a total of 4,200 square feet, according to John Esposito, the chain's CEO. And just to make sure there was enough to sell, Nobody Beats The Wiz had six tractor trailers full of product serving as the store's warehouse.

The tent was divided by a long counter. One side was the area traversed by customers, which also housed various fun, interactive product displays like a Panasonic 3D display, a Pioneer laser karaoke display, and a CD-ROM demonstration. In addition, a Muze album database was constantly in use, Esposito reports.

On the other side of the counter was the sales area, where product was kept safely. The music software selection was narrower but deep, as the outline carried all titles it could get its hands on from artists who appeared at either Woodstock festival, with emphasis placed on the 1994 performers. The store also carried some electronics hardware, like boomboxes, personal CD and cassette players, and cameras. The Fuji disposable cameras proved to be a very popular item.

For the first day and a half, things went phenomenally for the store. A key ingredient in that success, according to Esposito, was the fact that artists who performed came over to the tent for in-store, album-signing appearances afterward. Among the acts appearing at the store were Collective Soul, Live, Todd Rundgren, Blues Traveler, Orleans, and Kings X.

But when the rain hit on Saturday afternoon, it became “one of the most amusing and frightening scenes I have ever been involved with,” Esposito says. “The whole place became impassable. We had to position our outside units to stop people from accidentally sliding into the store.”

Despite the rain, he labeled the store an economic success. Overall, he sums up his time at Woodstock as “one of the most bizarre and remarkable experiences. Strangely enough, I felt a bit of melancholy as I left this disaster scene. I walked away thinking, ‘What an experience’.”

ON THE MOVE: Truck bears that the long-rumored RCA sales shift is about to take place. According to sources, Ron Howie, VP of sales at RCA in New York, will move to the city he prefers to call home to head up the sales effort at RCA Nashville. In addition, he will have some responsibilities for operations. Meanwhile, back in New York, David Fitch, who was No. 2 in the RCA sales department, moves up to replace Howie. Over at Sony Music Distribution, John Murphy, senior VP of national accounts, has been named to replace Danny Yarbrough as senior VP of sales and branch distribution. Yarbrough, you might recall, was named president of distribution back in May.

The Envelope Please: Wherehouse Entertainment presented employee awards during its annual convention, held in Los Angeles Aug. 9-11. The area manager of the year was Ruben Cordova of store No. 47, and the market manager of the year was Dale Sylvester. The best same-store sales performance was achieved by Stacy Asina in store No. 108.

The best controlled rental shrink award was presented to Jack Witt of No. 215; for controlling sales shrinkage, the award went to Kimberly Prior of No. 41. The best neighborhood store award was presented to Bill Mattingly of No. 458; the customer service attitude award went to Ben Castro of No. 384. The Kodak development award went to Sean van Hensbergh of No. 497, and the best promotional idea at the local level award was won by Mike Mangino of No. 204.

The home office department of the year was won by the frequent rental program, with the award presented to Kim Jimenez, Loni Helvey, and Donita Nelson. Violet Brown, the black music buyer, was named platinum performer of the year.

Longevity awards for 15 years at the company were presented to Sari Singson, Mark Kobota, and Jack Witt; Terry Hoefl was honored for 20 years.

The company also presented vendor awards. PolyGram Group Music Distribution Inc. was named music distributor of the year, FoxVideo was named video distributor of the year, and TDK won the special products award.

Rose Sokal of IMC Distribution won the chain’s most sales award and the store manager of the year award; the equivalent video award went to Eric Trovinger of FoxVideo.

Golden Crown Marketing was named special products sales force of the year, with Rich Kulkiback and Ralph Testa picking up the award.

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A Holiday Dream
manager John Wilson, “Texas Monthly repackaged it with full-color covers and made it look hot and current, which helped enormously. For the first time, the series started to get placed in bookstores in Texas, Oklahoma, Nebraska, and Montana.”

Although Gulf had little experience with mainstream books at the time and none at all with audio, the head of the book division, Clayton Umbach, was a fan of the series and set about the task of breaking Hank nationally. “In the U.S., probably the last, best group of independent booksellers are children’s booksellers,” says Wilson. “We would find key booksellers in each market, get them free samples of the books and tapes, with posters and stickers and bookmarks. We would also hand-sell to teachers; once the kids got into it, they would go to the mall and request their own copies. It’s been a very delicate, slow-growth process.” Gulf offers a Teacher’s Guide version, and makes kids feel a part of things with a fun club and a Hank newsletter full of puzzles and contests.

Erickson credits Gulf with increasing sales of the audiobooks. Wilson adds, “We knew we had a good start with the book market, but the books retail for $9.95, which is pricey for that [a book that size]. We did research and found that at $8.95, the audios were competitively priced for the audiobook market. So we began getting into audiobook catalogs and audiobook-only stores, and that was an easier placement, because there was no price resistance.”

The Hank audios, which are unabridged, also stood out from the pack because, unlike adult titles, many children’s audiobooks are only 30-60 minutes long. “The customer would compare the audios and think, ‘Hmm, three hours, that’s a good value,’” Wilson says. Gulf then slashed the price further by introducing “Audio Gift Packs,” featuring two Hank audiobooks in an attractive package for $24.95.

The series is now in national book chains including Waldenbooks, Barnes & Noble, B. Dalton, Scribner, and Crown, as well as virtually every audiobook-only store, says Wilson.

One big supporter has been Earful Of Books, an Austin, Texas-based audio chain with three stores and five more opening. “I brought the Hank audios in early on, because they were so requested,” says owner Paul Rush. “Ever since we started our weekly bestseller list, there’s always been a Hank title in the top 10. And among kids’ titles, Hank is No. 1 seller of all time.”

In July, Earful Of Books rented out the Laff Shop Comedy Club in Austin for a free Erickson performance and book signing. “It was filled to capacity with over 400 kids, and we sold hundreds of tapes,” says Rush. In March, the chain held a “Hank Lookalike Contest,” co-sponsored by the Dallas SPCA, in which hopeful kids entered their dogs.

Audio Partners Publishing Corp., an Auburn, Calif.-based company, added Hank to its Audio Editions mail-order catalog in 1992. “Hank has done wonderfully for us,” says CEO Grady Hesten. “For a while, he was even beating out Rush Limbaugh.” Vol. 1 is on Audio Editions’ all-time top-10 list, and Vol. 13 was in the top 10 for the Christmas season.

The best-selling Hank title is Vol. 1, which has sold 10,000 units on audio. (In the audiobook industry, a book-based children’s title is considered popular if it sells 5,000-10,000 copies, says Listening Library’s Ditlow. Movie and TV tie-ins and storybook-and-tape combo sets sell better than book-based literature titles.)

The Hank books work as audios, Erickson says, because “from the very beginning they were intended to be read aloud. I pictured a ranch family on a winter night reading the books to each other. When I wrote them, I was imitating the techniques of storytellers, not literary techniques. And as I got more involved in recording, I found myself writing the books with the tapes in mind, putting things in that would make the audio better.”

Although most of Hank’s fans are 9- to 12-year-olds, adult comprise 15% of the fan club. (In fact, Erickson originally wrote the books with adults in mind.) Both kids and adults enjoy the “Get Smart” humor: Hank considers himself a keen detective, but actually misinterprets most situations. For example, he tells of a terrifying “silver monster bird” that flew over the ranch, and boasts that he scared it away by blowing at it (an incident based on a dog of Erickson’s who barked at airplanes.)

Adults also appreciate Hank’s deadpan, John Wayne-meets-Mickey Spillane narrative style. In one dangerous situation, his girlfriend cries, “Be careful! Don’t try to be a hero!” Hank replies gravely, “It ain’t a matter of tryin’, Beulah. To some of us, it just comes natural.”

Audio Partners’ Grady Hesten sums up the appeal of a Hank audiobook in simple terms. “A tape that you can put on in a car with an 8-year-old, a 15-year-old, and a couple of adults—and have everyone enjoy it—is a rare find.”

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**SOUND SHOP KEEPS A FIRM GRASP ON CLIENTS**

(Continued from preceding page)

In the next few weeks, Hank fans will see a four-city book signing tour and a week of tape signings with Hank in his hometown of Tupelo, Miss.

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INDI Convention Exceeds Hocutt's Plans

Also, Continental Drifters Live Up To Their Name

by Chris Morris

Matsui.

After sieges in New Jersey last year and L.A. in '94, tentative plans call for INDI to hold its confab somewhere in Texas next year. With the glowing re-
views that greeted INDIcon '94, we can only "save up some space in the Lone Star State."

GOOD TASTE DEPT: Last year in this space, we noted that Columbia Records declined to promote a single by the Kansas City, Mo.-based band Season To Risk, produced by Minneapolis indie Red Deechel Records with funds from a first-look deal with Columbia, because the 7-inch bore graces the cover of "When The Kite String Pops," an album by Louisiana's Acid Bath released by Montclair, Cali-

Bills.

by Walter Skold

In an evident attempt to up the gross-out ante, the back of the CD features another Gacy cover, of a death's-head sporting a clown's cap and ruffled collar.

Rotten president Ron Peterson ad-
nounces that the Gacy cover was his idea. "The band was having some trouble
deciding on artwork. I knew what they were looking for—something sick."

Peterson says he contacted a friend in Florida who had some 40 Gacy paint-
ings on his house, then had them reproduced. "I figured the band was having to decide on the painting, so I'd do it myself," he says.

More gruesome art may be forth-
coming from the label: Peterson says that the company has procured a sketch of a convicted "Nightcrawler" player Richard Ramirez. It's a pen-
draked ink drawing, because, Peterson notes, "he's in (maximum security) lockup, so we can't get any color in it."

FLAG WAVING: The Continental Drifters is definitely an apt name for the New Orleans-based band that will issue its self-titled debut album Sept. 20 on Inihum-distributor Atlantic Records. Most of the group has liter-
ally drifted across the continent. A band of noble pedigrees, the Drift-
ers started life in Los Angeles about three years ago. But after drummer Carlo Nuciro (long a member of re-
cent Flap Flag Paul McLaughlin's "old road and studio groups) relocated to his Crescent City hometown, several other members followed. While former Hangles guitarist Vicki Peterson still lives in L.A. and ex-Swinging Madison guitarist Ro-

In the case of Holsaple and Cowdill, who are married, the relocation had some familial reasons: The couple has an 11-month-old daughter, and Holsaple says, "New Orleans is a great place to have a kid."

Incredibly, the Drifters lineup is more stable now, with most of a con-
ent separating some members, than it was in L.A., when a shifting od hoc group usually featuring Holsaple, per-
formed every Tuesday night at Radio in Hollywood. The ever-changing mem-
bership eventually added up enough Strawberries "to fill a small bus," Holsaple says.

"We're stabilized—can you believe it?" he adds with wonder. "We were still able to get together periodically. This band requires a lot of frequent-flier miles."

(Continued on next page)
MILLER: Mayer says a national print ad campaign, targeting 3 million consumers via parenting magazines, includes a toll-free number that plays a sample of the album when dialed. "We're having fun with the title," he says. "It's called Raffi on the Banana Phone." Mayer is working with Pasadena, Calif.-based Playground Entertainment Marketing in pushing "Banana Phone" to non-traditional retail outlets, according to PBM president Kathleen Bywater. Raffi will make a series of appearances at Barnes & Noble stores while he tours the U.S. this fall. The band keeps saying Raffi will sign autographs for two hours and perform three acoustic songs in each store.

Incidentally, Raffi, the guy who began the kilo-longbox revolution by bravely insisting that "Evergreen Everblue" be released in jewel box only, says: "The jewel box is O.K. for now, but we do want to improve it." He envisions a double package, similar in the old double-LP cover, with slots for disc and booklet. If anyone in the industry wants to talk to me, I've got some ideas."

Class Act: September is Classical Music Month, and the Children's Group—The Toronto-based, BMG

Declarations (Continued from preceding page)

But the band keeps it, largely because the Drillers experience is such a pleasant contrast to the members' work with their more illustrous bands.

"Part of it is probably a reaction to what we've all played over the years," Halopple says. "It's finally made something fresh for all of us, which may have been withering for a bit."

Certainly the earthy, relaxed rock the Drillers make sounds nothing like the "Willie" jangle-pop, the girl-group rock of the Bangles, or the Dream Syndicate's guitar roar. Listeners may be surprised by how they know what they're doing when they check the personnel list should be prepared to be very pleasantly surprised.

The band, which just finished a handful of dates in the New York City area, plans an East Coast tour in early October.

Child's-play: (Continued from page 65)

MILNER: The first-rate imprint Susan Hammond's Classical Kids is celebrating in conjunction with NARM's classical-music-in-the-schools promotion, Classical Kids is putting its "Classroom Collection," which consists of all six of its recordings, in teaching guides for music instructors and regular teachers. According to Michelle Henderson, managing director of Children's Group, the collection is being marketed in the seven initial cities targeted by NARM, Seattle, Cleveland, Kansas City, Minneapolis, Phoenix, San Antonio, and New York.

Plus, says Henderson, live symphonic versions of Classical Kids' story-line with music titles "Beethoven Lives Upstairs" and "Tchaikovsky Discovers America" are touring the country, with 55 dates this season in the U.S. alone—which translates to over 300,000 kids and their families.

A film version of "Tchaikovsky" will air, as "Beethoven" did before it, on television before it's released to home video in the spring. Orchard Books will simultaneously publish a companion book. Also, "Beethoven Lives Upstairs" will be the subject of a new CD-ROM by BMG New Technologies, due first-quarter 1995, and says Henderson.

"Susan Hammond is working on a Handel project, which will come out next fall."

Beginning Oct. 15, more than 85 radio stations will air the six-week "Classical Kids Hour," which concludes on Thanksgiving. Says Henderson, "Each station will air one of our hour-long programs each week; we're also presenting free screenings of 'Beethoven Lives Upstairs' for listeners. It's to get them to expose to classical music—and good for all of us who are building classical music's new audience."

Ella-Vinating: Congratulations to venerable children's performer Ella Jenkins, who celebrated her 70th birthday Aug. 6 with an outdoor concert at Ravinia in Highland Park, Ill. Jenkins' performance—which also happened to be her 25th summer appearance at Ravinia— included Ella favorites like "Miss Mary Mack," "London Bridge" (sung in Japanese as well as English), and "Did You Feed My Cow?" Jenkins is working on material for both a new album and video for Smithsonian/Pollywog.

Please address all correspondence, review copies, etc. to Mimi McCormick, 1209 Sheriden, #911, Chicago, IL 60610, or call 312-761-3325.
CARERRAS DOMINGO PAYAVORTI WITH MEHTA 1994
PRODUCER: Tito Ruffo

The word “authentic” in the title has a double meaning. The material in this third volume of Gershwin music by pianist Gibbons is reconstructed from Gershwin’s own transcriptions, and the fact that it is recording by a pianist rather than of piano rolls also suggests a greater pianistic presence that is beyond the reach of the best rolls (including those by Gershwin himself). The period sound of Gibbons’ of 1911 to 1917 through his death in 1927. There is a lot of great jazz and big band playing, with a survey of the “Porgy & Bess” orchestra and a highlight of the 76-minute program. Distributed by Koch International.

VITAL REISSUES

TOMMY DORE/FRANK SINATRA
The Song Is You
PRODUCER: Dave Edmunds

Edmunds just has it. His infallibility as a singer, songwriter, guitarist, and producer has always been uncanny, and this album is no exception. From clever originals like “I Love Music” to electrifying pop songs old and new (Otis Redding’s “Try A Little Tenderness,” John Lennon’s “Hallelujah’s Halfway Down”), daze is loaded with potential. The most exciting record of his career so far. On (and not only) Edmunds’ U.K. hit. A slice of rock’n’roll ambrosia.

Dennis O’Keeffe

Bootleg CDs

The work of Elliott Carter, the dean of contemporary American composers (now 87), is often pretentious and rather thorny, but the eight pieces on this disc are, for the most part, entirely accessible—you could almost say “delightful.” The earliest and longest are a pair of two-movement sonatas, on Lincoln Center’s Fred Sherry is featured, and a brilliant Duo (1974) for violin and piano. “Carter’s” written for and played here by guitarist David Starobin, is particularly winning, and the rest, right up to the most recent work, is made on the NBC radio “Fame and Fortune.” In 21

unreleased tracks. A Wright’s release that proves Sinatra was always meant to be Chairman of the Board.

BOOTSY COLLY
Back to My Old Style The Best of Bootsy
PRODUCER: George Clinton & Bootsy Collins

Part of the superb, opened-Warner release series that kicked off last year, this single disc dishes up the best of a startling Collins catalog, including some rare and previously unreleased tracks from the label’s vaults. Among the revelations here: previously unused concert performances of “Psychedelic Shackup” and a spoken word track on an album before including “Scenery,” “What So Never Do The Dance,” and “Body Slam!”
**Overview**

This page contains reviews from various music-related sources, focusing on singles and album reviews. The reviews cover a range of topics, including song criticism, artist profiles, and general commentary on the music industry.

**Music Reviews**

- **GUARDIAN**
  - Review of a song featuring a particular artist, discussing the song's structure, lyrics, and overall impact.

- **SINGULAR REVIEWS**
  - Reviews of various artists and their works, discussing their strengths and weaknesses in a critical and analytical manner.

- **BILLBOARD**
  - Reviews of new releases, discussing the artists, their music, and the overall market impact.

**Artist Profiles**

- **LUTHER VANROSS & MARIAN CARR**
  - A review of an album, discussing the artist's style, influences, and overall impact.

**Contact**

- **FOXTAIL**
  - Contact information for artists or music-related organizations, likely for promotional purposes.

**Conclusion**

The page contains a mix of reviews and critical commentary, offering insights into the music industry from various perspectives. The reviews highlight the diverse nature of music, with discussions ranging from songwriting techniques to the impact of specific releases on the market.
Bastin Out As Exec VP/GM At Compton’s NewMedia

BY MARYLIN A. GILLEN

NEW YORK—Norman J. Bastin, former executive VP/GM of Carlsbad, Calif.-based software publisher and distributor Compton’s NewMedia, has left the company, according to Compton’s parent, the Tribune Co., and has been replaced by a veteran Tribune executive.

The change was effective Aug. 22, the day the move was announced by the Chicago-based Tribune Co., which bought Compton’s in September 1993.

Bastin’s departure comes on the heels of that of another high-profile Compton executive, Thomas McGrew, former VP of market development and product planning, who left to establish his own multimedia consultancy last month Billboard, Aug. 20.

“Over the period of the last 11 months, there were some differences that began to develop which could not be reconciled, and Norm left the company,” says Joseph Andrew Hays, a cycle Tribune Co. spokesman, about Bastin.

Bastin was not be reached for comment by press time.

The new Compton’s executive VP/GM, James N. Longson, is the Tribune Co.’s senior VP of technology and chairs Tribune’s Technology Advisory Committee of company executives and outside directors. He is said to have played a key role in Tribune’s acquisition of Compton’s, and in Tribune’s investments, in technology-driven ventures, including America Online and Starsight Telesport.

Longson joined Tribune in 1970 as a computer programmer.

Stanley D. Frank will continue in his role as president/CEO of Compton’s, Hays says, adding that no other executive changes are planned and that there will be no change of strategy for the company.

“A fine time is in place at Compton’s NewMedia,” (Continued on page 78)

## NEW RELEASES ##

ROAD RASH
Electronic Arts
3DO, $89.95

Long-touted and even longer overdue, the popular Sega Genesis motorcycle racing game finally arrives for the 3DO system. The verdict? Believe the hype. The 3DO version is the definitive version, offering flat-out, face-smashing action.

The game includes 19 tracks, each with its own personality and difficulty level. The tracks themselves are varied, challenging, and addictive. The game also includes a variety of weapons, such as marbles, dynamite, and fire bombs, which add to the excitement.

The graphics are stunning, with smooth, realistic animation of the riders and their bikes. The sound effects are also excellent, adding to the overall experience.

This game is a must-have for any racing fan and is sure to please even the most discerning gamers.

BRETT ATWOOD
PICTURE THIS!

By Seth Goldstein

EARLY WARNING: Don't think for a moment that sell-through will trail off in first quarter '96. The studios already have an impressive lineup of titles from this summer's crop that likely will appear under-$25 suggested list.

FoxVideo has given "Speed" the sell-through light for Nov. 15. The studio's other summer hit, "True Lies," is also under sell-through consideration, but FoxVideo is said to be leaning toward rental.

New Line Home Video is expected to go the "Mask in the wake of strong box-office results and Warner's success with the earlier Jim Carrey hit, "Ace Ventura, Pet Detective."

The latter did an estimated 4.5 million units.

Paramount may chip in for "Forrest Gump," although some trade sources claim the title has already been scheduled for rental in April.

Meanwhile, Disney's decision to yank "The Lion King" from theaters so it can be re-released in November suggests the movie will be on cassette until later in the year.

However, early talk is that Disney could release "The Lion King" late in the first quarter.

The big disappointment for Hollywood has been the studios' highly touted fortay into family entertainment, not applicable to any of the above except "The Lion King." Among the box-office disasters were "Baby Snips Out," "Getting Even With Dad," "Lassie," "Black Beauty," "North," "The Little Rascals," and "Little Big League." Most or all will go directly into sell-through, but with home video now expected to make good on the theatrical shortfall.

"The front end of the formula—inexpensive production, respectable return—isn't working," says a source, who wonders if the studios will find sell-through worth the trouble in a crowded market.

THE VIEW FROM THERE: The British consultancy, Understanding & Solutions, has delivered thoughts about the U.S. market that seem to be a tad conservative in comparison to analyses on this side of the Atlantic.

Like its American brethren, U&S sees sell-through growth down the road, but not as rapidly. It forecasts a 16.9% gain over a 5-year period.

.sell-through tapes push products

by steve traiman

NEW YORK—It used to be that cassette rentals were the engines that pulled VCR sales. Now, sell-through tapes are the engines moving other consumer products, ranging from cake mixes to root beer, soap, and hotel rooms.

Hit titles have the kind of exposure that marketing executives lust after—thus the explosion of cross-promotions that can hitch anything from a two-hour to a million-dollar suite like "Jurassic Park." At the same time, a movie's ability to rub shoulders with branded toothpaste and batteries has helped contribute to sell-through's stellar growth in the past several years.

"Essentially, the market for consumer promotions has expanded along with the sell-through business," says Ira Mayer, publisher of Entertainment Marketing Letter. "Every one was stunned when 'E.T.' got an 11% return on the $5 rebate, with Pepsi-Cola picking up the tab. That may be a bit high for a return on a major title today, but probably not too far off. So if a "Snow White" or "Jurassic Park" each sells in excess of 20 million units, the rebate dollars are significant."

"For a growing number of consumer companies, the extra shelf space is as important as the incremental sales from the promotion. Positioning of the promotion in supermarkets, drugstores, and mass merchants gets double exposure for the company."

Here's how it looks from the perspective of a sampling of the studios' partners.

Bill McCarthy, Paramount Pictures strategic promotion manager overseeing the "Snow White" campaign, is going through his seventh with Disney, dating back to 1989, when he was at National General.

McCarthy saw the opportunity to tie the Ritz Bits in with "Honey, I Shrunk the Kids," and subsequently made sure Nabisco had a role in the release of "Peter Pan," "The Jungle Book," "101 Dalmatians," and "Beauty & the Beast."

At Filiburs since last October, he has developed joint sales efforts with Disney that had rep from both companies approach key outlets. The team effort involving a $5 rebate on "The Return Of Jafar" with the purchase of four Filiburs desert mixes "did exceedingly well, beyond both our expectations," he says.

Philbrus is backing the $5 "Snow White" refund offer, including cents-off coupons packed inside the video, with a half-page freestanding newspaper insert (FSI) reaching 50 million homes Oct. 30, a 15-second TV commercial on network and cable for about two weeks, and a special "Snow White" cookie decorating section in the November issue of the 545,000-copy Philiburs Classic Cookbooks. "It has already been launched with our joint sales force, and response from retailers is very positive," McCarthy says.

Ken General Foods' Jell-O division is likely to commit up to $25 million in support of "Jurassic Park"—which is why it took almost a year to convince top management to approve the brand's first home video cross-promotion.

To introduce a new grape Jell-O Gelatin this past May, a 50-cent FSI offered consumers free Jurassic Park Jigglers Cutters (molds in four dinosaur shapes) with every half-pint sold at mass merchandisers and independent grocers. That was followed by 45,000 in-store display shippers, each with five cases of Gelatin and 30 Jigglers. When "Jurassic Park" went on sale Oct. 30, a 15-second TV commercial also ran on network and cable, plus a 3-cent off-coupon coupon. Retailers were sold on the $5 rebate.

"While our overall response was about the same in number of rebates, it was very profitable to Colgate, so we made about $1 million on the campaign," McCarthy says.

(Continued on page 79)
Saban is conducting an incentive contest for distributors. More than $2,000 sales reps have been sent a promi- nent promo tape. A bounce-back card, which asks questions about the contest, is to be entered into a grand prize drawing. Saban will award cash prizes of $3,000, $2,500, and $1,000.

"I've talked to distributor brand managers who didn't really know about Power Rangers," says Jones. "How are they going to be able to sell product that they don't know?"

Saban has a separate incentive to offer retailers. In October, the company will release a made-for-video Christmas title, "Alpha's Mythical Christmas." It features a "Power Rangers" character. Jones says stores will get a two-month head start, because the title won't air until sometime in early December.

Also trying to cash in on the Power Rangers wave, Buena Vista Home Video will introduce the "Superhuman Samurai Syber-Squad" on Nov. 11.

The live-action series, produced by DIC Entertainment, is scheduled to debut in syndication beginning this month. The cassette series will be released under the DIC Toon-Time Video label.

Buena Vista will support the release with a set of four rub-on tattoos packed inside each Syber-Squad video. Inserts promoting the title will be included in cassettes of "Snow White And The Seven Dwarfs" and "Tim Burton's The Nightmare Before Christmas." An "action video center" in-store display with a life-size Syber-Squad character is available, as well.

NOT RESTING ON RENTAL: Although Buena Vista has signed on with pay-per-rental distributor Rentrals to boost rental units on secondary titles, there is no ateam marketing incentives to push dealer orders.

(Continued on page 16)
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<td>1994</td>
<td>PG</td>
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<td>1994</td>
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<td>1994</td>
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<td>Foxvideo B588</td>
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<td>1993</td>
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<td>GINGER LYNN ALLEN'S LINGERIE GALLERY</td>
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<td>NR</td>
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* RIAA gold certification for sales of 50,000 units or $1 million in sales at suggested retail. ** RIAA platinum certification for minimum of 100,000 units or $2 million in sales at suggested retail. *** RIAA diamond certification for minimum of 200,000 units or $4 million in sales at suggested retail. **** RIAA platinum certification for a minimum sale of 200,000 units or a dollar volume of $18 million at retail for theatrically released programs, and at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1994, Billboard BPI Communications.
SHLF TALK

As an example, Buena Vista is offering two premiere premiums with the release of "Star Trek III," "The Holy Upgrade, Money," and "Golden Gate," three little-known titles.

Dealers who purchase the eight-episode package, which includes either a "Snow White" jacket or a set of 200 holiday ornaments featuring Snow White. The titles will be supported by a post-street date radio campaign and a direct mail program.


Paramount is releasing eight new episodes of "Star Trek: The Next Generation," priced at $14.95 each, and widescreen versions of the six "Star Trek" features, at $19.95.

MORE STEEL: A*Vision Entertainment adds two new "Buns of Steel" titles, including "Last of Steel 2000" and "Abs & Chest Of Steel 2000." Since adding the 2000 series several months ago, cumulative sales of the first five releases have climbed to 3.5 million units, according to the company.

GOOD DEEDS: New Video Group will donate a portion of the proceeds from "Sillouette Life: The View From Here" to the Video Industry AIDS Action Committee.

The docudrama, a video diary of one couple's demise from AIDS, won the 1993 Sundance Film Festival Grand Jury prize.

New Video has priced "Silhouette" at $89.95 to encourage dealers to carry the video, one is bound to sell—so stock up.

"The Blue Angels," A&E Home Video (No. 122-1212), 100 minutes, $29.95.

Charismatic Hollywood daredevil Dennis Quaid hosts this lofty look at the men behind the fabulous formations that have dazzled audiences worldwide for years. Video, which was created by the first civil aviation company ever to travel with the Angels, features current as well as archival footage of the numerous practices and air shows, including the team's first flight above Russian skies and an in-the-cockpit view of a F-18 Hornet in action. Interviews with past and present pilots and crew members reveal what it takes to have the right stuff to become a member of this elite Navy team, as well as the camaraderie and trust that exists among the Angels. Soundtrack, featuring songs by Billy Joel, John Mellencamp, Tony Bennett, and Los Lobos, among others, is appropriately pumphound.

INSTRUCTIONAL

"Let's Talk Law: Selecting A Lawyer," Crest Video Marketing (310-823-4173), approximately 30 minutes, $14.95.

A Question of Evidence: The O.J. Simpson Hearing, MPTV (800-600-0555), 51 minutes, $19.98.

First they teamed to bring "The Rodney King Case" to home video, and now MPTV and County Video wantingly present the viewer's guide to the arraignment and preliminary evidentiary hearing of O.J. Simpson. Narrated by Court TV reporter and anchor Gregg Jarrett, the video takes viewers on a play-by-play tour of the events that have—a patheticly, it could be said—captivated the nation from the moment Nicole Brown Simpson and Ronald Goldman's slain bodies were discovered, and O.J. went on the joyride of his life. Although it purports to cut through the hoopla, and does in fact provide unblurred coverage and explanation of the featured testimony and key players, the video's mere existence and rush-release are grounds for arrest by the hype police. Questions of taste and overkill aside, this

The Over-First Foods assemblies a veritable troupe of aerobics beginners to help bring their "workout for real people" to home viewers. Although the protagonist herself is in her usual flawed form, her accompanying cast is in fact refreshingly human, and clothes them with mix-and-match workout clothes and some equally pedestrian movement. The video features upbeat numbers from such classic musicals as "Oh, Calcutta," "The King and I," "The Music Man," "A Chorus Line," "Oliver!" and "Amadeus"—not to mention mostly to middle-age and older—women who are happy to leave the pulsating soundtracks that accompany other workout tapes behind. The aerobics sessions are thorough without being too taxing, and it is followed by Powers conducting a 10-minute toning floor workout.

Duckling" and "Rudolph the Red-Nosed Reindeer" mode, Simon & Garfunkel reveals that it's not what you look like but what's on the inside that counts. A compilation from Golden in "Mama Rays," a hip-hopping nursery rhyme compilation that boasts the voice of Natalie Cole.


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Sat. Sept. 10
Sun. Sept. 11
Fri. Sept. 23
Sat. Sept. 24
Sun. Sept. 25
Sat. Oct. 1
Sat. Oct. 8
Sun. Oct. 9
Sat. Oct. 15
Sun. Oct. 16

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Bill Bryant advances to assistant VP, major accounts/special markets, at Ingram Entertainment, replacing David Ingram, recently promoted to president.

Mimi Wunderlich is named director of sales promotions and publicity for Republic Pictures Entertainment. She had been WorldVision Home Video marketing director.

Joseph Szmadrzinski has been appointed to the new post of senior VP/technology, Handelman Co.

Steven Hecht has been appointed GM of GoodTimes Entertainment's Toronto office.

Daniel Paul has been named VP of new media, Turner Home Entertainment. Vito Mandato, formerly with Pacific Arts, joins as domestic home video marketing director. Other appointments include Bob Frudhomme to director of sales distribution, western region; Joe Amoeli, director of sales distribution, eastern region; Arthur Benjamin to director of distribution/customers; David Barbados to director of budgeting and systems; Bill Redaux to director of credit/contract administration; and Dan Capone to marketing manager for nonfiction video product.

Rita Thibault joins New Line Home Video as controller. Kelly O'Hearn becomes production/traffic director.

Howard Maier, creator of the “Buns Of Steel” exercise line recently sold to A Vision, has formed Maier Ventures, based in Great Neck, N.Y.

**MCA STUDY: INTEREST IS HIGH IN 'FLINTSTONES'**
(Continued from page 78)

...more than one of five other catalog titles. Titles in the promotion include the $19.98 titles “Uncle Buck” and “Harvey,” as well as the $41.98 titles “Problem Child,” “Harry And The Hendersons,” and “Jettouc: The Movie.”

A cassette insert will offer a $5 rebate when consumers purchase three “Casper The Friendly Ghost” titles priced at $9.98. Consumers also may receive $3 back with the purchase of any two “Eccosquad” titles, priced at $12.98.

MCA will impose a strict Minimum Advertised Price of $12.98 on “The Flintstones” for the first 20 weeks of release. Under a MAPP policy, a retailer may not receive co-op reimbursement on a title if it advertises the cassette at a price lower than that stipulated by the supplier.

**PICTURE THIS**
(Continued from page 73)

from $30 million units in 1983 to 400 million in 1998. Children’s programming remains the dominant genre, rising 9% to 42% of share. The other growth area is special interest, climbing four points to 24%. Both improve at the expense of movies, which UCP expects will decline from 37% to 31%. Music videos remain a constant 3%.

Mass merchants probably will continue tweaking their pricing magic. The last year accounted for 46% of all through sales. Video specialists were a distant second at 22%, followed by supermarkets, 11%, record stores and mail order, 10%; and others, 3%.

The U.S. remains far and away the best market for self-through. VCR owners here bought an average of 3.9 cassettes in 1995, versus 3.3 in the U.K., 2.8 in Italy, 2.6 in France and Denmark, and 2.2 in Spain. Japan was near the bottom, at 1.1 cassettes per machine.

**SELL-THROUGH TAPES PUSH PRODUCTS**
(Continued from page 78)

campaign,” Kashyap says. “We’re still cautious about videotape promotions, as they may lose appeal to the trade unless you tie in to big hits.”

But it’s not only the hits that work, as the Forte Hotels/Travelodge recent campaign with Paramount’s “Beethoven” demonstrates. Kicking off May 28, the promotion inside each video offered guests at 433 Travelodges a $3 rebate on the purchase of any six titles, plus $25 worth of stay-over discounts. Five-night guests get two free special “Peanuts” tapes and a plush Sleepy Bear, the Travelodge mascot.

“We put on a very strong effort, and had expectations of a high return,” says Dwight Gould, the chain’s marketing senior VP. “Delivery was spectacular, and we broke occupancy records two months in a row.”

Travelodges sold more than 2 million on an all-media campaign, and national TV. Another $1 million went for in-store displays, “Peanuts” stands in all lobbies, and test cards in more than 35,000 stores. “This was our third video promotion with Paramount, and by far the most successful,” Gould says.

Duracell Batteries is looking for similar results in its first pair of video promotions with Disney, for “Tim Burton’s The Nightmare Before Christmas” and “The Muppet Christmas Carol,” reduced to $14.99. Sales and distribution senior VP Bruce Travis says, “The Disney video rebates provide a good connection with another well-known brand name that carries positive perception among a big customer base, families with children. This group is typically big battery users.”

Another newcomer on “Nightmare” is Cadbury Beverages, promoting A&W Root Beer or Cream Soda six-packs. A&W has taken advantage of the Halloween time period in recent years, says Robin Pearl, senior product manager. “We wanted something new and fresh, and ‘Nightmare’ was perfect to give all our retailers in-store decorating opportunities.” Pearl expects to have as many as 60% of Cadbury’s 10,000 independent target market, kids 3 to 8 and their moms who buy the videos. Pearl is offering $4 rebates on “The Brave Little Toaster”; three other titles, including “Jafar”; and the new direct-to-video release, “Muppets Classic Theater.”

“It was a natural blending of their reach to mass merchants like Walmart, Kmart, and Target, and our strength in grocery stores,” Jorgensen says. “By doing a cross-promo, we’re highlighting both products in two areas of any store—a nice boost for shelf space.”
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(Continued on page 82)
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CD replicators are having the best year ever, with expansion the key word for virtually every established firm as well as new players in the field. The mix is shifting slowly but significantly from CD Audio to CD-ROM, with a mostly wait-and-see attitude toward CD Interactive (CD-I) and a wait-and-see standards approach to CD Video.

The CD explosion is being fueled not only in North America, but also Europe and the Far East, by a growing amount of educational, entertainment and business CD-ROM product. At the same time, CD Audio continues to eclipse the audiocassette, with neither the MiniDisc (MD) nor Digital Compact Cassettes (DCC) yet to catch the consumer's ear — though Sony and Philips respectively continue to aggressively promote the new formats.

This sampling of major CD replicators provides some significant insights on the state of the industry. Input is provided by Better Quality Cassettes (BQC), Cinram, Digital Audio Disc Corp. (DADC), Happpauge Manufacturing Group (HMG), KAO Optical Products Group, Pilz America, Sonopress and Technicolor Optical Media Services.

The international flavor is significant, with Toronto-based Cinram just concluding a CD megadeal in Mexico (Billboard, July 2, 1994); DADC, owned by Sony of Japan; Pilz of Germany making a major stake in the U.S. market in both equipment and replication; and Sonopress being the U.S. subsidiary of the German giant BMG. Technicolor is a major global supplier of videocassettes, now entering CD in a big way, and HMG's recently announced merger with Allied Film will give it a worldwide stake in both CD and video.

At Cinram's major U.S. facility, the former PRG plant in Richmond, Ind., Hugh Landy, executive VP, sales and marketing, notes the company is now doing 80,000 daily on-press for on-disk labeling.

Landy sees a dramatic shift from CD Audio to CD-ROM, now about 70%/30%, to a 60%/40 ratio by year-end. He also notes that audiocassette production is booming, with 250,000 units daily for about 65 million annual capacity. "We're ready for CD-I and CD Video whenever the public demand is there," he says.

Cinram has been a major CD replicator in Canada since 1985, with a growing amount of CD-ROM business, and its $40 million joint venture with Auriga-Aurex of Mexico City has a goal of up to 60 million CD and CD-ROM units a year.

Better Quality Cassettes acquired the former Westchester, Penn., Technitronics firm two years ago and moved its four CD monolines to a new plant in Council Bluffs, Iowa.

Says Jim Donohue, VP, sales and operations, "We integrated the former ElectroSound 8-track and audiocassette operation we acquired in 1987 and now have BQC and CD under the same roof. We added two monolines right away and will have a seventh in September, from ODME, for a 60,000 daily capacity by year-end. We had CD Audio and CD-ROM business from the start in the new facility, and while the latter is only about 15% to 20% now, we expect it will represent 25% of the business by year-end."

At the same time, audiocassette business has grown dramatically in the last seven years to 100,000 units daily, with an upgrading of loading and packaging equipment, and a new AMI digital mastering installation. BQC is part of the manufacturing group that includes Custom Tape Duplicators, Nashville, International Cassette Corp., Greenville, Texas, and recently acquired Evermark in Los Angeles. "While Cliff Tam, our chairman, has no specific plans now, it's likely we'll have CD and CD-ROM production in both Nashville and LA in the future," Donohue says.

The Expanding Universe
Of Replication

Companies Roll Out The Format Welcome Mat, Opening The Door To CD-ROM And Others

by STEVE TRAMAN

"Continental shifts" seven days a week (two shifts, three days one week, four days the next). This annual 28 million to 30 million capacity will increase by 20% with the addition of another Monoliner line, adding 20,000 daily by the third quarter for a total 35 million units a year, according to Dave Roberson, assistant to the chairman. The significant investment in equipment includes added Koen quality-control equipment to handle the increased capacity and for jitter testing, as well as another 6-color Kammann printing press for on-disk labeling.

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Replicators Go Beyond The Basics, Branching Out Into Packaging, Distribution And More

BY PAUL Verna

As the CD replication business continues to mature, facilities are looking to ancillary services to gain an edge over the competition. In the process, they are transforming the industry from a product-oriented business to a service-oriented one.

Replication facilities across the country are taking an active role in the artwork, packaging, bar-coding, fulfillment, warehousing and distribution of the product they replicate. Some houses may perform these functions in-house, while others contract the work to outside firms. In all cases, the replicator is somehow involved in every step of the manufacturing process, from mastering to distribution.

Such is the case at one of the newest major CD replication facilities, Technicolor Optical Media Services of Camarillo, Calif., a division of the giant video duplicator. Director of national sales and marketing Pierre Loubet says, "We don't print anything in-house, but we do work with our clients and help them understand what their physical material needs are and what their budgets are for the creation of materials. Then we either point them in the direction—or we ourselves will fill the project—to the best-suited printer, corrugate house, poster printer, offset printer, litho printer, whoever else we need to deal with."

He adds that many of the company's clients—particularly the smaller CD-ROM firms—do not have the overhead or the warehouse space to stock deep inventory on their own product, so Technicolor offers those services to them.

"It runs the full gamut from telling them, 'If you're going to make a box, here's how big you should make it because of the type of corrugate used' to 'This is what your film charges will be, this is what your freight will be, here's how durable it will be in transit.'"

"Just like we will never be a content owner, we don't expect our clients to have to have all the services that we have here," Loubet adds.

Another aspect of packaging is bar-coding for return processing, an area that replicators are getting more involved in. "A lot of times, people will have multiple revisions or upgrades with the packaging, so we have to make sure we keep monitoring inventory and send out updates on a regular basis," says Loubet.

Other firms have gone as far as codifying their ancillary services. For instance, Allied Digital Technologies Corp.—the company that resulted from the merger of Hauppauge Manufacturing Group and Allied Film And Video—recently initiated a program called CD Vision, which is designed to provide its customers with a full level of service, from replication and duplication to packaging, warehousing and distribution.

Director of marketing and sales development Steven D. Granai says, "[Labels] can do business with us under the CD Vision service and have everything taken care of. They don't have to..."

Continued on page 88
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Replicator KAO Optical Products—with facilities in Lancaster, Penn., Fremont, Calif., and Plymouth, Mass.—is also turning its attention toward service. VP Jim Boyer says, "People are trying to revert back to what their core businesses are. If you talk about record labels, their business is producing, promoting and selling records—not manufacturing, fulfilling, warehousing and distributing them. That's our job."

KAO's policy of catering to its clients' specific needs also applies to the international distribution of optical media. "We have a lot of clients who are global, and we're here to serve their needs," says Boyer. "The mentality is toward what's called 'distributed manufacturing,' where you manufacture in the Far East (for) the Far East, or manufacture in North America (for) North America."

Some replication facilities owe this service-orientation to the explosive growth of the CD-ROM industry. "There's a number of CD-ROM companies that are where the record industry was in the '60s," says Frank LoVerme, executive director of WEA Manufacturing of Burbank, Calif., a Time Warner company. "There's a whole bunch of independent companies that are trying to do too many different parts of an equation. We're starting to get these companies coming to us and saying, 'We just want to do what we do really well, which is make nifty games. We're not so good at this other stuff.' And being an infrastructure company, we have a lot of expertise in performing those functions that those other companies are not so good at."

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Continued on page 101
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EXPANDING UNIVERSE
Continued from page 84

"DADC is close to our yearly capacity of 13 million units in Terre Haute [Ind.]," notes Scott Bartlett, VP, sales and marketing, and also VP, Sony Music operations. "In any one month, we may be 70/30 CD Audio to CD-ROM, or 60/40, but the Sony Music business will always keep us more on the 'audio' side while we're aggressively going after ROM customers." The Pittman, N.J., expansion was due for completion by late August, with a 50% annual capacity increase from 8 million to 12 million units—all CD Audio. The new facility in Eugene, Ore., due for completion next May, "will start with CD Audio with an expected 'migration' to a multimedia operation," Bartlett notes, "with projected annual production of 36 million units."

The KAO Optical Products Group, based in Lancaster, Penn., was the former American Helix facility purchased in March 1993, by KAO Infosystems. VP Jim Boyer recalls, "As a world leader in production and duping of magnetic media (floppy disks), KAO was determined to become a major force in CD. Annual production was about 15 million units, perhaps even as much as 95% CD versus CD-ROM. We're now up to 35 million units, about 65/35 Audio to ROM, and should be at 55 million units by year-end after the current expansion." KAO is adding Nestal molding equipment, Convac coaters, Balzers metalizers, AID in-line inspection equipment and ODME's new AMS 100 mastering system, he notes.

"We're seeing all kinds of new CD-ROM business," Boyer emphasizes, "and we're very pleased with the audio business this summer in a traditionally slow period. We're getting a fairly even mix on the CD-ROM software side from applications people like Novell: entertainment programs from firms like Electronic Arts, Kidsoft and Activision; data base work for Silver Platter; and some government contracts. All this is moving our mix steadily toward ROM.

At HMG, which debuted its CD facility last fall, Brian Wilson, VP, sales and marketing, says, "We're now operating four monolines with the Nestal/First Light system. This includes Nestal molding units, a 5-color Autoroll printer and EAM packaging equipment. We should have a new ODME mastering installation, a second printer and two more monolines by mid-September, each with a 4 million annual capacity for a total output of 25 million by year-end. Right now, our product mix is mostly Audio with perhaps 10% to 15% ROM. We have lots of prospects in this area, and we're being driven by ROM faster than projected, so it could be as much as 25% of our business by year-end."

Commenting on the recently announced merger with Allied Film, he notes, "One of the huge benefits is...Continued on page 91"
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New Hardware Focuses On Efficiency And Effectiveness

BY STEVE TRAIMAN

The rapidly expanding global market for both CD Audio and CD-ROM software has reflected the continual introduction of state-of-the-art equipment for mastering, replication, quality control, printing and packaging. The focus is on faster, more-efficient, more-compact and thus more-cost-effective products in every vital area of production.

An impressive turnout at the first REPLItech in Europe this spring in Munich—and a 50% increase in attendance at the June REPLItech in Santa Clara, Calif.—highlights the interest of prospective buyers in a wide range of new products and services.

Pat Casey, sales manager for Knowledge Industry Publications Inc. (KIP), co-sponsor of both events with ITA, reports good international representation at the third U.S. event. There were significant discussions in the areas of mastering and quality-control standards, as well as a CD anti-piracy system being pushed by IFPI abroad and the RIAA in America.

Replication & Mastering

Pilz Maschinenbau of Germany is making its complete CD replication systems available to the industry for the first time, exhibiting its innovative robot handling system and software to integrate all components at both REPLItech events. Robi System Inc., Cherry Hill, N.J., showed its new Rondo Line CD replication system with disk-to-disk output in less than three seconds. Balzers of Hudson, N.H., has a new CD 905 metalizer with a rapid 1.8-second cycle time capable of yielding up to 2,000 discs per hour. H2O Group of London showed its new AMCS Series fully automatic Metallizer/Masc Cleaning and Conditioning System, which can process up to eight Masc sets at the same time with typical cycle times of one and a half to two hours.

MicroTech Conversion Systems, Palo Alto, Calif., offers the Image-maker Duplication System for both CD and tape, which can duplicate up to 16 copies simultaneously with several levels of data verification. Rimage Corp. of Minneapolis introduced a CD-Engine line of seven Continued on page 96
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EXPANDING UNIVERSE
Continued from page 90

their 35 highly experienced salespeople in mostly urban markets. Many of their significant video customers on the educational and industrial side will be major ROM users in the future, as they are into spoken-word programs now. By September, Allied will be selling all HMG media, including CD, CD-ROM and audiocassettes, which is why we see growing business in all areas.

Using its own proprietary equipment, Sonowax in Weaverville, N.C., is expanding production capacity dramatically for BMG Music's CD Audio needs and CD-ROM, according to Rick Wartzok, manager of engineering. "We're doubling our 200,000-square-foot facility as part of our fiveyear expansion plan, which started about 18 months ago," he says. "It's our own monolithic units for both formats, and our quality-control equipment, mostly from CD Associates.

Although reluctant to reveal any figures, Scott Wilker, East Coast sales manager, reports, "We're seeing a major CD-ROM spurt over the last seven months in software for games and publications. We're aggressively going after this new area, while both our music cassette and CD Audio business are holding strong. Our first phase of expansion will increase capacity by about 25%, and we're adding both equipment and technology for all the new optical software formats." Wilker claims that, while other manufacturers are losing audiocassette market share, Sonowax has topped its figures each of the last two years. "We're ready for CD Video now, and are keeping up with both mastering and replication technologies in anticipation of what the market could become in the notdistant future," he says.

While making its complete CD replication systems available to the industry for the first time, Pilz America in Concordville, Penn., is using this same equipment for a slow, steady production increase, notes general manager Martin Mair. "We have Pilz Maschinenbau service technicians in our plant to demonstrate our equipment to prospects," he says. "Right now, we're operating one Pilz line that integrates two injection molding machines for annual capacity of about 8 million units. Our Audio/Rom ratio is about 80/20 now, and could be 20/80 by year end. We're geared for more expansion in the future, and when we went on-line last summer, the idea was to build the plant up to 30 million annual capacity.

Another firm with big plans is Technicolor Optical Media Services, the new division of Technicolor Inc. that went on-line in Camarillo, Calif., in mid-April. "We pressed our 1 millionth CD on June 20," recalls Pierre Loubet, director of national sales and marketing. "We were doing 47,000 daily units soon after.
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CD replication

HARDWARE

Continued from page 92

CD-ROM systems designed for multiple-copy, on-site production. Neusal Machinery, Fitchburg, Mass., and First Light Technology, Saco, Maine, jointly introduced a High Density Substrate Stabilization process incorporated within the Uniline 2000. Optical Disc Corp., Santa Fe Springs, Calif., debuted its Series 500 NFR Mastering System, which claims 8X-density CD mastering capability. ODME, Charlotte, N.C., has a new Media Conversion System that converts various input media into a standard output medium, and its AMS 100 in-line mastering and stamper-making system.

Quality Control

ODME also has a new Qliner ABC 200 DS stamper and replication tester for all CD formats, including CD-ROM and CD-I. Aerosemic USA, based in Nashville, Tenn., bowed the CDQ100, its first product in a range of CD test equipment developed with a key group of U.S. and European manufacturers. Koch Digitaldisc of Austria bowed a Time Base Error analysis option for its CDCS 4 CD Test System.

The focus is on faster, more-efficient, more-compact and thus more-cost-effective products in every vital area of production.

Most people may think that there's not much happening out in these parts, but this isn't typical cow country. It's the home of Cinram, the recording industry's premier resource for the latest in advanced multi-format technology. Sure, we could boast until the cows come home about our sprawling facilities and enormous capabilities, or dazzle you with flashy and impressive lingo, but as the folks in Richmond, Indiana might say, that's a lot of bull. Quite simply, we believe in the highest levels of technological expertise, unparalleled quality of product, and keeping ahead of the market by continually investing in the future. It's a creed of excellence applied with good old common sense. And it's worked for us for 25 years. So leave behind the city-slicker smooth talkin' and get down to business with Cinram. It'll save you time... and moo-la.

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Billingboard Spotlight

Billboard September 3, 1994

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CD replication

EXPERIENSING UNIVERSE

Continued from page 84

startup, about 60% CD-ROM versus 40% Audio, and are now [in mid-
July] up to 65,000 daily. We've got five lines running on 'continental shifts' and see more CD-ROM busi-
ness in the future. Our year-end annual capacity goal is 30 million total units." The equipment includes
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COST

Continued from page 84

the need to expand.

Ameridisc Inc., a replicator based in Drummondville, Canada, has
opened a plant in Miami and has expanded its Canadian facility, boost-
ing the company's number of presses from nine to 22 and its total CD out-
put from its 1987 figure of 40,000 discs a day to 275,000 a day (for 100
million a year). The Miami plant cost about $7.5 million to construct and
outfit. Mastering equipment cost another $3 million. Pierre Deschenes,
president, says the company does a lot of business for independent music
labels and expects revenues to increase to $62 million next year from
$48 million this year.

Although Deschenes says expansion is fully financed by cash flow, his
company has a strong backup: It is 51%-owned by a Canadian printing
company and 49%-owned by a French company that is also in the
replication business.

Other top replicators say that a well-off parent is one of the secrets of
success.

The biggest replicator in the U.S.

Digital Audio Disc Corp., is owned by Sony Corp. Of America, the huge
Japanese conglomerate that needs a replicator to meet the high demands
of its major record company, Sony

Music Entertainment. "We go to

the parent and plead our case," says Scott

Burlett, DADC's V.P. sales and mar-

keting. "If we're successful—if they

see we've adequately supplied the

answers—we get the money.

DADC has undertaken a big building

program. It completed an expansion

of a plant in Piran, N.J.; built a

smaller facility near its main plant in

Terre Haute, Ind.; and is construct-

ing a new plant, set to open in May

1985, in Springfield, Ore. All that will

increase total capacity to 25 million
discs a month. The Oregon facility is

being built to accommodate the big

growth in the CD-ROM business.

"We needed West Coast presence

because there's a substantial enclave of

ROM business in the Northwest

and in the West in general," says

Burlett.

The rapid growth of CD-ROM,

while opening up new markets to

replicators, has increased capital costs

for the companies. It is estimated that

the investment cost to make a plant

CD-ROM capable is $250,000. The

pre-mastering requirements are differ-

cent, and, more important, the quality

control is more intensive. As Ameri-
disc's Deschenes says, "CD audio is

allowed to have a few errors; CD-

ROM can't." Another replicator with a rich

parent is KAO Optical Products. It

started out as American Heli in 1967 and

was acquired by KAO Infosystems, a

unit of a big $7-bilion Japanese com-

pany, and opened its first facility in

Springfield, Ore., a year later.

Another replicator, the mem-

ber of a 1983 partnership, is

American Helix Inc., a

Japanese-owned company and ex-

pected to have a capital outlay of

$3 million. Pierre Deschenes,

a French engineer, is top man

at Ameridisc, which has

opened a new plant in

Miami. This is one of the

fastest-growing CD-ROM

replication companies in

North America.

Circle 9 on Reader Service Card.
"We go to the parent and plead our case," says DADC's Scott Bartlett, referring to Sony. "If they see we've adequately supplied the answers, we get the money."

so many replicators now, everybody's getting in everybody's way.

Pepin says some small replicators try to cut costs when they put in equipment and wind up going out of business because they skimped on quality control and lost their clients.

Although the industry seems to have healthy firms now, some executives see a shakeout occurring in coming years, like the one that happened several years ago. Denches recalls that 1987 to 1989 were "tough years—there were too many players in the market."

The reason some see a shakeout is that there is too much capacity. It is said that there are 52 CD replication sites in the U.S. with a total capacity of 1 billion discs. Last year, it is estimated about 300 million discs were manufactured in North America. That means capacity is twice as high as production.

"It's expensive to be profitable," says KAO's Boyer. "You have to run volume the way pricing's going. It's becoming like a commodity business. There's a lot of capacity out there."

BEYOND THE BASICS
Continued from page 88
Num New York—Is it safe? That is the question PolyGram Group Distribution executives are asking themselves as they back up their voluminous recorded archives in a restoration project that may take up to five years.

Jim Nevias, director of PGD's tape facility in Edison, N.J.—where masters of the Verve, Mercury, Phonogram, PolyGram, Capricorn, Casablanca, and Island labels are stored—calls the project "part of the overall risk-management strategy of the company. You don't want to have all of your eggs in one basket."

He says PolyGram chose BASF's 911 analog mastering tape product—used recently to master the Rolling Stones' "Voodoo Lounge" album—because the German manufacturer "offered a very good product at a competitive price."

BASF Corp.'s director of sales for professional products, Terence O'Kelly notes that PolyGram is putting up $4 million for all the tape required to back up not just the Edison facility's masters, but also the catalogs of A&M and Warner Bros., which PolyGram also owns.

O'Kelly adds that the 911 was the ideal tape for the archiving project because it is "an extremely stable formulation. It is a double-coated tape designed to resist the rub-off and flake-off problems associated with tapes stored over long periods of time, he says.

Nevias says the first step in the project is to 'go tape by tape' and determine what kind of coverage we already have. That takes a good deal of research, because you can certainly find a copy of a master somewhere, but you have to determine what kind of a copy."

If you have a master or a copy of a stereo master, you have to determine what kind of mono copy you have, and what different parameters go into it."

Once all the masters are identified and labeled, the relevant ones are duplicated—"for the purpose of Joe Nobody giving French lessons, according to Nevias—are not backed up. The entire process—from the first research step to the last duplication run—is expected to last 4-5 years, Nevias says.

O'Kelly agrees, saying it is "too early to be putting material on digital media, because if any bits of data are lost, then you lose big chunks" of recorded material. On the other hand, with analog, deterioration on the audio signal can be repaired if it is not too severe.

Nevias says virtually every reissue project involves going back to the analog master—"that original piece of art."

"We spend money on a digital carrier because it's convenient and it's cheaper, in his opinion.

"I mean, who knows what kind of format we'll be dealing with 50 years from now," he says. "Digital may be the big, bad dinosaur that somebody invented way back in the past that everybody's unhappy about."

Nevias isn't even venturing to guess how many of the duplicates that are in the process of being made might be found in the future. "Ask me in 50 years," he says. "Because in 50 years somebody's going to be looking at two sources, and the copy that we made now will be a better source than the original, which might be destroyed because of age."

In order to reduce the possibility of deterioration or accidental destruction of the tapes, all the new duplicates are being stored at PolyGram's off-site facility, away from the original masters in Edison.

"In this day and age, when these media are so fragile, it's often just a matter of time before they go away, says Nevias. "So, yes, there is an element of risk, but we don't think it's going to be a problem."

To help archive the kind of sonic warmth that Smith desires for his recordings, he usually carries a number of vintage Neve modules, including an old Neve board.

"I bought that Neve desk from a church that's going to have a church. They were selling it and I thought, 'Just have to have it. It's a very nice desk.'"

Smith says he is in discussions to produce the next John Hiatt album at Focus on this project. "It's a logical place to go," he says. "I'll be recording the Trashy Hip there at Ardent. It's been on every record I've done since I left Memphis. It went from a church to a Rolling Stones album. You might say that board got saved."

Smith is wrapping up production of the Rembrandts' third album. This time out, the band has augmented its Everly Brothers—Badfinger harmony-rich tunes with a beeffier rhythm section.

"This album still has the pop songs, but the main difference is there's is more of a rock edge to the sound," says Smith, adding that the album sounds close to the way the band plays live. The project was cut at Rumpo Recorders in Canoga Park, Calif., and mixed at A&M Studios in Los Angeles, his favorite mixing facility.

For tracking, Smith says he prefers Ocean Way Studios B in Hollywood, Calif., and Daniel Lanis' home studio in New Orleans, where Smith is to produce the RCA Records debut by the New Jersey band From Good Homes.

He describes the band as a "predominantly acoustic guitar unit that sounds electric" when its members plug in. "They have everything from a touch of country and slyde to rock," Smith says. "Instead of putting them into a studio, we are going to Daniel's place, which is a house. It is very comfortable."

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"You could've parked 50 of those things on the soundstage, it was so big," says Smith, who, with the band, spent several days doing carpentry work on the room and getting carpet remnants from the local dump to make the place suitable for their needs.

We basically had the whole town to ourselves," says Smith. "You could walk down the street and it was like being in Dodge City, with all those hitching posts."

No matter how focused Smith may be on the "liveness" of a group, he still feels that it all starts with good songs and the right attitude, in that order. "The songs are the first thing I listen for. If the band doesn't have good songs, then there isn't any reason to bother. If they have the songs and attitude, then I go if I can see them play."

Smith is producing upcoming tour for the Tornados B version of the Rolling Stones' "Satisfaction."

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"You could've parked 50 of those things on the soundstage, it was so big," says Smith, who, with the band, spent several days doing carpentry work on the room and getting carpet remnants from the local dump to make the place suitable for their needs. "As a producer, I invite bands to personalize the studio according to their tastes. "I usually ask the band to bring in something personal from home, whether it's posters or a rug or lamp," he says. "It helps them feel more comfortable and makes the atmosphere more home-like."

For Crackers' "Kevorkian Hat" album, for instance, Smith brought the group to a Western movie-set town, built in the 40s by Gene Autry and Roy Rogers.

"I was trying to find some place out in the desert to record," Smith reveals. "The band's manager had heard about this place called Pioneer Town that he had gone through near Joshua Tree. It was where they did old movies like "Shootout At The OK Corral."

Smith says it took him a week just to find the location. "I heard heard that there was a bowling alley in the town, and I wanted to know if we could use that, but when I was told there was a sound-stage right in the middle of town, I thought, 'Oh boy!'"

He hired a remote truck called Studio On Wheels that was once owned by the Record Plant, and drove it right to the soundstage.
Pro Audio

NEW YORK

PRODUCER K.G. of Tommy Boy rap act Naughty By Nature was at Platinum Island Recording Studios cutting tracks for the new Shabba Ranks and Patah shot, "Ice Cream Lover." Engineers Bob Power and Angela Piva worked behind the 64-input SSL 4061E with G computer and the Neve 8128 with Flying Faders, Richard Horniblow and Nahari Palmer assisted.

Producer Handel Tucker has been at Quad Recording Studios working with Sony-label recording artists Carla Marshall and Dianna King. Engineering for both sessions was handled by John Poppo and Wes Naprstek, Martin Stump assisted.

Engineer John Alberts of John Alberts Sound Design has completed a month of audio post-production for Pennbaker Associates’ "Woodstock" series, a three-hour program that will be aired on Showtime. Original 8-tracks from the event, which took place 25 years ago, were transferred to 48-track digital tape and remixed by Mark Linnett. Documentary footage was edited by Barbara Parks on a 16-track console. Alberts then mixed and sweetened the program.

At K&K Studio City, producers Ka-senetz-Katz are putting finishing touches on the new Ram Jam album for Scorpion Music in France. The project is being engineered by Chaz.

LOS ANGELES

JAPANESE ROCKERS Gilles de Rais were at Ocean Studios working on their upcoming release. Toshi Nakasht produced the sessions while Joe Przewalki engineered on the custom 56-input Neve 8108 board. Eric Smith assisted on the sessions. Rumbo Recorders played host to producer Mike Clink, who was in doing overdubs for the upcoming solo release from Guns N’Roses guitarist and Geffen recording artist Slash. Shawn Berman assisted.

Atlantic act Sugar Ray was at Image Recording working on an upcoming release with guest artists DJ Le-thal and House Of Pain. Producing the project were Metc and DJ Le-thal. Sessions were engineered by Ben Wallach, with Terri Wors assisting.

NASHVILLE

PRODUCER CLYDE BROOKS has been working at Emerald Sound Studio with artists Kacey Jones of Ethel & the Shameless Heathers, Steve Marantozni engineered on the SSL G-Series consoles, while Tim Waters assisted.

Comstock recording artist Sharon Lee Beavers was at Chelsea Studios in nearby Brentwood. The her upcoming release will be engineered by producer Patty Parker. Chuck Hines engineered the sessions with assistance from Dave Hieronymus.

SONY recording artist Dusty Springfield was at Woodland Digital. The sessions were produced by Tom Shapiro and engineered by Brian Tankersley.

OTHER LOCATIONS

JOAN BAEZ was at Reflection Sound Studios in Charlotte, N.C., working with producer Don Dixon. The sessions were engineered by Mark Williams.

At Criteria Studios in Miami, Epic recording act Nuclear Valdez began work on its upcoming project. The band handled production with engineer Keith Rose behind the vintage Neve 8078.

Select recording artists the Jerky Boys were at Trutone in Hackensack, N.J., overseeing the mastering of their latest release. Dave Radin engineered the sessions.

GRP recording group Spyro Gyra was at Beatracks in Suffern, N.Y., recording an upcoming re-release. Jay Beckenstein produced the project and Larry Swist engineered with assistance from Robert Siciliano.

Please send material for Audio Track to Peter Cross, Billboard, 10 Music Square W., Nashville, Tenn. 37266; fax: 615-240-0541.

Michael Beinhorn Joins Epic Staff

Industry Veteran Hired As Producer

NEW YORK—Producer Michael Beinhorn, featured in a July 39 Billboard Pro-File, has been named staff producer at Epic Records, according to an Aug. 22 statement from the label. Beinhorn’s first project under the agreement was Living Colour’s cover of Cream’s “Sunshine Of Your Love,” from the Epic Soundtrack album “True Lies.” A veteran of the recording industry noted for his work with the Bill Laswell and Fred Maher avant-funk collective Material, Beinhorn has enhanced his reputation recently with such high-profile projects as Soul Asylum’s “Grave Dancers Union” and Moby’s “Animal Trainer” — both breakthrough albums for those bands.

Beinhorn also produced early recordings by the Red Hot Chili Peppers and Violent Femmes. One of his career highlights was his collaboration with Laswell and Bob Dylan on the latter’s Grammy-winning instrumental composition “Rockit.”

Epic Records president Richard Griffiths said in the statement, “This appointment will allow Michael to create more memorable projects.” He called Beinhorn one of the “most talented and astute record producers of his generation.”

Beinhorn says he is “excited and extremely inspired” to join the Epic team. "I’m thrilled to be a part of an organization of artists and people... a great group of artists. Epic to me has always been... an artist label, and I am extremely proud to be a part of their team.

Under the arrangement, Beinhorn will produce records exclusively for the Epic group; a statement says he will not have his own imprint.
Update
GOOD WORKS

BUSTER SAYS Y.E.S.: Blockbuster Entertainment Corp. has become a sponsor of the Y.E.S. (Youth Entertainment Summer) To Jobs program, having hired more than 40 minority staffers in Fort Lauderdale, Fla.; Atlanta, Los Angeles, Dallas, and Washington, D.C. Founded in 1987 by Gil Friesen, Y.E.S. To Jobs targets 16-18-year-old minority students with minimum 2.5 GPAs, 90% school attendance, and an interest in music, business, or media. For more info, call Pati Vier or Sherri Jamison at 908-231-4767.

VID HELPS FIGHT AIDS: New York-based New Video is donating a portion of the proceeds from its new release, "Silverlakea Life: The View From Here." to the Video Industry AIDS Action Community to help raise funds for home care of AIDS patients. The home video version of the celebrated documentary, which chronicles the demise of long-time AIDS companions from AIDS, is due Oct. 19 at a list price of $38.50. For more info, contact Dana Kornbluth at 212-645-5156.

KUDOS FOR Producer Team: Longtime musical theater producers Cy Feuer and Ernest H. Martin will receive the Lee Guber Lifetime Achievement Award from the theater group of the entertainment industries division of United Jewish Appeal-Federation Oct. 3 at the Pierre in New York. In another UA-Federation event, tickets for the Nov. 19 and Jan. 11 performances of "Sunset Boulevard" at the Minskoff Theatre in New York are available, call Anne Rose at 212-836-1110.

PLAY BALL: The Field Of Dreams To Footsteps: New York-Dyersville, Iowa, Aug. 31-Sept. 3, with all proceeds to benefit the Muscular Dystrophy Assn. and Dyersville-area charities, will feature a performance by Fleetwood Mac Sept. 4 at the Farley Speedway. The event also includes a Field Of Dreams Celebrity Game featuring former baseball stars. For more info, call Jacque Rake, Greg Kalkwarf, or Corrine Rahe at 319-875-8151 or fax 319-875-9968.

RAPPER REACHES OUT: DJ Woody Wood of the Philadelphia rap group Three Times Dope (3XD) has joined forces with the Youth Outreach Adolescent Community AIDS Project (YO-ACAP) to assume the post of project coordinator. The group is affiliated with the Greater Philadelphia Urban Affairs Coalition. In 1990, D.J. Woody Wood founded the Celebrity AIDS Skin Caremes Project (CACP), a national AIDS education program that involved the participation of popular rap artists in its effort to reach adolescents about the disease. Plans are under way for a Risk Reduction Program, which will be presented by the members Stephanie DeVose and Desmond Pagon-Afandor. For more info, call Yo ACAP at 215-851-1800 or by fax at 215-380-0509.

Welcome To New York: Celebrating the opening of Priority Records' New York office are, from left, Priority director of A&R/Reggae Murray Elias; Priority recording artist Cuffy Rankx; Priority president Bryan Turner; and New York Rangers player Mark Messier.

NADIA COMMUNICATIONS, formed by Johnny Davis, will concentrate on promotion and marketing, music publishing, and record production. Davis is a three-decade music industry veteran who has held executive posts at Kama Sutra Records, United Artists Records, RSO, and other companies, including a market research firm specializing in entertainment, 7171 West Gunnison St., Suite 12K, Hollywood Heights, Ill. 60666; 708-867-1328.

Xenon Records, a division of Xenon Entertainment, is a new label that will be distributed domestically byKRK Entertainment through its agreement with RED. First release is comedy album "The Return Of Dolemite" by Rudy Ray Moore, aka Dolemite. The album's Oct. 28 release will coincide with the home video "The Legend End Of Dolemite," featuring appearances by Ice-T, Luwanda Page, Big Daddy Kane, and Arsenio Hall. 211 Arizona Ave., Suite 400, Santa Monica, Calif. 90401; 808-229-1919.

React Recordings, a division of London-based React Music Ltd. A label focusing on street-based hip-hop and acid jazz. First project is an album by Prohibited By Law (PBL), whose album "Ska-ha-hip hop act, Company is accepting unsolicited demos. 9157 Sunset Blvd., Suite 210, West Hollywood, Calif. 90069; 310-560-0250.

FOR THE RECORD

Imago director of production Carlo Morabito is based in New York. Contact info, calle Carlo at 212-662-0174.

Robin Frederick, the new director of A&R/production for the Kid Rhino label, previously an independent producer whose work included albums for Walt Disney Records. Her association with Disney was improperly described in a story in the Aug. 27 issue of Billboard.


Nov. 2-4. Billboard Music Video Conference & Awards, Loews Santa Monica, Santa Monica, Calif. 212-536-5018.


Nov. 6-8. Sixth Annual EPM Entertainment Marketing Conference, Universal City Hilton & Towers, Los Angeles. Riva Bennett, 714-469-9130.


LIFELINES

BIRTHS

Girl, Anna Copeland, to Joe Priesitz and Candi Lazzeri, July 11 in Austin, Texas. He is manager of Capitol artist Eric Johnson and Warner Bros. artist Shawn Lane. She is a music attorney.

Boy, Jordan Spencer, to Don Lucoff and Maria Escheverria, July 24 in Bryan, Texas. He is president of DL Media, a public relations firm handling jazz and world music artists.

Girl, Marta, to Marco and Germana Cestoni, July 28 in Rome. He is head of the Rome office of MCA Music Entertainment S.p.A.

Girl, Rebeccia Minnie Pearl, to Colin Davers and Tami Shaw, Aug. 10 in Los Angeles. She is a recording engineer for Scotti Bros. She is local promotion manager for A&M Records.

DEATHS

George Shirk to Jean Catino, Aug. 5 in Berkeley, Calif. She is director of advertising, promotions, and publicity for the nightclub division of Bill Graham Presents.

Murphy Paul, 40, of a cerebral hemorrhage, Aug. 17, in Sao Paulo, Brazil. Murphy was guitarist for the Duke Robillard Band. Previously he worked with the James Montgomery Band and the Groovemasters, among many others.

Send information to Lifelines, c/o Billboard, 1135 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

www.americanradiohistory.com
Singles Take Sober Look At Social Issues

NEW YORK—Country radio, a bun- dle of feel-good tunes lately, is sud- denly embracing weighty singles that address serious social issues. Subjects such as domestic abuse (Alcoholics Anonymous McBride’s “Independence Day”), AIDS (“She Thinks His Name Was John” by Reba McEntire), and alcohol- ization (Collin Raye’s “Little Rock”) have found a home on the airwaves.

Programmers insist the flurry of heavy songs is more a coincidence and a product of record release schedules than anything else. Yet they also note that after perhaps an overload of relentlessly upbeat country offerings, sober songs represent a welcome return to the country format, where straight talk has never been out of style.

Deciding to make a single out of Raye’s “Little Rock,” a quiet, straightforward tale of an alcoholic’s shot at drying out in Arkansas, was “a big roll of the dice,” says Jack Lam- eier, Epic/Nashville’s VP of national promotion. Looking up the chart, he says “Little Rock,” which hit No. 2 on the Billboard Country Singles & Tracks chart, was a reminder of those resistance radio days when Epic managers had anticipated. Lamieier calls “Little Rock” a “big record for radio, for Collin and for A-List,” the reunion group touted by Raye and his single.

When RCA opted for “Independ- ence Day”, as McBride’s third single from “The Way That I Am,” “we thought there’d be a small pocket of resistance” from programmers, recalls Dale Turner, the label’s VP of promotion. Turner, who says he “had to really work a couple stations,” calls McBride a “show they’re willing to push.” McBride personally persuaded some PDs uncomfortable with her breezy-sounding song about a girl driven to prostitution by an absent father. For instance, McBride agreed to make a public service announce- ment on behalf of the St. Louis Bat- tered Children center for “Little Rock.” The singer did not enjoy the same turn- around in Austin, Texas, though, where sister stations KASE and KVET both passed on the single, even after personal pleas from the singer.

For the most part, McBride’s push at radio has been a drawn out yet fruitful one. After four months on the charts, “Independence Day” is just now on the eve of hitting the top 10. Turner says it’s been this single, more than any other, that has driven McBride’s album sales. “Independ- ence Day” he says, has been a “high risk, high payoff” venture. At MCA, home of McBride, Scott Borchetta VP of national promotion, says the label “knew we’d have to prove ‘She Thinks His Name Was John’ to the more conservative programmers.” The single this week holds at No. 21 on the Billboard Hot Country Singles & Tracks chart.

Not surprisingly, the song about a woman who contracts the HIV virus through a one-night stand and dies of AIDS, was not originally tagged as a single until Dallas stations KPLX and KYNO and Houston’s KBKQ began spinning the song as an album cut. McEntire performed the ballad on a taping of the “Donahue” show last spring and requests began hitting ra- dio. MCA soon recognized its oppor- tunity. Borchetta says he told label executives, “If we’re going to deal with this song, we’ve got to do it now, because that’s what radio’s talking about.”

That MCA decided to deal with it at all seems to reflect how far the format has come in terms of dealing with thorny topics. After all, Larry Par- gis, OM at KNCU/KRACK Sacra- mento, Calif., admits he would have been “shocked” if an AIDS ballad had landed in his desk just three years ago. (No video for the song was made; Borchetta concedes that may have been “too depressing.”)

That’s not to suggest that country has necessarily shifted away from contro- versy any more than other con- temporary formats. For instance, drinking and country music have been married at the hip for decades, and Garth Brooks tackled domestic violence in “The Thunder Rolls.” But what set Raye’s “Little Rock” apart from past radio drinking hits—which often included just a phrase or a line about the toll booze takes on people—is that “Little Rock” left lit- tle doubt about its strong recovery point of view. And although AIDS is never mentioned, the story line of “She Thinks His Name Was John” is clear to attentive listeners.

Not only have the sinner songs be- come much more blunt lyrically, pro- grammers say, but the audience is ready and willing to accept them. (And all songs, from: Shy Carter’s tale of drunk driving, “State Fair,” recently failed to find a major radio following.)

“Country radio respects and re- reflects what listeners are tuned into,” says Epic’s Laneimer. Or, as Pareigis puts it, country radio is mirroring the “serious issues on the view-screen of the American public right now.”

Some see a correlation between these weighty songs and country ra- dio’s recent popularity surge. Lam- eier suggests that the broadening of country’s audience, by bringing in who’re normally tuning out, has created a listenership more tolerant of new of- ferings, straightforward songs being among them.

Others theorize that it’s simply country radio getting back to its story telling roots. “Part of country’s popularity is because it’s so real,” says Pareigis. “So it’s natural for country to address topics of its time.”

Chris Huff, MD at KPLX Dallas, agrees. “Country is the mainstream music format in America right now,” he says, noting that it’s appropriate for the format to address mainstream social issues, even uncomfortable ones such as alcoholism, AIDS, and abusive relationships. “It’s not coinciden- tal, nor is it,” Huff says, “Nashville trying to hit some hot buttons,” he says.

Much of what has driven country’s recent growth, and remains an em- phasis in Nashville recording circles today, is upempo, dance-style hits by young artists. Yet some program- mers wonder out loud if that trend has reached its breaking point. They see the recent rush of solemn selec- tions as a welcome relief from the re- lentless stream of dance songs.

“For country to work you need a wide variety of sounds,” says Steve Gary, MD at Austin’s KASE/KKXT. “If you just play that young, hot type of music, you can’t grow listeners.”

MCA’s Borchetta calls much of the young-oriented hits “fluff,” and in- sists, “That’s not what grows the for- mat. We need these great songs by Reba and [ones like] ‘Little Rock.’ They’re the foundation of the for- mat.”

Rap Heavyweights To Host Billboard Radio Awards In NY

NEW YORK — The WQHT (Hot 97) New York morning team of Doctor Dre, Ed Lover, and Lisa G has been tapped to host the Billboard/Airplay Monitor Radio Awards Sept. 10 at the New York Hilton and Towers. Several well- known New York broadcasters will also serve as presenters at the ceremony.

Hot 97 hired Dre and Lover in December 1993 and paired them with station veteran Lisa G to form the country’s first hip-hop morning show, which takes a self-styled “Kool Moe Dum” approach to morning radio.

In the last Arbitron book, the Hot 97 team jumped from a 3.2 to a 4.2 12-plus share, making it the top-ranked music morning show in the city and the sixth-ranked overall.

Prior to joining Hot 97, Dre and Lover gained national recognition as the hosts of “Yo! MTV Raps,” which they have been hosting since 1988, and as the stars of the film “Who’s The Man?,” released last year.

They were recently signed to Relativity Records and are getting ready for the October release of their debut album, “You Know What I’m Saying.”

In addition to being a veteran of New York radio, Lisa G has been the music reporter for WNBC- TV’s weekend “Today In New York” program. She also reports on music and gossip for Lifetime television’s daytime talk show “Queens” and America’s Talking’s “J&R With Roger Rose.” In addition, she does voice-over work for ESPN and MSG Network, and writes for Seventeen magazine.
Growth Spurt Makes BPI’s Profile Soar

New Chicago Deal Spreads Mayo Thin In 5 Cities

JUST SIX YEARS after its inception, Broadcasting Partners, Inc. has become one of the fastest-growing radio groups in the country. Most of BPI’s rapid expansion has come in the last year, since the company opened BPI Radio in St. Louis.

BPI now owns or controls 11 stations in five markets. Its most recent transaction was a “local marketing agreement to purchase” deal for WJPC-AM/FM Chicago, which it paired with its flagship station, R&B/Badult WAVZ (V103). The company immediately flipped WJPC-AM to R&B-oldies and WJPC-FM to mainstream, positioning the two stations as its in-market flagship.

In addition to those three stations, the company also owns CBS-owned W2PA (New York); AC stations WQKJ and WQMA oldies and WMTG-AM/Detroit; religious KSKY Dallas; and three stations in Harrisburg, N.C., WLYM-FM, which programs ABC/Satel-lite Music Networks’ R&B/adult format “the Touch,” mainstream R&B/WPEC, and ABC/SUSN “Urban Gold” affiliate WBIV-AM.

In addition to his duties as president of the company, Barry Mayo also serves as GM of the three Chicago properties for now, although the group’s expansion and his increased workload will eventually force him to hand over those duties to a successor. He also consults “the Touch” for ABC/SMN, a deal he says he struck a few years ago with ABC’s executive VP David Kantor in order to prevent the format from going to a competitor in Charlotte.

Although Mayo holds the title of president, he says that’s “a misnomer of sorts” since the company is actually run by three equal partners. “I have the title of president, but functionally I oversee all programming and marketing work,” Mayo says. “Lee Simonson is executive vice chairman and COO. His area of responsibility is sales and the whole company, and he oversees administration.”

Bill Patrick, a former consultant, is CFO and handles “all financial matters and long-term strategy,” according to Mayo.

Although he has overall responsibility for the programming in the group, Mayo says he concentrates on areas of strategic planning and marketing rather than hands-on music selection. “All of my PDs are autonomous. I do not make music decisions,” he says.

He considers himself a “programming resource” for the PDs in the group and likens his role to that of an in-house consultant.

The station also uses the services of outside consultants, including Tony Gray in Chicago, Gary Berkowitz in Detroit, and, until recently, Rusty Walker in New York.

The company is duopoly-driven by design. “When we went to the public market last September, we told the world our first goal was to double up in as many as markets as we could,” says Mayo. “Since then, we’ve done that in Detroit, Charlotte, and St. Louis, and I think every market we understand New York would be tougher. We want to do whatever it takes to increase shareholder value and get to rating #1 in a few years.”

Because owning duopolies is a priority, it has long been a company goal to double up in Chicago. “A couple of years ago when the duopoly laws first went into effect, we did some research,” Mayo says. “We wanted to be prepared to know how we could best capitalize on a second station without hurting V103. While just WGCI-FM was a dominant station in the mainstream urban arena, there was obviously a hole for a station that was positioned younger than them. We have always been deficient in younger buying power.”

Now, with V103 positioned toward the older audience and WJPC targeting teens and young adults, buying time with BPI in Chicago means potentially reaching the entire spectrum of black consumers aged 12-54.

The company’s only country station, WNYW, has been closely watched by the industry for years because its format is believed to be defunct. Although BPI has it on second per the New York station in June 1993, the ratings have mostly improved — but Mayo insists it’s now on the right track, according to internal research.

Nevetheless, Mayo says, “I’d be lying if I said I thought a year ago that we bought the station, we’d be in this position ratings-wise.

“We bought the station, did some initial research, and we made a decision to take the station in more of a younger, current-driven format, and I think that was a mistake,” he continues. The station has since made some musical adjustments, skewing it to a more mainstream direction.

“Our internal information indicates that’s what we should have been doing all along,” Mayo says. “I think the station is on target today. It just took longer than expected.”

BPI is “research-driven,” according to Mayo.

The stations work primarily with Strategic Radio Research, which does culls for most of them, and the Research Group. “We have a long relationship with both of those companies,” Mayo says. “So our M.O. is when we are buying a station, we do the research immediately to check out how healthy the format is, and whether we can improve it, or look for programming opportunities and change the format. Then you recruit the best people you can find in those areas.

“One of the linchpins of the BPI philosophy is we have an undying quest to find the right people,” Mayo adds. To this end, the group employs the services of Gallup for testing candidates for management and department head positions. “The toughest part of this business is not ratings and revenue — it’s finding good people. We’re so committed to it, we have to have an outside, objective point of view, and we get that from Gallup,” says Mayo.

Back in his college days, Mayo was one of a group of students who launched Howard University’s WHRC, and he served as the station’s first GM in the mid-’70s. After programming stints at KALO Little Rock, Ark., WRAP Norfolk, Va., and WMAK Nashville, he joined BPI in 1978 when it was then “a little baby radio station with a 1.6 share.” Mayo says that Chicago station was “my first big success,” and led to a job in 1981 at RKO General’s WXLO New York, which Mayo GM Lee Simonson, and consultant Don Kelly transformed into R&B/WRKS and took to No. 1 in a year and a half. Mayo started as APD there, working his way up to PD and then VP/GM and owning the company in 1988 with Simonson, who was then running sister station WOR, to form BPI.

PHYLIS STARK
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**Radio**

**Stations Put Sizzle In Summer Promos**

International, along with professional ringmaster Rock Martinez.

Thousands of CJEZ Tokyo listeners turned out to see the purple dino
saur Barney at the Metro Tokyo Zoo when the station sponsored his appearance there.

KIRI Los Angeles and the children's charity Variety Club raised more than $10,000 during a 28-hour "Care For Kids" radiothon.

**PROMOTIONS**

Toni Martin joins WCKX (Power 106.3) Columbus, Ohio, to head up the

new community affairs/promotion department. She recently was an AE at crosstown WVKO.

WFMS/WGRL Indianapolis promotion manager Kay Feeney-Cain is uped to director of promotion. As
sistant promotion director Jodi Holt is uped to promotion director for WFMS. Meghan McGinley is uped from assistant promotion director for WFMS/WGRL to director of sales promotion for both stations.

Album rock WLLZ Detroit seeks a promotion director to replace former PD/promotion director Jon Robbins, who exited (Billboard, Aug. 27). Send resumes to VP/GM/PD Jeff Sattler.

Top 40/rhythm WPGC-FM Washington, D.C., seeks a promotion director, to replace Dawn Scott. Send resumes to OM Jay Stevens.

**FOR WEEK ENDING SEPTEMBER 3, 1994**

<table>
<thead>
<tr>
<th>No.</th>
<th>TRACK TITLE</th>
<th>ARTIST</th>
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<td>THE DUBLINERS</td>
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<td>FEEL ME</td>
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**Modern Rock Tracks**

**FOR WEEK ENDING SEPTEMBER 3, 1994**

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<td>THE JESUS AND MARY CHAIN</td>
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**Album Rock Recurrent Tracks**

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NAB Plans Fight Over Tax Deductions On Advertising

BY BILL HOLLAND

WASHINGTON, D.C.—Broadcasters are concerned that the Senate’s “mainstream coalition” health care reform package contains a provision that would tax advertising as a funding mechanism and would reduce the tax deductibility of advertising.

National Assn. of Broadcasters president/CEO Eddie Fritts has written to the coalition of senators involved in the deal, which would attempt to cover some of the costs of the new health care system (perhaps $40 million) by eliminating 20% of the tax deductibility of advertising costs.

Companies could still talk off 80% of ad costs, but would be required to amortize the 20% write-off over 10 years.

NAB also has sent its members a grassroots lobbying call-up on the provisions, which include other guaranteed bowlers as raised taxes on alcohol, elimination of the tax deduction on second homes, and a raised top corporate tax rate of 36%

AM EXPANDED BAND SOON

A “circulation vote” on the long-awaited expansion of the AM band at 1610-1710 KHz is expected soon, according to a source in the commission’s AM branch.

Another insider suggested “soon after Labor Day” as the time for a vote on the expanded band.

A circulation vote means that the non-controversial proposals will go from commissioner’s office to commissioner’s office for approval, rather than being taken up as a formal item at a commission meeting.

“The staff allocation work has been done for a while now, and the proposal is up in the chairman’s office,” says the insider. “You know how these things go: It’s just sitting there, and then boom, it’s done.”

GROUPS URGE FCC TO SAY NO

The FCC should reject an effort by a California anti-smoking group to reimpose the fairness doctrine. That’s the message of four media groups challenging an effort by the Media Access Project.

The Project has asked the FCC for an emergency decision to reimpose the doctrine so that it can fight tobacco giant Phillip Morris, which has backed California proposition 188 to allow smoking in the workplace.

The Coalition For A Healthy California and Consumer Action of California, represented by the D.C. Media Access Project, hope to challenge the giant with the reimposed doctrine, which calls on radio and TV to “broadcast all sides of controversial public issues.”

However, the NAB, the Radio-Television News Directors Assn., the Media Institute, and the Reporters Committee For The Freedom Of The Press told the FCC it was a meritless request, because the elimination of the fairness doctrine was meant to apply to such ballot issues.

NAB: MEET WITH LAWMAKERS

The NAB is asking members to meet with their members of Congress at home over the next few weeks during the August recess. Key issues include spectrum fee concerns, the advertising deductibility mentioned above, and the performance right legislation specter now moving to the Senate side.

Stations Fill Baseball Void With Promos, Programs

BY PHYLIS STARK

NEW YORK—As the baseball strike enters week two, many music stations are responding with light-hearted promotions.

WEBN Cincinnati “sports commando” Dennis “Wildman” Walker has chained himself to the front of Riverfront Stadium to protest the strike on behalf of the city’s baseball fans. Calling himself a “political prisoner,” Walker has vowed to stay shackled until the strike ends.

A former stadium employee, Walker previously gained notoriety in the city by living on a billboard for 61 days until the Cincinnati Bengals won their first regular season game.

WNCX Cleveland held an “S.O.S.” (“Save Our Season”) rally and live broadcast at a local restaurant, and invited listeners to protest the strike by bringing baseball cards and cutting them in half. Half of each cut-up card was sent to the Major League Baseball Players Assn., and the other half was delivered to the Cleveland Indians.

KFI San Francisco’s Don Bleu took the field with the station team, the K101 All-Stars, to play a local recreational team in an effort to provide fans with some sort of baseball to watch. The event was broadcast live from the North Oakland Sports Center, where Huey Lewis opened the game with a harmonica rendition of “The Star-Spangled Banner.”

The All-Stars plan to continue playing other local groups as the strike continues.

KPLX Dallas morning men Steve Harmon and Scott Evans brought a busload of 50 contest winners to Tyler, Texas, to see the minor league Tyler Wranglers play the Beaumont Bullfrogs.

WXE Albany, N.Y., morning man Paul Cashin is giving scores out on the air every morning of games that happened 25 years ago—the first time the New York Mets were in the World Series.

KINS Los Angeles morning man Rick Dees has added a regular "Fantasy Baseball" feature to his show. Meanwhile, with so much free time on their hands, striking players have been turning up all over the radio. They include Mets star Bobby Bonilla, who recently co-hosted the afternoon show on classic rock WXRK (K-Rock) New York with Jock Dave Herman.

Above: New York Mets star Bobby Bonilla, right, used his free time during the baseball strike to drop by the WXRK (K-Rock) New York studios and guest-host the afternoon show with Jock Dave Herman. Left: At right: WEBN Cincinnati sports reporter Dennis “Wildman” Walker chained himself to the front of Riverfront Stadium to protest the strike. He has vowed to stay shackled to the fence until the strike is resolved.

SOMETHING TERRIBLE HAPPENS WHEN YOU DON’T ADVERTISE…

CALL BILLBOARD CLASSIFIED
1-800-223-7524 (OUT OF STATE) 212-536-5174

Johnny ‘n Donny, At WLUP Chicago’s “Locostock” festival, Jock Jonathon Brandmeier (who was leading his band, the Leisure Suits) belts out a tune with guest Donny Osmond, right.
Yanni In The Morning. His new album, "Live At The Acropolis," and his wife Linda Evans were just two of the topics discussed when Yanni paid a visit to WPLJ New York recently. Pictured, from left, are morning news anchor Naomi DiClemente; PD/morning co-host Scott Shannon; Yanni; and morning co-host Todd Pettengill.

Love Bug. WBNN Cincinnati staffers piled into their "Wouldsuck '94 Tragic Bus," pictured here, and made the trek to Saugerties, N.Y., for Woodstock '94. Yes, there still is mud caked in the fenders.

Moonlighting. Actress Cybil Shepard donned a new hat, that of a cabaret singer, for a recent performance at Rainbow & Stars in New York. Shepard also performed selections from her act on the WDEW show hosted by PD Stan Martin, left.


Radio

Baka Boyz Protest Stalls In Elevator; Jock’s Political Opponent Goes To FCC

A PROTEST AGAINST KPW (formerly KNJ 1250 AM) was reported in the Los Angeles area. The protesters had planned a demonstration outside the station, but the police and management of the station negotiated a settlement to avoid any confrontation.

The Los Angeles Times reports that the protesters were trapped in an elevator for several hours, and that the police were called to the scene.

Also, the Variety reports that the station's programming has been criticized by listeners, who have complained about the lack of diversity in the music played.

The station has announced that they will be releasing a statement on the situation, and that they are looking into the matter further.

Baka Boyz's recent performance at the Los Angeles Music Awards was a success, and the group's new album is set to be released next month.

The station's general manager, John Brown, has also announced that the station will be hosting a series of events to celebrate the release of the new album, including a concert and a Q&A session with the band.

Jock, who is currently suspended from his morning show, has denied any wrongdoing and has stated that he will return to the station as soon as possible.

The station's management has also apologized to the listeners for any inconvenience caused by the situation, and has promised to take steps to prevent similar incidents from happening in the future.

By Phyllis Stark

newsline...

STEVE MOSIER has been upped from sales manager to GM at KMJ-M St. Louis, replacing Linda O'Connor, who exits.

JEFFERY GOREE has been upped from GSM to VP/GM at WDIA/WHMK Memphis. He replaces Rich Caffey, who exits.

SALE CLOSINGS: KZOK-FM Seattle from CLG Media of Seattle Inc. to EZ Communications, owner of crosstown KMP-AM-FM, for $13.75 million; WBA/AWYOS Williams-Bar, Pa., from Frank Mixy Inc. to Shanrock Communications, owners of crosstown WEIT/WELEX.

SHAWN McCRUDDEN is upped from VP/financial manager to VP/assistant GM at Peoria, Ill.-based Kelly Communications.

CHUCK MAISANO is upped from VP to director of sales at McGovern Gulf Radio's Atlanta office.

by Phyllis Stark

with reporting by Eric Booth and Brett Atwood

AUSTERITY IN BUSINESS AND an upbeat economy have led to a decrease in radio advertising revenue. However, radio stations are finding new ways to stay competitive.

One example is the use of targeted advertising, where station owners focus on specific demographics to attract listeners.

Another trend is the growth of podcasting, where radio personalities create audio content that can be listened to on-demand.

The increase in on-demand listening has led to a rise in the use of streaming services, which allow listeners to access their favorite stations anytime, anywhere.

Despite these challenges, radio remains a popular medium for advertisers, thanks to its ability to target specific audiences with precision.

In addition, radio stations are finding ways to improve their content, with a focus on more in-depth reporting and analysis.

Finally, many stations are exploring new formats, such as talk radio, to reach a wider audience.

In conclusion, radio is a resilient medium, able to adapt to new challenges and trends. With the right strategies in place, radio can continue to thrive in the years to come.
Top 40 Mainstream

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Top 40/Pop/R&B

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Top 40/Alternative

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Top 40/Indie

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Top 40/Urban

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**Platinum Candlebox.** Maverick executives present Candlebox with platinum awards commemorating sales of the group's self-titled debut, which has reached the top 10 on The Billboard 200. The presentation took place at Maverick's Los Angeles headquarters, as Candlebox prepared to head out on tour with Metallica and Alice in Chains. Shown, from left, are Maverick director of A&R Gay Oseary; band members Peter Klett and Kevin Martin; Madonna; Maverick president Freddy DeMann; band member Bardi Martin; Maverick Music president Lionel Conway; band member Scott Mercado; and Maverick VP Abbey Konowitz.

**Tommy Can You Hear Me?** Executives display a special "Tommy" DCC interactive kiosk at the Panasonic Pavilion at Universal CityWalk in Los Angeles. The kiosk allows visitors to hear the digital sound quality of the RCA/Victor original cast recording of "The Who's Tommy" on digital compact cassette, and provides entry forms for a contest promoting the musical, playing at the Universal Amphitheater. Winners receive Panasonic/Techneics DCC players, DCC cassettes of the cast recording, tickets to the show, and "Tommy" T-shirts. Shown, from left, are Eric Edmiston, manager, Panasonic Pavilion; Emel Petrone, chairman, DCC Group of America; Denise Hitchcock, VP of marketing, MCA Concerts; and Anita Bishop, promotions consultant, MCA Concerts.

**Puttin On "The Mask."** Columbia group Xscape takes a break in the studio, where the band was putting the finishing touches on its single "Who's That Man?" from the Chaos/Columbia soundtrack to "The Mask." Shown in the back row, from left, are Maureen Crowe, VP of soundtracks at Columbia and executive producer of "The Mask" soundtrack; band member Tamika Scott; Jermaine Dupri, who produced the track for So So Def Productions; and band member LaTocha Scott. In the front row, from left, are band members Kandi Burruss and Tameka Cottle.

**A Popular "Draw."** Cherry Lane Music Co., president/CEO Peter Primont presents Bonnie Raitt with a plaque commemorating sales of 25,000 copies of the folio of "Luck Of The Draw." The presentation was made at Raitt's recent concert at New York's Radio City Music Hall.

**Domo, Kitaro.** Eich Naito, left, president of Domo Records, welcomes recording artist Kitaro to the label. Kitaro is on a world tour promoting his label debut, "Mandala," which is being distributed in the U.S. by Navarre Corp. and Real Music.

**Band Displays "Anger."** Mercury group Downset socializes with label executives after performing in the first Hardcore Matinee at New York's CBGB in almost four years. The hardcore/hip-hop band performed songs from its self-titled debut album, including the song "Anger." Standing in the back row, from left, are Drew Murray, VP of rock promotion; Ken Krongard, media and artist relations; band members Roy Lozano and James Morns; Big Ebin, product manager; Bob Skoro, senior VP of A&R; David Leach, senior VP of promotion; Alec Peters, manager of A&R; and Jeff Brody, senior VP of national sales. Kneeling in front are band members Rey Cropeza and Ares, and Mercury president Ed Eckstone.

**Forest Of Gold.** Epic and Sony 550 executives celebrate gold sales of the Sony 550 album "Deep Forest." Shown in the back row, from left, are David Gled, Epic Records Group; Bob Campbell, Sony Music International; Eric Mouquet, Michel Sanchez, and Dan Lackman of Deep Forest; Christian Dalbavie, Passionate Entertainment; Viine Buggy, Celine Music/ France; and John McL. Doelp, Epic Records. In the front row, from left, are Jim Scully, Epic Records; Polly Anthony, Sony 550 Music; David Massey, Epic Records; and Dan Beck, Epic Records.

**Jazz Workshop.** The 18-piece BMI Jazz Composers Workshop Orchestra takes its bows after performances of 12 new works by members of the master class of the BMI Jazz Composers Workshop. Standing in front is Burt Korall, the workshop's director. Given at New York's Markin Concert Hall, Abraham Goodman House, the event was the workshop's 10th formal concert and sixth annual July presentation.
Tracks moving up the chart with airplay gains.

**Hot 100 Recurrents**

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**Billboard Hot 100 Sales**

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**Billboard Hot 100 Recurrents**

1. FOUNDED ON THE BONE, BMG/REPUBLIC, BMG
2. JAGGER LUCAS, BMG/REPUBLIC, BMG
3. I'M THE ONLY ONE, BMG/REPUBLIC, BMG
4. WHERE DO I BREATHE, BMG/REPUBLIC, BMG
5. LEAVE THE BRIDGE, BMG/REPUBLIC, BMG
6. DON'T TURN AROUND, BMG/REPUBLIC, BMG
7. SHINE, BMG/REPUBLIC, BMG
8. BILLBOARD, BMG/REPUBLIC, BMG

---

**Billboard Hot 100 Airplay**

1. I CALL THE SHOTS, WEA
2. I'LL MAKE LOVE TO YOU, WEA
3. CAN YOU FEEL THE LOVE TONIGHT, SONY
4. WILD NIGHT, WMG
5. DON'T TURN AROUND, BMG
6. LEAVE THE BRIDGE, BMG
7. SHINE, PHRENESE
8. BILLBOARD, PHRENESE

---

**Billboard Hot 100 Sales**

1. I CALL THE SHOTS, WEA
2. I'LL MAKE LOVE TO YOU, WEA
3. CAN YOU FEEL THE LOVE TONIGHT, SONY
4. WILD NIGHT, WMG
5. DON'T TURN AROUND, BMG
6. LEAVE THE BRIDGE, BMG
7. SHINE, PHRENESE
8. BILLBOARD, PHRENESE
We here at MNEPOLIS RECORDS treat our artists with respect. It makes us 😞 when they are 😞. If they have new 🎶 they want to give to their 🎧’s that’s cool. We just want 2 bring u 🎶 so u can have a good time. So here’s the new album from 🖤 and friends. Just don’t call him Prince, O.K.?

和平并狂野，N.P.G.

1-800-NEW-FUNK
PRODUCERS: Various
NPG / Bellmark 71006

© 1994 N.P.G. Records
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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**TOP50 Album Charts for the Week Ending September 3, 1994**

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<td></td>
<td>41</td>
<td>42</td>
<td>42</td>
<td>12</td>
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**Albums with the greatest sales gains this week:**
- Recording Industry Association of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). RIAA certification for shipments of 1 million units (500,000 for EPs), with multitudes indicated by a numeral following the symbol. Asterisk indicates LP is available. Most tape prices, and CD prices for VAR and BMS labels, are suggested lists. Tape prices marked $, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase.零售商 indicates largest percentage growth. Headline Impact shows artists added to Billboard from this week. See past or present headline title as of 1994, Billboard/ERP, Communications, and SoundScan, Inc.
cause there was the Latin American influence, the German, the Italian, the English, the American, all of this and we were a hit in Freedom! and exotic in every territory in an acceptable way.

Ulveus, Anderson, Agnetha Faltskog, and Anni-Frid (Frida) Lyngstad were the members of Abba, who began recording together in 1972. The group had 10 top 20 singles in the U.S. between 1974 and 1981, as well as two platinum and four gold albums. PolyGram has enjoyed greater sales and popularity in Europe and Australia. In Britain, for example, the act accumulated 18 consecutive top-10 singles.

"Abba wrote great pop songs which stand the test of time very well," says PolyGram records Publishing CEO David Hockman. "And their music continues to reach new audiences all the time."

PolyGram International's London-based director of catalog marketing, Chris Griffin, who planned and managed the box set, agrees. PolyGram executives hope "Thank You For The Music" will sell strongly because of the marketing experience gained by PolyGram companies internationaly with such previous four-CD sets as Bob Marley's "Stir It Up" and the Rolling Stones' "Mess a D." In a box. He notes that the latter has sold 300,000 units worldwide.

Keith Pringle, head of music for both the FM and AM channels at Manchester's Piccadilly Radio, says the group's set gives "a lot of space to explore some interest in Abba." According to Pringle, Piccadilly's research indicated that many people today like "Mamma Mia" and "I Have A Dream" have the taste of time better than tracks released in the 1970s, like "Does Your Mother Know?"

Retailers hope the response to the boxed set will be an enthusiastic take the frenzy that greeted "Abba Gold" at some stores. Virgin Retail Europe's Frankfurt store was swamped when "Abba Gold" was released, says head of merchandising Mike Hildebrand. "It was absolutely crazy. Every-thing was sold. "Abba Gold" was everywhere. Abba—printed music as well as the records — was bought up straight away. Within a short space of time, there was an Abba boom here among the general public. If there's another way to do it, then it could cause another Abba boom."

"Thank You For The Music" spans Abba's entire recording career, from 1969–1982, including rare and previously unissued material. In Europe alone, PolyGram has booked the film to Cinema Grill, Hook, and their colleagues in other PolyGram division, like "Thank You for the Music" to audiences old and new. The company acquired the group's songs and all its recordings through the Polar label and Swedish Music catalog from Scandinavian music industry veteran Stig Anderson for an estimated $25 million.

"Abba Gold" has performed best in Germany, with PolyGram reporting sales of 1.4 million copies there. In the U.K., it sold 1 million; in the U.S., 500,000; and in Japan, 265,000. "More Abba Gold," has sold a total of 1.1 million copies, led by Germany with 268,000 pieces.


But the company's synergy is most evident with "The Adventurer," Of Priscilla, Queen Of The Desert. The film is a PolyGram Filmed En- tertainment picture, and the sound- track was bought. If another Island is a PolyGram affiliate.

"Thank You For The Music" contains the first recording to feature Bjorn, Benny, Agnetha & Anni-Frid. The set also features all of the hit singles contained in the "Abba Gold" release. With more than 60 tracks, the boxed set features previously unreleased tracks including "Put On Your White Sambrosko," from sessions for 1989's "Super Trouper" album.

A VJN Hopes New Viewers & Ads Will Offset Losses

BY DON JEFFREY

NEW YORK — Video Jukebox Network Inc., which operates the tele- phone pay-per-request music services for the Jukebox continues to lose money. But the company is starting to show encouraging signs, with strong increases in viewer and adver- tising revenues in the second quarter.

To foster growth, the network is planning to open new "VJN" locations. Longtime Jukebox programer John Robson has been promoted to VP programming/international, and our executive is to be named soon to head the new unit.

For the three months that ended June 30, the Musicalink company reports a net loss of $1.62 million on revenues of $4.39 million, compared with a $6.29 million loss on revenues of $3.24 million in the same period a year ago.

But the company's biggest source of revenue is "video transmissions," which jumped 18.9% to $2.91 million in the quarter. Chief financial officer Luann Simpson says transactions because new markets we've expanded into have matched the demographics we have seen, with strong growth in units, in numbers, and revenue.

Video Jukebox makes money when customers dial 900 phone numbers to request videos. They pay a toll of $2 per minute, which the phone company rebates roughly $1.30 to the box, which it uses to pay cable and broadcast TV affiliates.

The company's other source of revenue — advertising — took an even bigger jump. The company has bought advertising in cable and regional markets, and is targeting advertising sales in-house, and opened an L.A. office to service marketing and national ad sales.

"We feel it will be a strong revenue stream that will help the company," says Simpson.

To turn its losses into profits, the company is looking serious. In the U.K., six new video-transmitting units have been added since the begin- ning of the year. And a source says the company plans to "do about 10 other markets around the world." But, without promising any gain: 100% to $1.62 million. The box has attracted more advertising from magazines and independent labels, movie companies, and other national marketers. Of advertising, Simpson says, "We feel it will be a strong revenue source that will drive the company."

The company has been working to reducing its costs. In the U.K., six new video-transmitting units have been added since the beginning of the year. And a source says the company plans to "do about 10 other markets around the world." But, without promising any gain: 100% to $1.62 million. The box has attracted more advertising from magazines and independent labels, movie companies, and other national marketers. Of advertising, Simpson says, "We feel it will be a strong revenue source that will drive the company."

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for the discount is included in each cassette.

dealers say the “My Fair Lady” package, with its new label promotion from MGM/GM Home Video and Fox Video (Billboard Aug. 20), will make musicals a hot category during the upcoming holiday season.

“We’ve found that the classic musical fan is definitely interested in collecting,” says Tom Polliz, VP of movie management at West Coast Video. “And this package has some very attractive collector items.”

**750K RESTORATION**

CBS Video VP/GM Ken Ross says restoration of the film cost $750,000, and supervised the work of Harris and Jim Katz, who also brought “Lawrence Of Arabia” and “Shenandoah” from the brink of extinction.

The original print of “My Fair Lady” was “basically unplayable and we were at the risk of losing it forever,” says Ross. “Now we have a guarantee it will last at least another 15 years.”

The film is scheduled to have theatrical runs in about 15 cities, including a second gala premiere at New York’s Ziegfeld Theater Sept. 19.

20th Century Fox Film will handle theatrical distribution, and the video will be distributed by FoxVideo.

Although CBS Video is better known for its record and television distribution releases such as “I Love Lucy,” the division also owns a small library of films, of which “My Fair Lady” is “the jewel in the crown.”

Rights to “My Fair Lady” were acquired by CBS Television president Jerry Butler, who licensed the rights to CBS for $5 million.

Warner Bros. produced the movie in 1964, which won eight Academy Awards, in 1964. The rights to the film reverted to CBS in 1972.

**MONKS LIFT EMI**

(Continued from page 6)

Another smash album was Pink Floyd’s “The Division Bell,” which was released in the U.K., France, and other European countries (Sony Music holds the rights to “Bell” outside Europe).

EMI also reports that its musical retailing subsidiary, HMV, posted a 12.4% increase in sales in the quarter, to $57 million. The net loss for the company, Coca Cola-leased, a Thorn EMI spokesman, says, “The company’s made a very intensive investment over the past few years, building HMV’s position in key markets, particularly Japan and the northern part of the U.S.”

There are 188 stores worldwide, including three in the U.S.

During the quarter, EMI completed an acquisition and assignment to a top executive to a new international post. Ken Berry, Virgin Music Group’s chairman/CEO, was named president of EMI’s newly created EMI Records Group International. In the buyout, EMI acquired an independent German record company, integrated Tonguesellschaft, another 100.

Thorn EMI reports its British pounds. For this article, a conversion rate of $1.64 to the pound has been used.

**3DO Brings Multiplayer System Up To 64-Bit Speed**

**BY MARILYN A. GILLEN**

NEW YORK—The 3Do Co. is powering up its own platform by launching a PC-based system, which introduced its 32-bit system last fall as the state of the art in a gaming world dominated by consoles. The system is on track to ship late 1995, offering an add-on upgrade that will allow existing players to deliver 64-bit performance.

3Do says it will work with IBM, Motorola, and Matsushita to develop the new 64-bit microprocessor, designed to allow 3Do to create a new generation of games, which will include a customized IBM Power PC chip, according to 3Do president/CEO Trip Hawkins. Future 3Do generation systems will be based on that platform. Bit performance refers to the amount of information that can be processed at one time; increases mean speedier response times to commands and more fluid graphics, as well as the general ability to handle more complex algorithms. Sega and Nintendo offer 16-bit machines, as well as 8-bit systems.

The new 3Do PC is the one used in the most advanced home computers currently offered by Apple and IBM. Coupled with plans by 3Do to develop a new network entertainment system, the move further blurs the increasingly hazy line between so-called multiplayer game platforms and multimedia PCs, which have turned the game and entertainment markets via CD-ROM software.

Nothing for the adaptor has been set.

The announcement, which a company representative says is designed to ease consumer fears about buying any current technology in a rapidly changing marketplace, comes as 3Do states down a host of new 32-bit players, including Atari’s Jaguar.

In the year since 3Do technology bowed via hardware licensee Panasonic, Sony has revealed plans to develop its own 32-bit system, the PlayStation, and Nintendo unveiled plans for a 64-bit, cartridge-based system launch, the Ultra 64, early next year. Sega’s next-generation system, the 32-bit, CD-based Saturn, is due out at the same time. This fall, Sega launches a $149, 32-bit upgrade for the Sega Genesis.

Within this competitive picture, speculation is high that Panasonic and 3Do soon will announce a significant pre-holiday price reduction for the existing hardware systems, which have already dropped some

30%, from $700 to $500. 3Do will not confirm the speculation.

The 3Do system has picked up significant new endorsement from the 3Do players who have recently picked up, hitting some 200,000 units worldwide, according to 3Do. The company’s projections are to sell at least 1 million by March, nearly 30% in two days after a bullish holiday forecast from Hawkins.

The company forecast was based on another significant forecast that forecast. Hawkins was scheduled to appear on the QVC home-shopping channel Aug. 27 to sell the hardware units and a slate of software titles directly to the public.

**BMG FILES COMPLAINT**

(Continued from page 6)

to be resolved this fall. MTV has also filed an action in the U.K.’s High Court, which is expected to return to trial this fall.

In another separate-but-connect dispute, MTV Europe’s board of directors has filed a European Commission complaint to declare that Viva, the German-language music channel that is 50% controlled by four major record companies (Sony, Warner, EMI, and PolyGram), is anti-competitive (see story, page 61). This case closely parallels an American complaint currently under way, in which the U.S. Department of Justice is concerned whether Viva will be allowed to launch on a new musical channel.

Marraccini further contends that she presented the winning bid under the impression that BMG would have the confidence of the proposal. In addition, the complaint states, she was told she would be compensated for the use of “the crown,” which would allow her to position within the new network entity.

When BMG and TCI jointly announced in May that they would launch a new network in September 1993, Marraccini was not credited or compensated for the idea, the complaint alleges.

BMG representatives declined to comment on the complaint.

**Consultant Sues BMG Ventures and TCI Home Shopping, Music Video Channel At Issue**

**BY DEBORAH RUSSELL**

BMG Inc., BMG Ventures Inc., and Telecommunications have been named in a $10 million breach of contract suit, which was filed Aug. 10 in the Supreme Court of Westchester County, N.Y., contends that BMG and TCI misappropriated Marraccini’s concept, which BMG and TCI announced they were launching in September 1993. The proceeding network was abandoned in June.

The fact that the BMG/TCI network never materialized is irrelevant to the complaint, says Marraccini’s attorney, Clifford Davis of White Plains, N.Y.

Even if the companies are not going through with the concept, Marraccini has been denied the ability to control the concept,” he says. “She has not received a penny for being in a part of the launch, BMG has joined forces with a consortium of four other major labels and electronic ticket vendor Ticketmaster to plan a new music video venture. The U.S. Justice Department is investigating that proposed plan, which parallels an ongoing joint venture.

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BMG representatives declined to comment on the complaint.
platinum.

Hot on the heels of its gold predecessor, "Beverly Hills, 90210: The College Years" bows Sept. 20 on Giant. Artists contributing tracks to the compilation are Aaron Neville, Lisa Stansfield, Jade, Hi-Five, and After 7.

Other key pop releases include "Husbands & Wives" (EMI, Sept. 20); "Have A Little Faith" by Joe Cocker (550 Music/Epic, Sept. 6); "Nanci Griffith (Elektra, Sept. 13); "Mambo No. 5" by Bonghi's Bryan Ferry (Virgin, Sept. 20); "The Living Room" by Swing Out Sister (Epic, Sept. 13); and "Favorite Love Songs" by Michael Crawford (Atlantic, Sept. 20).

The U.S. recording of Andrew Lloyd Webber's "Sunset Boulevard" bows Sept. 13 on Polydor. Glenn Close heads the cast recording; the album is scheduled to open Nov. 17 on Broadway.

American unleashes a pair of high-profile metal releases this month with the Sept. 4th hits "The Rules of the Game" by Sept. 13, and Slayer returns Sept. 27 with "Divine Intervention," its first release in four years.

According to SoundScan, the album is on course to bow Sept. 17 at No. 1 on Billboard's Heatseekers chart. The band's previous release, "Enter Sandman," entered the Heatseekers chart at No. 21 on Aug. 15, 1998, and later bowed at No. 2 in the overall Top 200 albums chart.

ATLANTIC REELS IN ANOTHER ROCK HIT WITH HIOFFIE & THE BLOWFISH

(Continued from page 1)

Atlantic records Atlantic Records (ATL) has recently added the band Hootie & the Blowfish to its roster.

The band has been promoting their latest album, "Cracked Rear View," which was released in August. The album includes popular tracks such as "Only Nerve" and "Let Her Cry," both of which reached the top 10 on the Billboard Hot 100.

Hootie & the Blowfish's rise to fame has been meteoric, with the band quickly selling out concert dates across the country.

The group's success can be attributed to their unique blend of country and rock music, as well as their strong songwriting skills.

The band's latest album, "Cracked Rear View," has already sold over a million copies in the U.S. and has been certified gold by the RIAA.

The group has also been praised for their live performances, which are known for their high-energy shows and engaging stage presence.

Hootie & the Blowfish's debut album, "Cracked Rear View," has sold over 10 million copies worldwide and has been nominated for Best New Artist at the 1995 Grammy Awards.

The band is currently on tour, with dates scheduled throughout the fall and winter.

Their upcoming tour includes stops at major venues such as the Red Rocks Amphitheatre in Denver and the Shoreline Amphitheatre in Mountain View, CA.

The group's success has led to opportunities for many of their songs to be featured in popular films and TV shows, including "The Boondock Saints," "Dazed and Confused," and "The Big Lebowski.

Hootie & the Blowfish have also made appearances on several late-night talk shows, including "The Tonight Show with Jay Leno" and "Saturday Night Live.

The band's music videos have been popular as well, with "Only Nerves" and "Let Her Cry" both reaching No. 1 on the Billboard Hot 100 Video chart.

Hootie & the Blowfish's success is a testament to their talent and hard work, as well as the strong support of their fans.

The band's future looks bright, with plans for new music and continued tour dates.
WITH THE BULLETS

by Geoff Mayfield

WOODSTOCK'S CLASS OF '74: Just imagine: Whether you buy the high-side estimate of 500,000 Woodstock attendees or the low-end guess of 250,000, that fact remains that the Aug. 13-14 festival had been inspired to rush out and buy the same album last week, that album would have topped the soundtrack to “The Lion King” from The Billboard 200 throne. Well, that didn’t happen—“The Lion King” held at No. 1 with more than 213,000 units, to 175,000 for “Porgest Gump” —but several of the acts that played the Saugerties, N.Y., fest— including Nine Inch Nails (41-34 on a 52% gain), Green Day (8-5 with the chart’s largest increase), and the Allman Brothers Band (20-5)—have banded together to form the impact Woodstock had on the Mud People who attended, pay-per-view coverage of the Saturday and Sunday bands brought the show to some 200,000 houses—No. 3 on the all-time PPV list and No. 1 among paid music shows. Widespread media coverage also enhanced the profiles of acts who played there.

MUDWATERS: Other Woodstockers who bulleted this week are Candlebox (No. 8), Melissa Etheridge (No. 25), Sheryl Crow (47-33 on a 41% gain), Live (69-50 on a 19% gain), Metallica (71-66), Rolling Stones (167-157), Cypress Hill (187-172), and James (No. 196), but the event was not a panacea for all participants. Headliners Armistead and Friday band Collective Soul see increases but fall shy of bullet criteria, while such performers as Spin Doctors (No. 57), Jackyl (No. 73), and Arrested Development (which falls off the chart this week) see no sales gain. Furthermore, the event’s impact is made fuzzy by the fact that several Woodstock acts that move up this week were already on a roll. This is the second straight week that the Hot 100 has greatest Gainer; Candlebox, Nine Inch Nails, and Live each had gains of more than 154,000 units; Etheridge and Crow have been among the acts of the week. Etheridge and Crow have been among the acts of the week. The Billboard 200’s star album debuted at No. 1 with more than 213,000 units, to 175,000 for “Porgest Gump”—but several of the acts that played the Saugerties, N.Y., fest—including Nine Inch Nails (41-34 on a 52% gain), Green Day (8-5 with the chart’s largest increase), and the Allman Brothers Band (20-5)—have banded together to form the impact Woodstock had on the Mud People who attended, pay-per-view coverage of the Saturday and Sunday bands brought the show to some 200,000 houses—No. 3 on the all-time PPV list and No. 1 among paid music shows. Widespread media coverage also enhanced the profiles of acts who played there.

It IS ALSO DIFFICULT to gauge whether Woodstock influenced the debut at No. 98 of the new Crosby, Stills & Nash album, because we don’t know what its multi-week sales would have been if the trio had not played at Saugerties. Its 1991 boxed set, “CSN,” peaked at No. 105; its last studio album debuted at No. 90 in 1990, prior to Billboard’s implementation of SoundScan data. Another Woodstock act, Violent Femmes, sees its older, self-titled set enter Top Pop Catalog Album. This is only the second week in 1994 that this title has appeared on the chart.

NEW BLOOD: The go-aways party for Warner Bros. chief Mo Ostin is kicking into high gear, as Neil Young and Crazy Horse horse the Hot Shot Debut at No. 9 (82,000 units), joining fellow Bugs Bunny acts Green Day (106,000 units) and Candlebox (86,000 units) in the top 10. Another Warner mainstay, Prince—a who-verbals the week for its name this time because the material was recorded before he changed his moniker—debut at No. 15 (65,000 units), but I wonder how many of our readers would have predicted that phone-panting the Jerky Boys would debut higher than these new entries at No. 12 (72,000 units), the Boys’ first Select album retains its bullet at No. 154 . . . WEA is distributor for four of The Billboard 200’s five highest debuts . . . The three top 15 debuts by debuts by Interscope/Capitol are all driven by singles, as shown below in Market Watch. The volume increase for albums listed on The Billboard 200 is 83%.

PUBLIC OFFERINGS: For the past two weeks, repeated of public television specials have stirred chart jumps for Yanni, who scores the chart’s largest percentage gain at No. 17 and a re-entry at No. 164, and for the all-star “Rhythm Country & Blues” album, which bulleted on both Top Country Albums (No. 16) and the big chart (No. 112). The latter re-entered Top R&B Albums last week. A Huey Lewis & The News special began making the PBS rounds Aug. 10, although the band’s latest gets pushed down to No. 185, the title actually seeing better sales gain.

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NEWS FROM THE ISLAND

Island Records chairman Chris Blackwell has formed a U.S. division of the U.K.-based self-through video label Manga Entertainment, which specializes in Japanese animation films. Marvin Glicker, former president of Island Records, has been named president of the Chicago-based venture. The company—which has been operating in the U.K. since 1991—plans to have its first title on the U.S. market by the end of November. Manga is owned by Island Trading Co., an umbrella organization for Blackwell’s various businesses, and is not affiliated with PolyGram-owned Island Records.

JOEL SUIT DROPPED

Songwriter Gary Zimmerman has withdrawn his copyright infringement suit against Billy Joel and Sony Music Entertainment (Billboard, Aug. 21, 1993). Zimmerman had alleged that Joel based portions of his songs “We Didn’t Start The Fire” and “The River Of Dreams” on a Zimmerman track called “Nowhere Land.” Zimmerman’s attorney, Carl E. Person, says the suit was dropped Aug. 17 because of “insufficient evidence.”

YOUNG ALL OVER AGAIN

Reprise Records has issued an alternative version of Neil Young’s new album, “Sleeps With Angels,” to radio. A label spokesperson says the re-recorded version was Young’s inspiration; the singer-guitarist believes a more compressed sound is better for radio. The album’s producer, David Briggs, says through the Reprise representative that the new version is “meant to be the loudest thing on radio,” as opposed to the more commercial version, which is “a bit more elegant, dynamically speaking.”

INTERNATIONAL INTERACTIVITY

Warner Music International has a new interactive unit, Warner Interactive Entertainment, that will be based in London and headed by newly appointed managing director David Evans, effective Thursday (1). The unit will be responsible for the development of business in all areas of electronic publishing, including CD-ROM, according to Warner, and also will set up a parallel structure for the marketing and distribution of non-music videos from sources that include A’Vision. Warner also announced the appointment of Mark Foster to Evans’ old position as VP of marketing for Warner Music Europe.

W.H. SMITH LOOKING

W.H. Smith, which owns U.S. retail chain the Wall and a 75% stake in the British Virgin/Our Price music retail venture, reports group pre-tax profits of £124.8 million pounds (£159 million) for the year ending May 28, 1994—a 13% increase over the comparable figure for the previous fiscal year. Also, the company’s sales were up 5.6%, to 2.44 billion pounds ($3.78 billion), during the period. W.H. Smith attributes its strong performance to robust U.K. music and video sales, and to the return to profitability of the Our Price chain.

SONY ADDS COMMUNICATIONS VP

Sony Corp. of America has appointed Ann Morfogen VP of communications, according to a statement from Michael P. Schulhof, the company’s president/CEO. Morfogen—who replaced recently departed VP Bob Zito—comes to Sony from CBS, where she was VP of media relations for the CBS/Broadcast Group.

NIRVANA ALBUM CONFIRMED

DGC Records has confirmed the release of Nirvana’s “Unplugged” set (Billboard, Aug. 13) as part of a double-CD set called “Verse Chorus Verse,” tentatively due in early November. The album, compiled by Nirvana bassist Krist Novoselic, drummer Dave Grohl, and A&R executive Matt Nelson, will contain about 30 songs recorded live between 1989 and 1994, including some songs not available on any previous release.

PEARL JAM DRUMMER QITS

Pearl Jam drummer Dave Abbruzze has decided to leave the band to study music formally. Manager Kelly Curtis confirmed Abbruzze’s departure on a Seattle radio station Aug. 22. The band plans to work with several different musicians before settling on a replacement.

Irv Lichtman is on vacation. This week’s column was edited by Paul Vernon.

CSN(Y) Reunite (Sort Of) On Charts

It’s Deja Vu All Over Again as Crosby, Stills, Nash and Young debut on The Billboard 200. It’s not surprising in the wake of Woodstock ‘94 that the foursome is back, even if they’re not back together. “Sleeps With Angels” by Neil Young and Crazy Horse is the Hot Shot Debut at No. 9. It’s the 28th album by Young to chart, and it is already his 46th-highest-charting album. Only “Harvest,” “After The Gold Rush,” “Comes A Time,” and “Rust Never Sleeps” have fared better. The latter was the last Young album to make the top 10, back in 1979.

“After The Storm” is the 12th Crosby, Stills & Nash album to chart, including the four they recorded with Neil Young. Three of their albums have gone to No. 1; the last to do so was “So Far,” the greatest hits collection that entered the album chart exactly 20 years ago this week. It’s fitting in many ways that Crosby, Stills, Nash, and Young return to the chart at the same time—including the fact that they began their chart lives within a week of each other 25 years and two months ago. Young’s first chart was the album “This Is nowhere” on June 21, 1969, and Crosby, Stills & Nash opened with their self-titled debut the week of June 28, 1969.

You keep me hangin’ in: It’s worth noting that Tanya Tucker has her 32nd top five hit on Hot Country Singles & Tracks, as her Liberty single “Hangin’ In” hangs in at No. 4. One doesn’t build up 32 top five hits (out of 69 chart entries) overnight, and Tucker has a chart span of 22 years and three months, dating back to her debut disc, “Delia Dawn,” in May 1972. As she won’t even turn 40 until Oct. 10, 1998, Tucker could end up having one of the longest chart spans in the history of any chart by the time she enjoys her retirement sometime in the mid-21st century.

Wild One: John Mellencamp has his first-ever No. 1 on the Hot Adult Contemporary chart, as his duet with Me’Shell Ndeg’Ocello on Van Morrison’s “Wild Night” moves up from No. 3. Mellencamp has never even made the top 10 on the AC chart until now; his two biggest hits before “Wild Night” were “Small Town” (No. 13 in 1985) and “Cherry Bomb” (No. 12 in 1987). On the Hot 100, “Wild Night” hits a new peak, moving up one position to No. 3. It’s only the fourth Mellencamp single to make the top three. The others were “Jack And Diane” (No. 1) and “Hurt’s So Good” and “R.O.C.K. In The U.S.A.” (both No. 2).

The original “Wild Night” peaked at No. 28 in December 1971, but never made the AC chart. Morrison’s first AC track was “Someone Like You” in 1968; his most successful AC entry was the original version of “Have I Told You Lately,” No. 12 in 1989.

Love is still around: Wet Wet Wet refuses to yield the No. 1 position on the U.K. singles chart, as its cover of the Troggs’ “Love Is All Around” remains on top for a 12th week. That makes it the third-longest-running British No. 1 of the rock era, behind Bryan Adams’ “(Everything I Do) I Do It For You” (16 weeks) and Queen’s “We Will Rock You” (13). The Wets are double platinum and still going strong, so the “Four Weddings And A Funeral” track has a good chance to surpass Queen, and possibly Adams.

Assistance in preparing this column was provided by Michele Botwin.

Four years of experience culminated in seven serenely styled vocal tracks and six tracks of jazz guitar virtuosity have brought you head to head

The Mercury Records debut by

Jonathan Butler

Featuring the passionate lead-off track "I'm On My Knees"

BY IRV LICHTMAN

The Billboard Bulletin...
Reprise Records congratulate Enya
on selling more than 3,000,000 copies of Shepherd Moons in the U.S.A.
and more than 7,000,000 worldwide.
IT STANDS FOR JAZZ. NOT ONLY IS JAZZ
AMERICA'S ONLY HOMEGROWN MUSIC, IT'S
A BIG FAVORITE HERE AT WARNER BROS.
ALWAYS HAS BEEN, EVEN BACK IN THE DAY
WHEN DUKE ELLINGTON AND COUNT BASIE
USED TO MAKE RECORDS FOR US. BUT OUR
HISTORY ISN'T JUST HISTORY. TRUE TO THE
IMPROVISATIONAL NATURE OF JAZZ, WE'RE
MAKING IT UP AS WE GO ALONG. OUR
LATEST CHAPTER COMES FROM RESPECTED
VETERANS LIKE JOE SAMPLE, WHOSE EARLY
RECORDINGS WITH THE CRUSADE AND
LATER SOLO WORK PRETTY MUCH DEFINED
CONTEMPORARY JAZZ. IT ALSO COMES
FROM YOUNGER PLAYERS LIKE JOSHUA
REDMAN, WHO INSPIRES COMMENTS SUCH
AS, "BEHOLD THE FUTURE OF THE TENOR
SAX." YOU MAY REST ASSURED: AS LONG
AS "J" STANDS FOR JAZZ, SO WILL "WB."

JOE SAMPLE AND THE SOUL COMMITTEE
DID YOU FEEL THAT?
THE LEGENDARY KEYBOARDIST ON HIS LATEST CRUSADE.